

Variations on Video Usage Scenario

Providing library patron with online access to digitized videotape from an archival collection

Source: Hannah Frost, Stanford University Libraries

Last modified: October 1, 2010

Summary: A British researcher is given online access to a digital surrogate of a unique analog video recording from an archival collection held by the Stanford Archive of Recorded Sound depicting a concert performance that is relevant to her dissertation topic. Due to copyright, access to the digital file is protected by Stanford network authentication and available to the research for a limited time.

Scenario

Context: Some researchers who request access to audio and moving image materials in Stanford's special collections require networked access to surrogates of these materials in order to efficiently conduct their research from remote (i.e., non-Stanford campus) locations.

Users: Doctoral student at Cambridge University in England (Beth) ; Archive of Recorded Sound public service librarian (Dawn) ; Media Preservation Lab video engineer (Mike) ;

Doctoral student's view (from England): Beth is doing extensive research in archives for her doctoral dissertation, specifically seeking primary materials on symphonic works performed in a wide range of concert hall designs. In an EAD finding aid for a collection housed at the Stanford Archive of Recorded Sound, she identifies a video recorded in the early 1980s that pertains to her topic. She contacts the public service librarian at the Archive to request a copy of the taped recording, and waits for notification that the work is available.

Archive of Recorded Sound public service librarian's view: Dawn discusses the Archive's policies for providing researchers with copies of works in the collections, including works protected by copyright. Dawn explains that the video is unique and must be digitally reformatted before access to the content can be granted, and that online access will be limited to a period of 4 weeks. After collecting the order paperwork and fees from Beth, Dawn retrieves the video from the collection storage area, and sends it to the Media Preservation Lab for digitization.

Media Preservation Lab video engineer's view: Mike receives the package from Dawn. He creates a digital master of the original, and then produces a derivative file for streaming delivery in Variations. He applies to appropriate settings so that the video stream is available temporarily and restricted to Beth (with a guest account on the Stanford network). Mike sends Dawn an email indicating that the digitization request has been fulfilled and that the video is ready in Variations for access by the external researcher.

Assumptions:

1. Availability for research purposes within the Stanford network for a short period of time to a single user is not a copyright problem.

Issues:

1. Link is ephemeral? Is there any persistence or documentation of the delivery in the digital object registry?

Variations on Video Usage Scenario

Delivering digitized and captioned video content from an EAD finding aid

Source: Hannah Frost, Stanford University Libraries

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Summary: A selection of videos in an archival collection are made available online through the collection's EAD finding aid.

Scenario

Context: Researchers in archival collections consult online finding aids. Finding aids are commonly encoded in the Encoded Archival Description (EAD) data standard. The standard allows for linking from an EAD document describing an archive to an online digital surrogate of an item in the archive. Often archival materials are protected by copyright, so access to the online surrogates may be limited (e.g., restricted by network IP address or to an individual user for a limited time). Videos that are captioned promote wider accessibility of the content.

Users: Special Collections Archivist (Molly) ; Media Preservation Lab video engineer (Mike) ; Digital Production Group student worker (Sally) ; Researcher (Dan)

Special Collections Archivist's view: Molly is processing the archive of an award-winning documentary filmmaker recently donated to the university library. She uses a software application designed to manage metadata (descriptive, technical, administrative, etc.) about archival collections, and to produce finding aids and catalog records. Due to the high research value of the collection, the archivist anticipates that demand for access to the collection will be high. An EAD finding aid for the collection will be published on the library's public web site. The archivist decides that a selection of video recordings in the collection will be reformatted for online access. Due to copyright, distribution of the videos is limited to those with accounts on the Stanford network. As Molly identifies a recording suitable for online delivery, she records the access rights/access conditions and then sends the original to the Media Preservation Lab for digitization. If a transcript of the video exists in the collection, she sends the transcription file to the lab for processing, too.

Video Engineer's view: Mike at the Media Preservation Lab receives the original tape from archivist Molly. He creates a digital preservation master of the original tape, and then derives a file for streaming. Mike then notifies Sally, a student who provides production support in the Digital Production Group, that there are video files on the local server ready for quality control and processing for the web.

Digital Production Group student worker's view: Sally reviews the video file and finds it passes quality control. Sally produces a DFXP file of the transcript and submits both the video and transcript files to Variations. Sally sends a message to Molly, notifying her that the video is online and ready for linking to the collection metadata / finding aid.

Researcher's view: Dan is a hearing impaired student at Stanford student. He is interested in material in the filmmaker's collection for a Digital Humanities course research paper that he is

currently working on. He uses the online finding aid to review the materials and is pleased to find links in the EAD file leading to the streaming copies of the captioned videos provided by Variations. Dan studies the videos presented online, and, finding some material that supports the thrust of his argument, incorporates excerpts from the dialogue in the videos into his research paper.

Assumptions:

1. Copyright within Stanford network is not a copyright problem.
2. Variations can support DFXP-encoded captions.

Issues:

Variations on Video Usage Scenario

Providing faculty online access to a video title in obsolete format in the library's Media Center collection

Source: Hannah Frost, Stanford University Libraries

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Summary: A faculty member wants to show her class a video from the library media collection; the title is in a now-unsupported format, and a replacement (in DVD format or otherwise) is not available for purchase in the open marketplace. A digital copy of the item is created and made available for classroom playback using Variations.

Scenario

Context: Some of the library's commercial video holdings that are used for courses are in formats (i.e., U-Matic, VHS) that are not supported in the campus teaching facilities, such as classrooms or library playback stations. Replacement copies in current formats (i.e., DVD) are not always available for purchase.

Users: Professor of Anthropology (Dr. John) ; Media Center Manager (James) ; Library Selector for Anthropology (Annika) ; Media Preservation Lab video engineer (Mike) ; Metadata Specialist (Gretchen)

Professor's view: Dr. John arrives at the main library's Media Center to check out a video for screening next month in her Anthropology 101 course. When the item is pulled from the shelf, the professor sees the video is in VHS format. She realizes that this is going to be a problem: the Anthropology Department's classrooms are no longer equipped with VHS players and the campus' AV unit no longer offers services that support this format. Frustrated that her lesson plan is ruined because she will not be able to show this video to her students, Dr. John confronts the manager of the Media Center to see what can be done to resolve the problem.

Media Center Manager's view: Sympathetic to Dr. John's feelings of frustration, James offers to see if the title is available either for purchase in DVD format or by interlibrary loan. After running a preliminary search, James determines that the title is quite rare and not readily available through the usual channels. James contacts the librarian who selects materials in support of the Anthropology curriculum, informing her of the situation and requesting her assistance in finding a publisher/distributor of the title or, short of that, in determining if the video can be lawfully reformatted.

Library Selector's view: Annika extends the search for a replacement of the VHS tape, but exhausts all possibilities and comes up with nothing. Annika considers the 4-part Fair Use test, and decides that to digitally reformat it for classroom playback is acceptable under the circumstances. Annika calls back James, directing him to send the tape to the Digital Production Group's media reformatting lab for digitization and to see that the work is made available in Variations for the Stanford community (only). Annika also requests that the catalog record for the title is modified, indicating that the original format is no longer available, but a digital version is available to the campus community in Variations.

Video Engineer's view: Mike at the media lab receives the VHS tape from James at the Media Center. He creates a digital master of the original tape, and then produces a derivative file for streaming delivery in Variations. Mike sends James an email indicating that the digitization request has been fulfilled and that the video is ready in Variations for access by instructor. Mike registers the digital asset in the digital library registry, including the appropriate access/distribution setting, and then stages the master file(s) for ingestion to the library's digital preservation repository.

Metadata Specialist's view: Gretchen receives a message from James with a request to update the catalog record for the video title, indicating that the original format is no longer available, but a digital version is available to the campus community in Variations. Gretchen makes the necessary changes to the library record.

Assumptions:

1. Library selectors (or an other designated role) are empowered to make Fair Use assessments regarding reformatting of irreplaceable, commercially-published media items in obsolete formats.

Issues:

1. Does the digital library object registry (and preservation repository) know that the object is delivered via Variations?
2. Access/distribution metadata – who enters it and into which system? Can it be entered only once?

