Pacifica Radio Archives

A Living History

Processing Manual

for Digital Preservation Projects

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Project Set-Up

It's likely that there is a list of items to be included in the project before the grant is received, and that the list was created by doing a search of the catalog using keywords, or searching sub-collections that were identified in previous projects. This will be determined by the goals of the particular grant and/or project. If the items to be included in the project have not yet been selected, use the following guidelines for creating a list.

Accessioning items to be included in the project

1. Make a list of keywords/names/etc. to search catalog by.
2. Go to http://pacificaradioarchives.org/keyword-search to search catalog by keywords/names/etc



3. Copy and paste found recordings to a new Excel spreadsheet—be sure Archive #s are included. Name this list "[Project name]_foundrecordings_YYYYMMDD".
4. Archives/Grant team will vet the list and make a final decision on these recordings.

Creating working list with metadata

1. Go to: http://www.pacificaradioarchives.org/recording_export
2. Enter Archive Numbers in top box "PRA Archive #'s" with a "+" in between and click button "GB Shipping CSV".



3. Save this list as and Excel Workbook as "[Project name]_workinglist_YYYYMMDD"

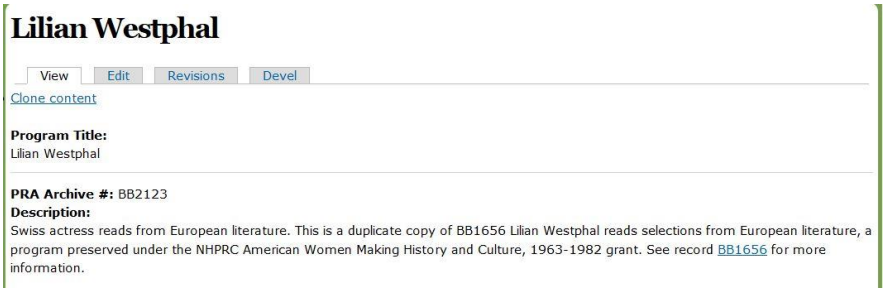


	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U
1	Title 1	Title 2	Other Title	Archive Nu	Descriptio	Date	Distributor	Station	GrantID	Instantiati	Instantiati	Instantiati	First Level	Store Item	PBCore An	Master pre	Grant Trac	Date reel s	Reel shippi	Shipping ba	Keywords
2	A Black Ru	The Soviet Union: a cl		AZ0438	William	created 19	Los Angele	KPFA	NHPRC: American Women Makir			0:41:59	Same as	Y			2/7/2014			Batch 1A	Golden, Lil
3	A Black Ru	The Soviet Union: a cl		AZ0438	William	created 19	Los Angele	KPFA	NHPRC: Ar 1/4 inch as 10-1/2 incl			0:44:00	Same as	Y			2/7/2014			Batch 1A	Golden, Lil
4	A condemi	Science story - Series		AZ0027.07	Dr.	created 19	Los Angele	KPFA	NHPRC: Ar 1/4 inch as 7 inch			0:27:30		Y	1 reel (29 min.) : 7 1/2		########			Batch 5	Sociobiolo
5	A condemi	Science story - Series		AZ0027.07	Dr.	created 19	Los Angele	KPFA	NHPRC: American Women Makir			0:27:39		Y	1 reel (29 min.) : 7 1/2		########			Batch 5	Sociobiolo
6	A condemi	Science story - Series		AZ0027.07	Dr.	created 19	Los Angele	KPFA	NHPRC: Ar CD			0:27:30		Y	1 reel (29 min.) : 7 1/2		########			Batch 5	Sociobiolo
7	A conversation with Ella Winter ,	BB2320		The		created 19	Los Angele	KPFA	NHPRC: Ar 1/4 inch as 10-1/2 incl			0:52:00		N			########			Batch 1B	Thompson
8	A conversation with Ella Winter ,	BB2320		The		created 19	Los Angele	KPFA	NHPRC: American Women Makir			0:51:53		N			########			Batch 1B	Thompson
9	A Feminist critique of anti-femini	AZ0806		Debate		created (1	Los Angele	KPFA	NHPRC: Ar 1/4 inch as 10-1/2 incl			0:51:00	digitized, d	Y	1 reel (51 min.) : 7 1/2		########			Batch 5	Gray, Nelli
10	A Feminist critique of anti-femini	AZ0806		Debate		created (1	Los Angele	KPFA	NHPRC: American Women Makir			0:51:38	digitized, d	Y	1 reel (51 min.) : 7 1/2		########			Batch 5	Gray, Nelli
11	A feminist perspective on porno	AZ0459		Explores		created 19	Los Angele	KPFA	NHPRC: Ar 1/4 inch as 7 inch			0:22:00	tape is in g	N			2/7/2014			Batch 1A	Erotica.,Fe
12	A feminist perspective on porno	AZ0459		Explores		created 19	Los Angele	KPFA	NHPRC: American Women Makir			0:22:39	tape is in g	N			2/7/2014			Batch 1A	Erotica.,Fe
13	A Feminist view of St. Patrick / p	AZ0426		In this		created (1	Los Angele	KPFA	NHPRC: American Women Makir			0:14:38		Y	Date of					Batch 5	Ireland -- (
14	A Feminist view of St. Patrick / p	AZ0426		In this		created (1	Los Angele	KPFA	NHPRC: Ar 1/4 inch as 7 inch			0:15:00		Y	Date of					Batch 5	Ireland -- (

Pre-digitization work

Check for duplicate items and previously digitized items

1. Check for duplicates
   a. Same content, different Archive#:
      i. Check list for duplicate recordings by sorting by title and looking for duplicates
      ii. If you find duplicates, check that we have both physical tapes on the shelves
      iii. Check if either is digitized (Has Grant ID or Store item)
      iv. Are they exactly the same? Same length?
      v. Scan both labels if they have different info.
      vi. Move dup (worse copy) to new tab "Dupes" and delete from working list. Add the following note in recording record.
      "This recording is a duplicate of [Archive #] (linked to record) which is being digitized as part of the [Project name] project".



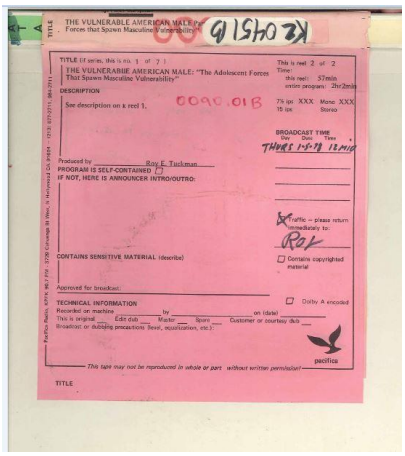
2. Check for previously digitized items:
   a. Check for Grant ID, Store item, check Y: drive, and CDs.
   b. Indicate on list which cabinets the CD is found, or where audio file is found—info to be used if including previously digitized recordings later
   c. Move previously digitized recordings to a new tab in the spreadsheet and name "Digitized"

Pulling tapes to be digitized

1. Print final list of non-digitized items to use for pulling tapes (after previously digitized and dupes have been removed)
2. Create and print shelf marker for tapes with pull date (see Appendix A)
3. Starting with 7" reels, pull all tapes from shelves and track reel info on list
   a. Mark on list that it is a 7" reel
   b. Mark on list if reel is missing
   c. Mark on list if multipart or episodic (write "A,B,C" or ".01, 02, etc")
4. Repeat with 10" reels
5. Write Archive # on shelf marker and insert where tape was removed
6. Place tapes on a new set of shelves designated for project. Put in alpha-numeric order (not by size)
7. On list, move missing items to new tab "Missing from shelves" and delete from non-dig list. Send missing tape info to Director and archives staff for more info if available.
8. Finding duplicate copies on shelf: Pull both and during assessments decide which is "better" (less splices, better stock, etc.)

Scanning tape boxes

1. Fill cart grey cart with tapes to be scanned
2. SCAN boxes
   a. 400 dpi, jpeg, full color photo, folder in Ricoh scans
   b. Use Legal for 10” boxes, 8-1/2x11 for 7”
   c. If possible, open box when scanning and include edge label with Archive #



   d. Check Ricoh scans folder that they are jpegs (NO TIF)
   e. Do first row, check folder in Ricoh scans folder, do second row, check folder
3. Bring cart to computer to name files
   a. Copy scans from Ricoh scans into new folder in W: [Project name] “[Project name] Box Scans”
   b. (add batch number if multi-batch project)
   c. Sort by name
   d. Open each scan, change file name to archive # using info on scan and use “_” in place of “.”
   e. For side 2 use extension “_side2”, for second copy use extension “_copy2”



   f. When done with row, double check scans against tapes in cart to confirm that each is scanned
   g. If there’s a box that has no info, scan side w/Archive # anyway to avoid confusion.
   h. Move the renamed copies to new folder “Cart#_20140520”
   i. Repeat a-h with second row of tapes
   j. Delete copies in Ricoh scans

4. Return tapes to shelves and pull a new cart of tapes. Repeat 1-3 with next cart of tapes
5. Print scans by opening and printing 7” tapes on 8-1/2 x 11 and 10” tapes on 11x17. Keep in order, avoiding confusion. If the tape box scan doesn’t have the Archive #, the cataloger will need to look at the box scans on the W: drive to find out the # and write on the print out.
6. Clip together each cart & write cart # on first page.

Pre-digitization cataloging (describing analog objects)

Using information from the tape box print-out and PBCore metadata standard, check, edit, and/or add to the following fields:

Intellectual Content (in PBCoreDescriptionDocument)

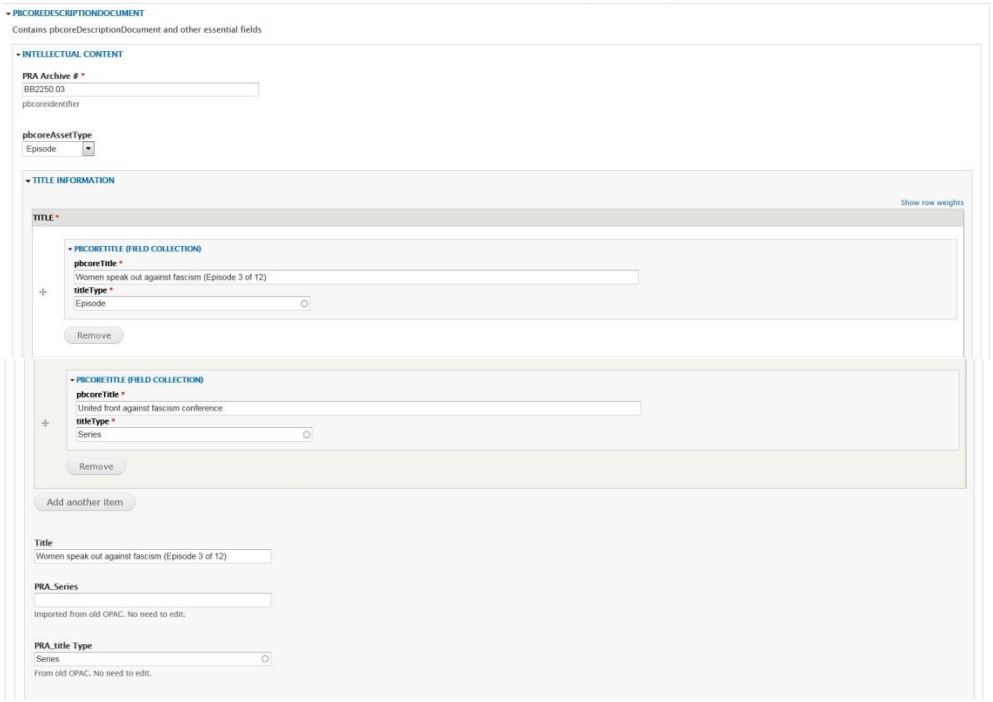
PRA Archive #

PBCoreAssetType

Choose Episode, Program or Series (for series records only)

Title Information

1. Enter in ***PBCORETITLE(FIELD COLLECTION)***, ***pbcoreTitle***, sentence case
2. Enter ***titleType***-episode, program, or series
   a. Titling an episode of a series
      i. Include episode number if known (e.g. “Episode 1 of 5”)
      ii. If total # of episodes unknown, use “Episode 1”)
      iii. If this is an episode without its own unique title, use “[Series title]: [date]”. Okay to add name of guest at the end if they are remarkable (e.g. “Women in the world in the 1980’s: August 27, 1972/ Audre Lorde”).
      iv. Add title type—episode.
   b. Adding Series title: check that it matches the series title for other episodes in that series. They should all be EXACLTY the same, including caps, etc. Remove “no.1”, etc. from series title, OK to add to episode title so that all series title for all episodes is exactly the same. Title type -- series
   c. Remove info from the fields ***Title*** and ***PRA_Series*** (below PBCORETITLE(FIELD COLLECTION) and leave ***PRA_title type***.
   d. For a Series Record , add series title in first field collection with “(Series Record)” at the end, and ***titleType*** “item”. Add series title in 2nd field collection as above (see b.)

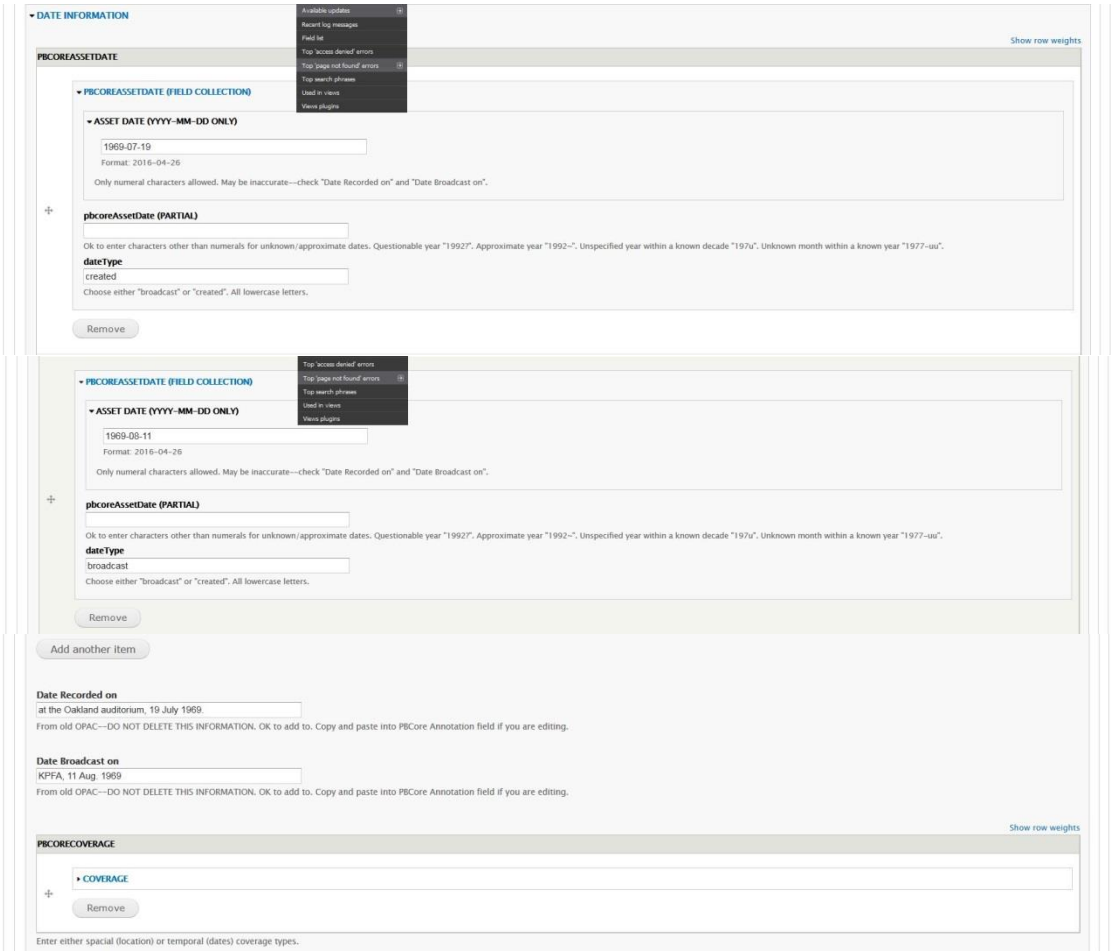


   i. If this series does not yet have a record, and has more than one episode, use clone content and create a new Series Record (see under Adding New Records).

Date information

1. PBcore Asset Date—check that date is entered. If not, find date information in other date field or on box label.
2. If you have the exact date, enter in field "Asset Date (YYYY-MM-DD ONLY)"
3. If you have only a partial date, enter in field "pbcoreAssetDate (PARTIAL)". Use the following for uncertain dates: http://www.loc.gov/standards/datetime/pre-submission.html#partialuncertainapproximate
   a. Some examples:
      - 2004?-06-11: *uncertain year; month, day known*
      - 2004-06~-11: *year and month are approximate; day known*
      - 2004-(06)?-11: *uncertain month, year and day known*
      - 199u-uu-uu: *some unspecified date in the 1990s.*
      - 1999-uu-uu: *some unspecified date in 1999*
      - 1999-01-uu: *some day in January 1999*
      - MULTIPLE DATES: {1960-01-14, 1961-12-21}: *January 14, 1960 and December 21,1961.*
      - ONE OF A SET OF DATES: [1960-01-14…1961-12-21] : *Some day between January 14, 1960 and December 21,1961.*
      - INTERVAL: 2004-06-uu/2004-07-03: *The interval began on an unspecified day in June 2004 and ended July 3, 2004*
4. For dateType choose either "broadcast" or "created". If dateType is currently "broadcaston," change to "broadcast"
5. If no date available, leave unknown or estimate bcast from created, created from bcast, etc. (don't check folio now)

CHECK--If the date ends in "01" or is "7/20" or "11/30"--be sure that this date actually comes from the date in the **Recorded On** or **Broadcast On** field (this may have been automatically generated and inaccurate). Edit as necessary.



Station.

If blank and it's a BB or BC, you can find often find the station in the ***Broadcast on*** field.

Duration information

If there is info in ***Item duration*** that seems accurate, leave it. If it's definitely inaccurate, cut and paste it to the field PBCOREANNOTATION with a note where the info came from and initials. This may make sense later. DO NOT JUST DELETE.

If there's no info in ***Item duration*** add duration info based on tape label in the following form "1 reel (29 min.)"

If this is a multi-part program, add info to ***Total duration (all reels)*** in the following form "x reels (xx min)"

Keyword.

Add grant project name as keyword (e.g."American Women Making History and Culture: 1963-1982")

Description.

Copy description from box label if helpful.

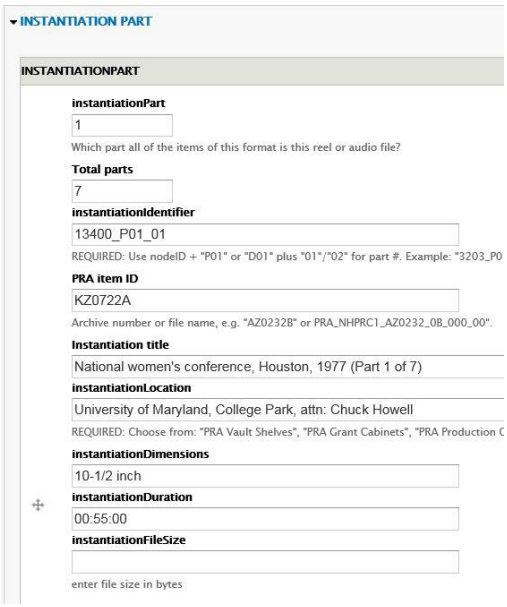
Genre.

Choose term from list created for that project. (see Appendix B for American Women Genre Terms)

Instantiation

Edit physical instantiation (tape) info

1. Physical instantiation will have an ***instantiationID*** (nodeID) with "P01" at the end, usually the 2nd field collection—move to top
2. Add ***PRA item ID*** – Archive #
3. Add ***instantiationDate*** (exact or partial) = use created date as YYYY-MM-DD. If unknown use bcast date with "~"
4. ***instantiationPhysical*** = ¼ inch audio tape
5. ***instantiationDimensions*** = "7 inch", "10-1/2 inch", or "5 inch"
6. ***instantiationLocation*** = PRA Vault Shelves
7. ***instantiationDuration*** = should be HH:MM:SS
8. ***instantiationGenerations*** = Master: audio
9. If multi-part program (see below), leave (e.) and (g.) above blank and do the following for each part
    a. ***instantiationPart*** = 1,2..
    b. ***Total parts*** = 2, 3…
    c. ***instantiationIdentifier*** = nodeID+P01+0x, x= part # (e.g. 29254_P01_01)
    d. ***PRA item ID***= Archive #
    e. ***Instantiation title*** = title of recording+ (Part x of x)
    f. ***instantiationLocation*** = PRA Vault Shelves, etc.
    g. ***instantiationDimensions*** = "7 inch" or "10-1/2 inch"
    h. ***instantiationDuration*** = should be HH:MM:SS
        i. Note instantiation ID on print out of tape box.



Multi-Part Programs

If a recording is on more than one reel, check to see if it has one or more records in the database (search by Archive #):

1. If the recording has *one record*, edit the record so that it is now a multi-part record
    a. Check that ***Total duration*** (All reels) has total number of reels listed. Cut and paste info that was in that field into ***PBCoreANNOTATION*** field
    b. Add description info from each reel into ***description*** field (unless it's just repetition).
    c. Add ***instantiationPar***t for each reel (see above).
    d. Add info for both reels to ***Grant Tracking information***. If they are being digitized in different batches, be sure to indicate in Grant Tracking notes. (see below)
2. If the recording has *two (or more) records*, edit one of the records (usually the master record or Part A) into a multi-part record.
    a. Open all records associated with that Archive # in tabs
    b. Edit ***Total duration*** (All reels) with info from all parts
    c. Add ***description*** info from all parts (unless it's just repetition)
    d. Add ***instantiationPart*** for each reel
    e. Add info for all reels to ***Grant Tracking information***. If they are being digitized in different batches, be sure to indicate in Grant Tracking notes.
    f. The other records that described the parts are now being described in the new multi-part record. They should be unpublished.
        i. Go to ***Edit→Publishing options*** (bottom of page)
        ii. Uncheck "Published" and Save Changes

Intellectual Property (in PBCoreDescriptionDocument)

Core Contributor

Enter at least one contributor at this time if available, producer is best.

1. ***Contributor***: Enter producer name "First Last"
2. ***Role***: Choose one role only from drop down or here: http://metadataregistry.org/concept/list/vocabulary_id/127.html

Distributor→Publisher

Should be "Los Angeles: Pacifica Radio Archives, YYYY", ***Publisher role*** = distributor

Adding new records.

When adding new records as part of a grant project, it may be easiest to use "Clone Content" of a previously cataloged item and edit from there, rather than starting with an empty record.



To add a new, clean record go to black menu at top left of page Content→Add content→Recording. Enter information in the following fields:

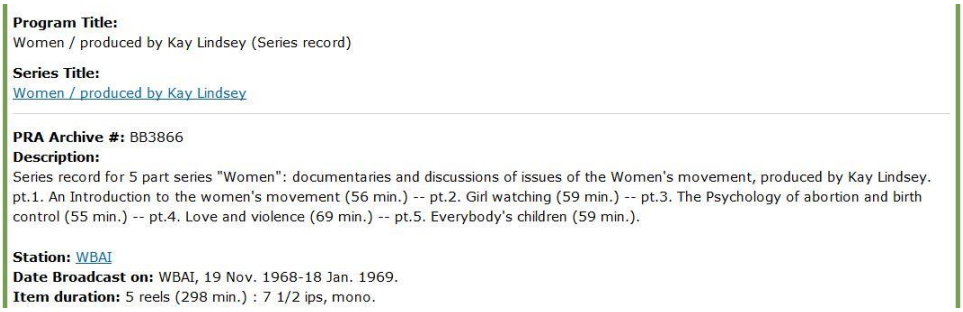
1. ***PRA Archive #***
2. ***pbcoreAsset type***
3. ***TITLE INFORMATION***
4. ***DATE INFORMATION***
5. ***Station***
6. ***Item duration***
7. ***Keywords***
8. ***Description***
9. ***Genre***
10. ***PBcoreInstantiation***

a. ***InstantiationIdentifier***
b. ***PRA item ID***
c. ***Instantiation Date (YYYY-MM-DD)*** or ***Instantiation Date (partial OK)***
d. ***InstantiationPhysical***
e. ***InstantiationDimensions***
f. ***InstantiationLocation***
g. ***InstantiationDuration***
h. ***InstantiationGeneration***
i. IF MULTI-PART—***instantiationPart*** (see above)

Adding Series Record

If this series does not yet have a record, and has more than one episode, use clone content and create a new Series Record (see under Adding New Records).

1. PRA Archive #: Use the root of the Archive # of the episodes. May require changing Archive #s. Update chart
2. pbcoreAsset type: Series
3. TITLE INFORMATION
   a. Add series title in first field collection with "(Series Record)" at the end. Use titleType "item".
   b. Add series title in 2nd field collection (see Title Information above)
4. DATE INFORMATION: Enter date range of series if you have that information or use dates of episodes in hand


Program Title:
Women / produced by Kay Lindsey (Series record)

Series Title:
Women / produced by Kay Lindsey

PRA Archive #: BB3866
Description:
Series record for 5 part series "Women": documentaries and discussions of issues of the Women's movement, produced by Kay Lindsey. pt.1. An Introduction to the women's movement (56 min.) -- pt.2. Girl watching (59 min.) -- pt.3. The Psychology of abortion and birth control (55 min.) -- pt.4. Love and violence (69 min.) -- pt.5. Everybody's children (59 min.).

Station: WBAI
Date Broadcast on: WBAI, 19 Nov. 1968-18 Jan. 1969.
Item duration: 5 reels (298 min.) : 7 1/2 ips, mono.

5. Station
6. Item duration—delete info here
7. Keywords—leave what is applicable to series
8. Description—describe Series
9. PBcoreInstantiation-delete instantiations.
10. Delete Grant ID, Keywords "Project name", and "Genre" because the series is not a program being processed.

Grant Tracking Information

1. Go to Grant information, add Grant ID
2. Open Pre-digitization cataloging (describing analog objects)—complete all fields
3. Write date completed and initials on print out of tape box
4. Add date & initials to Master list when cart is completed. —add .01s and Parts (a,b..)

Changing Archive Numbers

If Archive numbers were changed, be sure to track on a “Changing Archive Numbers Table” (see attached)

Tape condition assessment

1. Create list of all tapes to be assessed
   a. Go to: http://www.pacificaradioarchives.org/recording_export
      i. Use pull-down menu and select Grant ID for this project
      ii. Download a grant tracking csv and save as [Project name]_tapeass_[date].xlsx
   b. Print and Check against actual boxes on the shelves
      i. Check or add missing items to list
      ii. Update list and update records in database with info where missing
      iii. Put list in order as items are located on shelf
   c. Print revised list & check against shelves again
2. Print out a copy of the list for each person doing tape assessments
3. Prep tape assessment area with tape assessment forms (Appendix C), pencils, erasers, new boxes, cloths for cleaning, etc.
4. Bring out 2 carts: 1 cart filled with tapes to be assessed, 1 cart for tapes DONE
5. On list, assessors initial each tape as they complete assessment—Add important notes to spreadsheet
6. Store assessments in a folder, one folder for each day of assessments
7. Project archivist should add notes from spreadsheet to recording records in "Pre-dig cataloging notes"
8. Set aside tapes with issues for further research and treatment
9. ***Preferably, enter tape assessment information into form in database ASAP***

Shipping tapes to digitization house (include prep for next batch)

1. Create Shelf-Checking List
   a. Go to: http://www.pacificaradioarchives.org/recording_export
   b. Use pull-down menu and select Grant ID for this project
   c. Download a GB shipping csv and save as [Project name]_shipping_[date].xlsx
   d. Print and Check against actual boxes on the shelves
   e. Check or add missing items to list
   f. Update master list and catalog records with necessary info
   g. Put list in order as items are located on shelf
   h. Print revised list & check against shelves again
   i. Once finalized, use again to create shipping lists
2. Pack shipping crates
   a. Pull tapes, in order, and put in shipping crates 1 crate at a time (so items stay in order)
   b. Write the crate # on the list after putting tapes in.
   c. Add bubble wrap and desiccant packs so that tapes cannot move around during shipping.
   d. Create shipping manifest lists with the added column (shipping crate #) and print 1 page manifest for each crate.
   e. Check manifest against actual tapes in crate
   f. Print a copy of the manifest to use when tapes come back to the Archives
   g. Tape up the box (try to seal openings) and use zip ties to fasten crates.
   h. Ship date should be added to recording records—may be done during QC.
3. Send metadata to digitization house
   a. Go to: http://www.pacificaradioarchives.org/recording_export
   b. Use pull-down menu and select Grant ID for this project
   c. Download a GB shipping csv and save as [Project name]_shipping_[date].xlsx
   d. Add ship date & crate # from shipping manifest
   e. Create file names for each tape
      PRA_[6 digit grant ID]_[6 digit archive # root]_[2 digit part #]_[3 digit episode #]_[2 digit episode part #]" e.g. "PRA_NHPRC1_AZ0012__00_003_0A
   f. Align column labels and order according to digitization house requirements
   g. Check for exporting errors by searching the spreadsheet for the following characters: î © Ã ® â € œ ™ Å † „ Ì £ and fix the errors as needed
   h. Save and email to digitization house
4. For Multi-batch projects, update Master list as follows:
   a. Add shipping date for those items in this batch.
   b. Copy to a new tab
   c. Delete those sent
   d. Use this list for pre-digitization work for subsequent batches.

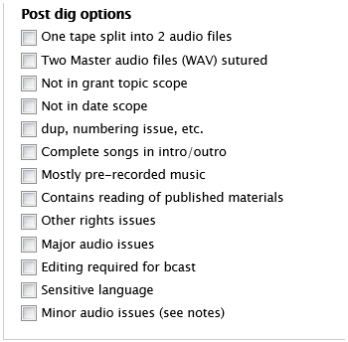
Post-digitization work

Receiving audio files (portable hard drive) from digitization house

1. Label the portable hard drive with a drive ID: [Brand of drive]_[number of that brand of drive]_[6 digit grant ID]_Batch#, e.g. “Touro_02_NHPRC1_Batch1B”, name e.g. “American Women Batch 1B”, and the date received.
2. Copy the entire drive to the audio server Y: drive.



3. Check that the files on the portable HD match the tapes sent by checking Archive #s on PRA copy of shipping manifest against contents of HD. If something is missing, contact digitization house.
4. Quality control the audio files
   a. Open up the recording record and go to Grant Tracking →Receiving digital audio and complete the following fields
      i. Portable HD ID
      ii. HD Receipt Date
      iii. Location on PRA drive
   b. Listen to the beginning of the recording, do spot check throughout the recording, and listen to the close of the recording.
      i. Add notes about the recording such as names of participants, producers, etc., audio issues, songs in the intro, outro, credits info (usually at the end of the recording), etc.
      ii. Check boxes as applicable



5. Programs to be re-transferred
   a. Make a note and begin a separate list of recordings where an issue seems to have occurred during transfer, or where a problem could be fixed with more attention before or during transfer.
   b. Contact digitization house and ask about the transfer process, if they noted the issue. (discuss with PRA Director)
   c. If digitization house is willing to re-transfer, request. If not, consider re-transferring once the tape is back at PRA. (discuss with PRA Director)
   d. When all tapes have been transferred to their best possible quality, request shipment of master tapes from digitization house (see part IX)

Suturing files split by digitization house (if necessary)

Joe's note: This has been my procedure for editing together split-up files that we receive from George Blood. Digital preservation files that GBAV creates for us are split into two if the recording is longer than an hour due to file-size restrictions in the transfer software they use, which means we receive two files which usually have a ten-second overlap between parts. What I've been doing is editing the files together so that there's only one long clean file with no repetition of content in the recording. In most (but not all) cases GBAV splits the track for us at the 00:52:15 mark, to easily indicate where the cut should be made. The instructions below tell you how to edit the files together if that both is and isn't the case.

1. Go to folder where audio files are stored (may be in a portable HD)
2. Highlight the two files with identical filenames (one should end in 01, the other in 02) and click Open with→Adobe Audition.
3. After the files are done loading (this takes some time since they're big files), look at their total running times.
4. If the larger file is exactly 52:15.000 in length, follow these steps:
    a. In the box below the waveform that says Time, click once on the time display (should read 00:00:00). When the text is highlighted, write "51:55.000" (minus the quote marks, but be sure the first punctuation mark is a colon and the second is a period).
    b. Next, go to Edit, then scroll down to Marker, then select Add Cue Marker in the submenu. (The marker should drop at *exactly* 51:55.000.)
    c. Click on the waveform where the cue marker's been dropped and drag right to the end of the waveform. (You'll probably have to zoom in on the waveform to do this). This will highlight the last twenty seconds of the recording.
    d. Go to Edit, then Cut (or press Ctrl+X). This chops off the last twenty seconds of the recording. There is an overlap of exactly ten seconds between the two parts of each recording, so eliminating the last twenty seconds of the first file ensures a perfect cut.
5. If the larger file is NOT 52:15.000 in length, listen to both files to figure out where to make the edit (there should be a few files where this is the case). The idea is to make one smooth edit with no overlap in content. Once you've figured it out, go to Edit, scroll down to Marker, then select Add Cue Marker and then follow steps 6c. and 6d.
6. At the top of the screen there are two display settings, one for Waveform and one for Multitrack. Click on Multitrack, and click "OK" when the saving prompt comes up.
7. Drag the file that is now 51:55.000 into the Track 1 box. Then drag the second part of the recording into the same box so that they're next to each other. (The magnet icon to the top and left of the waveform should be pressed, if for some reason it's not – this helps make sure that the tracks stay joined without overlapping).
8. On the top menu, click Multitrack, scroll down to Mixdown Session to New File, then select Entire Session.
9. After the session is done mixing (this takes a few minutes), go to File and Save As. First, save the mixed session as a .wav file. A prompt will pop up:
    a. For File Name, use our official file naming convention (see below)
    b. Location: **same folder as master files**
    c. Format: **Wave PCM**
    d. Sample Type: **96000 Hz Stereo, 24-bit**
    e. Format Settings: **Wave Uncompressed, 24-bit integer**
10. After the .wav file has been saved, then save the .mp3 access copy.
    a. For file name, again use our official file naming convention (see below)
    b. Location: **same folder as master files**

c. Format: **MP3 Audio**
d. Sample Type: click Change, then select **44100 Hz Stereo, 24-bit**
e. Format Settings: click Change, then select **192 KBPS (44100 Hz)**

11. Do this for all the files in the folder, then give to archivist to verify everything.

File naming conventions:

All PRA recordings take the following naming convention:

PRA_[6 digit grant ID]_[6 digit archive # root]_[2 digit part #]_[3 digit episode #]_[2 digit episode part #].[file extension – either .mp3 or .wav]

For the American Women project, the six-character grant code for these files was NHPRC1. The base archive number is the IZ, KZ, BB letter and the four-digit number that follows it. The part is two characters and refers if this file is part of a longer recording (expressed as 0A, 0B, 0C, etc.). The (episode) part of the filename is three characters long and refers to .01, .02, .03 etc. (expressed as 001, 002, 003, etc.). The (episode-part) refers to if the file is both a part of a longer recording AND an episode in a series, i.e. KZ0451.01A. In this instance, you would fill in the (episode) part and the (episode-part) portions of the filename, but leave the (part) field as 00. While this isn't part of the typical filenaming conventions, in the case of these sutured files, I'm adding "_FINAL" to the end of the filename to indicate that it's the sutured file.

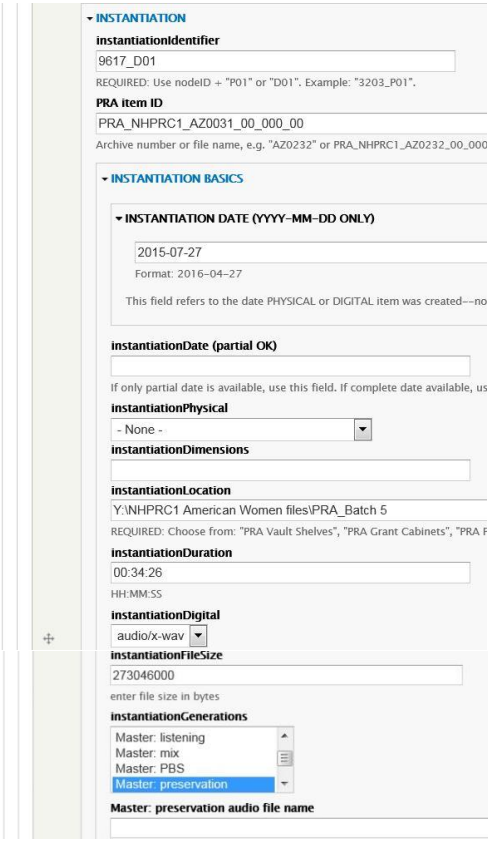
Here are examples:

BC0532 will be: "PRA_NHPRC1_BC0532_00_000_00_FINAL"
IZ1392A will be "PRA_NHPRC1_IZ1392_0A_000_00_FINAL"
IZ0449.03 will be "PRA_NHPRC1_IZ0449_00_003_00_FINAL"
KZ0451.01A will be "PRA_NHPRC1_KZ0451_00_001_0A_FINAL"

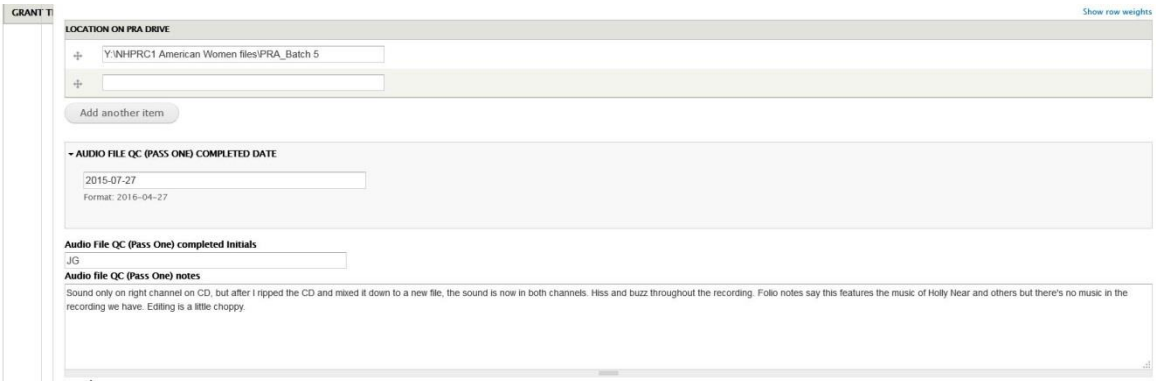
With these files, you can also just click on the file name that you're editing, remove the '01 – Copy' or '02 – Copy' from the end of each filename, and replace it with 'FINAL' instead.

Preparing audio from previously-digitized tapes

1. Search the Y: drive and W: drive for complete WAV files of the recording.
    a. If not found on the server, check on the PreservedTapes_merged excel spreadsheet to see if the file was created as part of a grant project and is on a portable hard drive (W:\Preserved audio files)
    b. OR check for CDs of this program in the Grant or Production cabinets
2. Once you have located the file for this program, make a COPY and save it in the Y: drive folder (e.g. Y:\NHPRC1 American Women files\Batch 5 recordings). Save the file with a file name according to the naming convention e.g. "PRA_[Grant ID]_[Archive # root]_[Part #]_[Episode #]_[Episode Part #]"
3. IF the recording is in 5 minute tracks or has been split, suture the file so that the complete recording is in one file (see suturing files above). You may also consider looking to see if ET has a back-up CD with no trackmarks.
4. Open the file in adobe audition and add BWF metadata as follows:
    a. Description: (title of program); (dates, i.e. broadcast YYYY-MM-DD, created YYYY-MM-DD) e.g. "Sources of contemporary purpose - Episode; created 1966-02-15~,broadcast 1966-02-15"
    b. Originator: "Pacifica Radio Archives"
    c. Originator date: today's date as YYYY-MM-DD
5. Enter this file's information in the record. View file information in Windows explorer.
    a. New instantiation, ***instantiationIdentifier***: (nodeID_D01)
    b. ***PRA item ID:*** (filename)
    c. ***instantiationDate***: YYYY-MM-DD
    d. ***instantiationLocation***: file location
    e. ***instantiationDuration***: HH:MM:SS
    f. ***instantiationDigital***: audio/x-wav
    g. ***instantiationFileSize***: in bytes. View in KB add "000" to the end.
    h. ***instantiationGeneration***: Master: preservation



6. Enter Grant Tracking information in “Receiving digitized audio”
    a. Location on PRA drive (e.g. “Y:\NHPRC1 American Women files\Batch 5 recordings”)
    b. Listen to the recording and do QC – complete the following:
        i. Audio file QC (pass one) completed Date, Initials, Notes
        ii. Check tick boxes “One tape split into 2 audio files”… “Minor audio issues (see notes)”



7. Make mp3 copy and add ID3 information
    a. Title: title of program
    b. Artist: “Pacifica Radio Archives”
    c. Recording date: today’s date as YYYY-MM-DD
    d. Comments: description?
    e. Copyright: same as distributor e.g. “Los Angeles: Pacifica Radio Archives, (year)”

Editing metadata in BWF files

1. Open AVPreserve BWF MetaEdit
2. Open up file or folder of items that need metadata edited
3. Click “CORE” to display metadata to edit
4. Double click on the field to edit that metadata. These can include
    a. Description: Should be in the format “[program title] - [asset type]; [date type YYYY-MM-DD,date type YYYY-MM-DD, etc]” (e.g. “Abortion and birth control - Program; created 1971-06-28,broadcast 1971-06-28,broadcast 1971-06-28”)
    b. Originator: “Pacifica Radio Archives”
    c. Originator reference: “[Archive #]”
    d. Origination date: date digital file created in format “YYYY-MM-DD”

Receiving tapes from digitization house

Coordinate shipping back to PRA

1. After QC of the audio files is done, contact the digitization house to schedule shipping of master reels back to PRA
2. When Master reels arrive, they should be kept in the hallway outside the archive until they have been inspected for mold or other contaminants—DO NOT BRING THEM INTO THE VAULT UNTIL CHECKING FOR CONTAMINANTS.

Check master tape inventory

1. Use PRA copy of shipping manifest to check that all tapes were returned to PRA. Add column "Reel Received" and initial and date.
2. If any tapes are missing, contact digitization house.
3. Grant tracking info in database should be updated ASAP

Check for contaminants

1. PRA staff will pull an empty blue container out from storage room for contaminated items.
2. PRA staff will inspect the contents (each tape) in each blue container for mold or other contaminants.
3. If there is mold or contaminants in/on any of the items, it should be immediately quarantined (put in plastic bag) and placed in the empty blue container. For any items stored near those items, consider quarantining them as well and check periodically for mold than may have not yet been visible.
4. PRA staff should complete a "Tape Assessment Form" indicating that mold or other contaminants have been found on the item and put it in the box with the item.
5. PRA staff will add note on the shipping manifest that the item has been "moved from container # to the contaminated items" container
6. Digitization house will be contacted and informed of any items found with contaminants and they will be shipped back for treatment (inform PRA director)
7. Update database records with these notes ASAP

Check tape pack and boxes

1. When a blue container has been checked for contaminants and none have been found it is okay to move inside the archive to the production area.
2. PRA staff will check items, one box at a time, add column to shipping manifest "Received Reels Notes", and add note if reel:
    a. Needs to be re-boxed (the box is torn, thin, dirty, top is detached from bottom, particulates look to be forming in the box, or the item is on a hub, etc.)
    b. Needs to be re-wound (tape pack is poor, bumpy, warped, ridges)
    c. Has ancillary materials in the box
    d. Has other issues (e.g. needs new reel—we don't currently have reels, but if we buy more in the future, we can reference this list).
3. Once all of the items have been checked and removed from the blue container, the blue container should be vacuumed.
    a. Items that do not have any issues should be placed back in the blue bin.
    b. Items that need to be re-wound:
        i. Place in a designated area to be re-wound
        ii. Staff will begin rewinding the items in the "re-wound" pile on the tape machines at 15 ips. If the tape pack is still poor, it will need to be redone in "real" time. If the tape pack was better the

first time, it may be redone at 15 ips. Consider using "rocking" technique if it is the best way to re-wind the tape.

iii. Staff will put the tapes in a pile "Re-wound DONE" after they have rewound the tape and date and initial the shipping manifest in a new column "Re-wind/Rebox done"

iv. When the re-winding is done, PRA staff will check the shipping manifest or tape assessment form to see which ones need to be re-boxed or have ancillary materials.

v. Update database record with this info ASAP

c. Items that need to be re-boxed:
   i. Place in a designated area for re-boxing
   ii. Check that the box isn't already scanned in the Grant scans folder on w: drive. If not, scan the box (see instructions in section III)
   iii. Write the Archive # on the side and back of the NEW tape box
   iv. Carefully place the tape, tape assessment form, and scanned tape label into the box.
   v. Remove tape assessment form and put in the "(Grant Name) Ancillary Materials" folder
   vi. Date and initial the "MasterList" "Rebox/Rewind done" column to indicate that the item has been re-boxed.
   vii. Place the newly boxed and re-wound items back in to the blue container.
   viii. Update info in database record ASAP

d. Items that have ancillary materials:
   i. Place in designated area for ancillary materials
   ii. Check that the ancillary items aren't already in the grant scans folder on the W drive.
   iii. Check that the item's Archive # is written on the ancillary materials.
   iv. Scan ancillary items (see instructions in section III)
   v. After scanning, remove ancillary materials from the box and place in a folder titled "(Grant name) Ancillary materials" and forward to the cataloger to use during cataloging of digitized items.
   vi. Update info in database record ASAP

Shipping tapes to University of Maryland Public Broadcasting Archive

1. After the tapes have been checked for contaminates or damage, and have been re-boxed or re-wound as needed, (see "Receiving tapes from digitization house" above) put back in clean container to ship to the University of Maryland.
2. Create and print shipping manifests for each box in Excel
3. Double check that the contents of the container match the shipping manifest.
4. Add desiccants and bubble wrap such that the tapes cannot move around in transit.
5. Coordinate shipping method and alert contact at UMD of pending arrival of tapes.
6. Print shipping labels and adhere to containers.
7. Put shipping manifests in containers, seal and ship.

Post-digitization cataloging (describing digital objects)

Before you do anything!!! Check the "1st level cataloging notes" and "Received digital audio notes" for information that needs to be verified and issues.

Intellectual Content (in PBCoreDescriptionDocment)

PRA Archive Number

Check that the filename matches

PBCoreAsset Type

Check that it matches content. Choose from Episode, series, or program (no "item")

Title Information

Verify the title

1. If it's an episode and it doesn't have unique title, use "(Series title): (date)". Okay to add name of guest at the end if they're remarkable. Example "Women in the world in the 1980's: August 27, 1972/ Audre Lorde."
2. Verify titleType matches assetType
3. Multi-part programs: Copy and paste this title into instantiationPart title fields, then remove "part 1 of 2" from this field.
4. Verify SERIES title doesn't include "no. 5" etc. AND after saving the record, verify the series title matches the majority of series titles. If this is the only episode in this grant project, just make sure this one is correct.
5. Delete info from "Title" field (legacy catalog field)
6. Delete info in "PRA_series" field (legacy catalog field)

Date Information

Verify date information

1. **PBCOREASSETDATE (FIELD COLLECTION)**
   a. Complete a field collection for both "created" and "broadcast" dates
   b. All dates should be in the form of "YYYY-MM-DD". Use "partial OK" field if there's only a partial date. Use the rules here for estimated or unknown dates: http://www.loc.gov/standards/datetime/pre-submission.html#partialuncertainapproximate
   c. Some examples:
      - 2004?-06-11:*uncertain year; month, day known*
      - 2004-06~-11:*year and month are approximate; day known*
      - 2004-(06)?-11:*uncertain month, year and day known*
      - 199u-uu-uu: *some unspecified date in the 1990s.*
      - 1999-uu-uu: *some unspecified date in 1999*
      - 1999-01-uu: *some day in January 1999*
      - MULTIPLE DATES: {1960-01-14, 1961-12-21}: *January 14, 1960 and December 21,1961.*
      - ONE OF A SET OF DATES: [1960-01-14…1961-12-21]: *Some day between January 14, 1960 and December 21,1961.*
      - INTERVAL: 2004-06-uu/2004-07-03: *The interval began on an unspecified day in June 2004 and ended July 3, 2004*

      CHECK--If the date ends in "01" or is "7/20" or "11/30"--be sure that this date actually comes from the date in the **Recorded On** or **Broadcast On** field (this may have been automatically generated and inaccurate). Edit as necessary.
   d. If you there is no date info in the record or recording, search the folios at this time (add link—see below).
   e. If you can't find date info, but it's likely it was created around the same time it was broadcast, use estimate dates by adding estimation symbol "~". E.g. if broadcast date is "1972-04-23" and no created on date is found, okay to estimate by entering "1972-04-23~"

f. If a year is at the end of the Intellectual Property→Publisher field e.g. “Los Angeles : Pacifica Radio Archive, 1975” use the date “1975-uu-uu”.

2. **Date Recorded on**” and “**Date Broadcast on**”: if you find **<u>better</u>** information in the recording, add that, but DO NOT DELETE WHAT WAS THERE—cut it and paste it in <u>PBCore Annotation</u> and add a note of where it came from with your initials.
   a. Date Broadcast on: If there is no information there, enter a date in the format STATION, Month day, year, e.g. “KPFA, March 13, 1977”
   b. Date Recorded on: if there’s no information, use the broadcast date with “ca.” preceding it (e.g. “ca. March 13, 1977”)
   c. If only the year is available, enter “1975 (day unknown)” in Date Recorded on and “WBAI, 1975 (day unknown)” in Date Broadcast on.
   d. Add a note in 2nd level cataloging notes about where these dates came from, why you chose the one you did.

Station

Verify station.

1. If this recording was broadcast on 2 stations, enter station it was FIRST broadcast here, and use “Date Broadcast on” field to indicate all of the stations it was broadcast on (e.g. “KPFA, March 13, 1977 and WBAI, April 22, 1978”) No need to list ALL stations and dates here--Use good judgment.
2. If you edit the station, add a note in 2nd level cataloging notes about where the info came from, why you chose the one you did.

Duration–

1. Item duration--If nothing was entered previously, use info from file and edit the info in this field to match this: “1 reel (XX mins.)” If the field is already populated and is correct, leave as is. DON’T DELETE INFO FROM THIS FIELD. Cut and paste into PBCore annotation.
   a. 2+ part programs: Cut duration info for this part and PASTE in instantiationPart itemDuration field.
2. Total Duration – if nothing was entered previously, add up the duration of all PARTS (Parts only, not episodes). Enter as “X reels (xx mins.)”

Keywords

1. Make sure “[Grant name]” is one of the keywords
2. Check spelling of names in Keywords after hearing in recording
3. Add names of important people featured in recording – Use Library of Congress Authorities: http://authorities.loc.gov/. If not there use VIAF: http://viaf.org/, Getty Union List of Artists’ Names: http://www.getty.edu/research/tools/vocabularies/ulan/
4. When adding a new name, enter source where you found the name in the source field. (e.g. Library of Congress Authorities, VIAF, ULAN)
5. If a name of an important person featured in the recording is not in any of these authorities, add the name “Last, First” and add source (website + cataloger initials, e.g. http://www.aaregistry.org/historic_events/view/margaret-sloan-hunter-born, JB
   These are now our own “authority files”!!
6. If there are multiple Keyword entries for a person in the program, let Jolene know and she will edit these entries. ***<u>DO NOT EDIT ANY OF THE KEYWORDS IN THE KEYWORD FIELD</u>***—this will just add duplicate entries and create more work!! Send an email with this recording’s Archive # and the name that needs to be edited or added.
7. If the title of the program is one of the keywords delete that title keyword, unless it is describing the event that is in the recording too. Before deleting, check that the keyword isn’t connected with other related recordings, and therefore isn’t significant or necessary.
8. If there are no keywords, add 1-3 as warranted. Leave what is already there. Use Library of Congress Authorities. Check which subject heading/keywords are already in the PRA catalog before adding new ones.
9. If the program is part of an event, consider adding the event as a keyword (use what is in our catalog or create a new one using LOC if available or create your own w/ you as source)—this will link all recordings related to that event (e.g. “Long Island Women’s Music Festival, 1979”.)

10. Consider keeping a list of keywords being used for a specific collection so that recordings in that collection will all have the same keywords.

Description

1. Be sure to check Receiving digital audio→ QC NOTES for information about this recording.
2. Check spelling of names in the recording.
3. If empty, add 1 sentence description of the subject-Person, Event, Movement, Conference—what makes it important.
4. Add birth death dates for important people in the recording e.g. "Joe Shmo (1947-1999)"
5. If spelling is unsure, okay to include alternative spellings in () and/or "[sp?]"
6. If description is unclear, incorrect, or incomplete add info after listening to recording. IT'S NOT NECESSARY TO LISTEN TO THE ENTIRE PROGRAM OR DO EXTENSIVE RESEARCH. Just add what you glean from it as you catalog.
7. Do not use "&" in the description field, it causes and error in ArchivesSpace.

Genre

Add Genre terms for your grant project if necessary. ***See appendix for the American Women project Genre Terms.

PBCore Annotation

Enter websites, email, obit, etc. where there's further information related to this recording, old info from legacy record. Please put technical info in Grant tracking notes field, only content info here. Will not appear in public facing record.

Instantiations:

1. First instantiation (reel tape): check that instantiation info exists for tape esp. instantiationDate, dimensions, duration, generations.
   a. ***instantiationID***: nodeID_P01 (e.g. "2020_P01")
   b. PRA item ID: Use Archive number. ***instantiationDate***: Date recording created in YYYY-MM-DD format
   c. ***instantiationPhysical***: ¼ inch audio tape
   d. ***instantiationLocation***: after the tapes have gone to the University of Maryland, edit this field to "University of Maryland, College Park, attn.: Chuck Howell"
   e. ***insantiationGenerations***: Master: audio

   Multi-part recordings use ***instantiationPart*** (1 instantiationPart for each reel)

   a. ***instantiationPart***: e.g. A=1, B= 2
   b. Total parts: # of parts
   c. ***instantiationIdentifier***: instantiationID + "01", etc. (e.g. "2020_P01_01")
   d. PRA item ID: Archive # e.g. BC0636A
   e. ***instantiationTitle***: include "(Part 1 of 2)" etc.
   f. ***instantiationLocation***: PRA Vault Shelves, University of Maryland, etc..
   g. ***instantiationDimensions***: 10-1/2 inch or 7 inch
   h. ***instantiationDuration***: HH:MM:SS
   i. ***instantiationAnnotation***: add notes
   j. If you edit a single program record to a multi-part program record, cut instantiationDimensions and instantiationDuration from pbcoreinstantation field and add to instantiationPart record

2. Second instantiation (digital file—Preservation Master)
   a. ***instantiationID***: nodeID_D01 (e.g. "2020_D01")
   b. PRA item ID: file name (e.g. "PRA_NHPRC1_BC2354_00_000_00") from Y: drive
   c. ***instantiationDate***: YYYY-MM-DD from file on Y: drive
   d. ***instantiationLocation***: file location on the Y drive (e.g. "Y:\NHPRC1 American Women files\GBlood complete drive_1_20140327_Batch 1_A")
   e. ***instantiationDigital***: audio/x-wav

f. ***insantiationGenerations***: Master: preservation

Multi-part recordings, digital instantiation→instantiationPart (1 instantiationPart for each file)

a. ***instantiationPart***: e.g. A=1, B=2; Total parts:# of parts
b. ***instantiationID***: instantiationID + "01", etc. (e.g. "2020_D01_01")
c. PRA item ID: digital file name (e.g. "PRA_NHPRC1_BC2354_00_000_00")
d. ***instantiationTitle***: include "(Part 1 of 2)" etc.
e. ***instantiationLocation***: Y drive file location
f. ***instantiationFilesize***: in bytes. View the file in windows explorer (in KB) and add "000" to the end of the number.
g. ***instantiationDuration***: HH:MM:SS
h. ***instantiationAnnotation***: add notes for this file here

3. Third instantiation (CD)If there's already an instantiation in the record for a CD (Batch 5, previously digitized), it's okay if both that copy and the file on the Y drive have "instantiationGeneration: Master: preservation". Move the instantiation for the CD to the bottom of the list of instantiation field collections

Intellectual Property (in PBCoreDescriptionDocment)

Contributor

1. Check spelling of producer, participants' names. Listen to the end of the recording for credits. Enter "First Name Last Name"
2. contributorRole: only one per field—do not add new ones, select from PBCore vocabulary here: http://metadataregistry.org/concept/list/vocabulary_id/127.html
3. You may add the guest as a contributor, even if they appear in the Keywords, only if they are also creators of the content, e.g. an author reading their works could be listed as both a Keyword and a Contributor; an author who doesn't appear on the program but whose works are read or performed can appear as both a Keyword and a Contributor.

Distributor.

Verify that it reads "Los Angeles : Pacifica Radio Archives, YYYY" YYYY = year broadcast.

Rights summary.

Verify that it reads "RESTRICTED. Permissions, licensing requests, and all other inquiries should be directed in writing to: Archives Director, Pacifica Radio Archives, 3729 Cahuenga Blvd. West, North Hollywood, CA 91604, 800-735-0230 x 263, fax 818-506-1084, info at pacificaradioarchives dot org.

Grant tracking information.

Grant Information.

Check Grant ID--If this was previously digitized, add a 2nd Grant ID and move it so that it is on top.

Pre-digitization cataloging (describing analog objects).

Check that Batch # is entered

Receiving digitized audio

1. check that info is completed
2. Complete tick boxes in **Post Dig Options**: starting with "CDs split differently"… "Post dig editing required for broadcast"—transfer info from top set of tick boxes to bottom set

Post-digitization cataloging (describing digital objects)

1. Date
2. Initials
3. Notes and issues (please don't put content notes here, put those in PBCore Annotation. OKAY for hiss, sound issues). Add info about dates and stations, if they've been changed, where the correct info came from (e.g. folio, recording announcement, legacy record, etc.)

Receiving reels—After digitization

1. Complete receipt date, initials, reel removed for contamination? (y/n), plastic insert put in box, reel re-wound, reel re-boxed, reel receipt notes.

Store Item.

Talk to Archives Director about this.

Tape box image.

Upload box scan image file from W: drive. Upload one image for each box if it's a multi-part program. If there's more than one image for the box, use the image with the most information.

Related documents.

Add digitized supplemental documents here (i.e. transcripts)

Streaming audio link.

Add a link to the audio in OSKIcat, the Internet Archive, fromthevaultradio.org, etc.

Folio.

Add link to folio with the folio title "[station] Folio, Month YYYY " e.g. "WBAI Folio, September 1978" You can add the page number if you wish.

Availability notice.

For American women recordings, select "American Women Grant Project" from options. Consider adding a different availability notice for future preservation projects.

Audio clip.

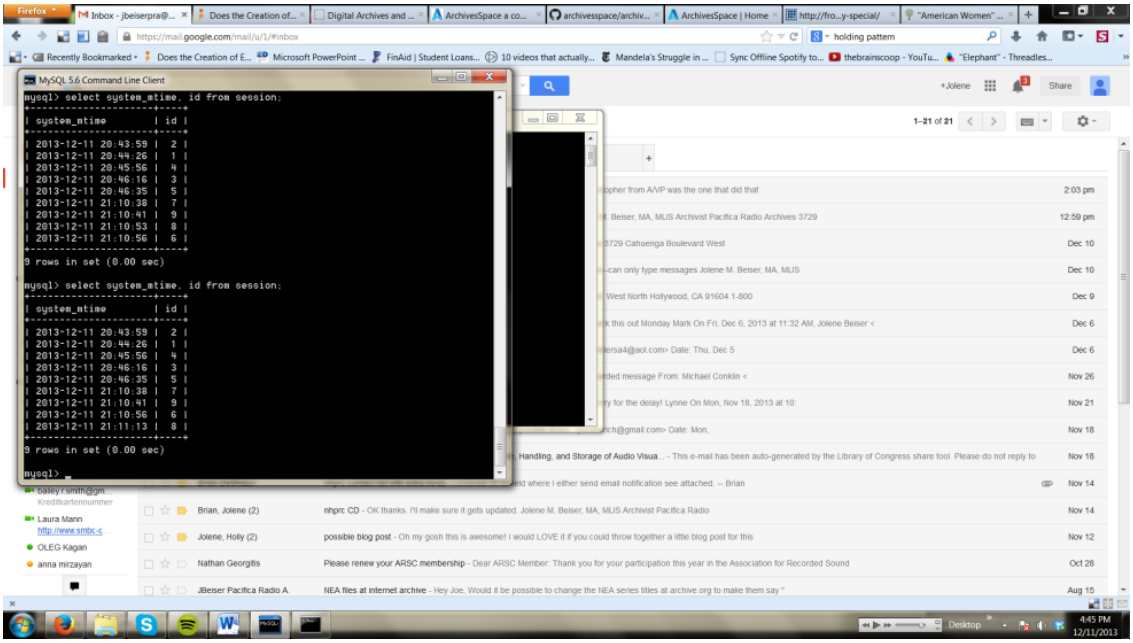
Scan the w: drive for an audio clip. If you find one, add it by going into the description field, selecting "HTML", clicking the film strip icon in the wysiwyg menu, select HTML5 audio as type, browse and upload the clip. Click the "Advanced" tab and select left alignment.

Finding aid creation

Install ArchivesSpace on your computer.

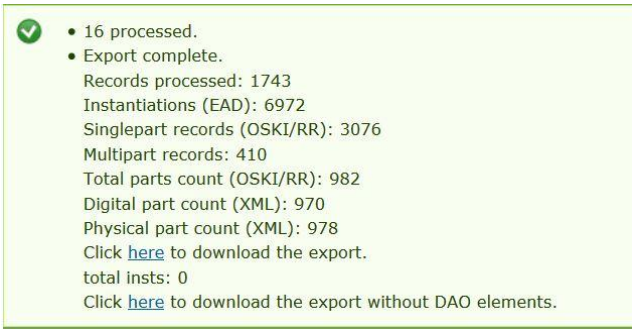
https://github.com/archivesspace/archivesspace/#running-archivesspace-as-a-unix-daemon

1. Contact Darin for help on installing ArchivesSpace and setting up a server on the back end—can this be done so that we are linked?
2. Install MySQL Installer community
3. Add product MySQL server, install and configure, use defaults
4. Open MySQL command line prompt password: xifan2079
5. Asked Darin for help connecting MySQL to Archives Space. Added text to config document from AS instructions
6. Darin set up MySQL to run whenever Windows is running.
    i. To check MySQL is running
    ii. Check localhost:8089: should say “Hello, ArchivesSpace (v1.0.2)!”
    iii. Localhost:8080 will go to user interface



Export metadata from PRA.org

1. Go to: http://www.pacificaradioarchives.org/recording_export
2. Select Grant ID for this project and click “Apply”
3. At bottom of page “Click here to download an EAD XML export”
4. When done processing you will receive a message like this at the top of the page:



5. RIGHT CLICK on
   "Click here to download the export"-- If the links to the streaming digital audio *have been added* to the records
   "Click here to download the export without the DAO elements"--If the links to streaming digital audio *have not been added*
   And SAVE LINK AS:
   File name: [Your selected name]
   Save as type: "XML Document"
6. Double click the file to view in Internet Explorer
7. Right click the file and use "Open With" text editor to edit the XML. After editing XML, SAVE AS [your selected name].xml and file type "ALL FILES"

Run ArchivesSpace

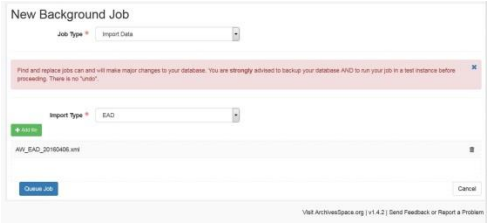
1. Run MySQL by clicking on shortcut c: archivesspace. Should look like this:



2. Open a new tab on browser
3. Enter "Localhost:8080" into browser URL. If you receive an error message, wait 5 minutes and try again.
4. Log in to ArchivesSpace
   Login: admin
   Pass: admin
5. For testing, select repository "tr2". When metadata from PRA.org is finalized and ready to be published, select repository "Pacifica".

Upload EAD to ArchivesSpace

1. Go to dropdown menu "Create" and select "Background Jobs"



2. Select Job Type "Import Data"
3. Import Type "EAD"
4. +Add file—Browse and select your EAD
5. Click Queue Job
6. When the job is done, click on one of the Resource Records to find the record and browse the newly created finding aid.
7. Note that if you need to re-upload the EAD records, delete the previous finding aid or edit the EAD before uploading so that the two are different. ArchivesSpace will not allow you to upload EAD with the same Collection/Series information.

Edit finding aid in ArchivesSpace

Add information to the following fields:

Repository Information

1. Repository short name: PRA
2. Repository name: Pacifica Radio Archives
3. Organization code: CaNhPRA
4. Home Page URL: http://pacificaradioarchives.org/
5. Logo: http://pacificaradioarchives.org/sites/default/files/logo-left_0.png

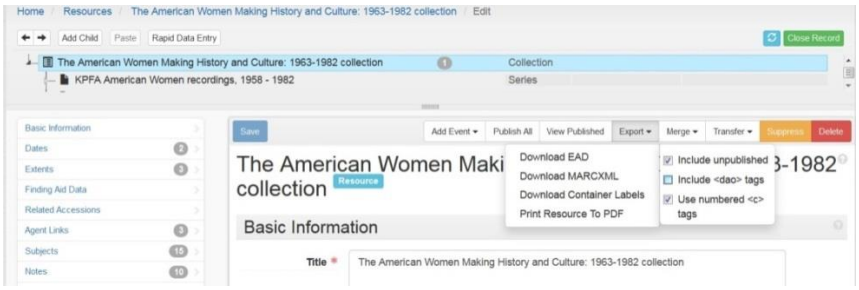
Add/Edit Finding Aid Information

1. Edit Identifier: PRA [two digit: MS (manuscript) or RS (recorded sound)] [three digit number]
2. Edit dates: American Women "Inclusive- 1944-1994, Bulk- 1963-1982"
3. Add Extents: 2,024 Reels, 2.39TB, 156 linear feet
4. Add date finding aid created
5. Add or Edit Finding Aid Title: "Guide to the [Project title] Collection"
6. Add Finding Aid Filing Title: "[Project title] Collection"
7. Add Finding Aid Author
8. ADD Description Rules: DACS
9. Add Sponsor note if this work was funded by a grant.
10. Agents—add stations and Pacifica Radio Archives
11. Subject terms – add as applicable to this collection
12. Add the following Notes (see examples of all of these at: http://oac.cdlib.org/findaid/ark:/13030/c83f4v6g/)
    a. Abstract
    b. Arrangement
    c. Biographical/Historical
    d. Conditions Governing Access
    e. Conditions Governing Use
       e.g. "RESTRICTED. Permissions, licensing requests, and all other inquiries should be sent in writing to Archives Director, Pacifica Radio Archives, 3729 Cahuenga Blvd. West, North Hollywood, CA 91604, 800-735-0230 x 263, fax 818-506-1084, info at pacificaradioarchives dot org, http://www.pacificaradioarchives.org."
    f. Custodial History
    g. Preferred citation
       e.g. "[Title of recording],[date of recording], [collection name], Pacifica Radio Archives, North Hollywood, CA.
    h. Processing information
    i. Scope and Contents
    j. Materials specific details?
13. Remove "Language of Materials" note ***Talk to Darin
14. Add series information
    a. Series title—make sure same as that in Arrangement note
    b. Series Scope and contents notes
    c. Series dates
    d. Series extents
15. Check finding aid for " " and "&" and edit. AS doesn't like "ArchivesSpace doesn't like "&" and ":" or ";"?

Export Finding Aid in EAD

Export EAD out of ArchivesSpace

1. Open finding aid in ArchivesSpace
2. Click Edit
3. Go to Export dropdown menu and select “Download EAD”
4. Check “Include unpublished” and “Use numbered <c> tags”



5. If the links to streaming audio have already been added, also check “Include <dao> tags”
6. Select “Save file,” give the file a proper name and click Save.

For Archivesspace help

Go here: https://docs.archivesspace.org/_help_proxy/admin

User: jolene@pacificaradioarchives.org

Password: Xifan2079 (or xifan2079)

Additional editing of EAD Finding Aid (if needed)

1. Find file in Windows Explorer and “Open with” “Notepad”
2. Make any edits there.
3. When finished, “Save As” and be sure to add “.xml” to file name (e.g. “PRA_AW_Final_noDAOs_20160421.xml”)
   “Save as type”: All documents
   Encoding should be UTF-8

Fixing date errors in EAD

1. Open file as above in Notepad
2. During the export, some of the date spans may have been replaced with “bulk”.

Collection level dates

Change >bulk< to >YYYY-YYYY<

<unitdate normal="1963/1982" type="bulk">bulk</unitdate><unitdate normal="1944/1994" type="inclusive">1944-1994</unitdate>

Should be: <unitdate normal="1963/1982" type="bulk">1963-1982</unitdate><unitdate normal="1944/1994" type="inclusive">1944-1994</unitdate>

Series level dates

Change “>bulk<” to “>Bulk [YYYY-YYYY], <” and change “>YYYY-YYYY<” to “>Inclusive YYYY-YYYY<”

<unitdate normal="1958/1982" type="bulk">bulk</unitdate><unitdate normal="1944/1994" type="inclusive">1944-1994</unitdate>

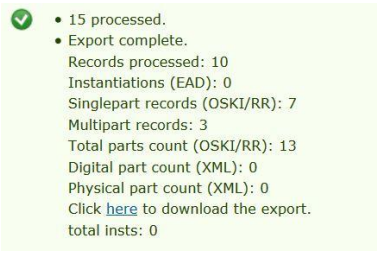
Should be: <unitdate normal="1963/1982" type="bulk">Bulk 1963-1982, </unitdate><unitdate normal="1944/1994" type="inclusive">Inclusive 1944-1994</unitdate>

Sending audio files and metadata to other institutions (UC Berkeley Library, Internet Archive)

Coordinate with institution as to their requirements for ingesting PRA audio files and metadata into their systems.

UC Berkeley Library

1. Go to http://www.pacificaradioarchives.org/recording_export, enter grant ID, click "Apply"
2. Go to bottom of page to Click here to download an OSKI CSV
3. You will receive a message at the top of the page when complete



4. Right click on "here" to download the export and "Save as" CSV.
5. Open in Excel and edit as needed. See spreadsheet sent to UC Berkeley in last project (see Appendix) and replicate columns and headings, or talk to UC Berkeley about any new requirements.
6. Check the spreadsheet for these characters that need to be fixed: ©, €, Ã, Ã©, Ã©, bÃ®, â€“, â€œ, â€™, Å‚ , „ , Ì, £

Internet Archive

1. Follow same procedure as UC Berkeley Library, but edit as required per the Internet Archive requirements and capabilities.
2. See spreadsheet sent to Internet Archive in last project (see Appendix) and replicate columns and headings, or talk to Internet Archive about any new requirements.

Copying files to portable hard drive

1. On the Y Drive, move all WAV files for this collection to a new designated folder (e.g. "PRA_NHPRC1_American Women_Preservation masters").
2. Check that all of the files in the folder correspond to the metadata export (see below). You can do this by
    a. Selecting all of the files in the folder
    b. Shift+right click and select "Copy as path"
    c. Paste the file paths into a column in the metadata spreadsheet
    d. Check that all of the file paths correspond to the appropriate metadata.
3. When it's confirmed that folder contains the correct WAV files, copy the folder to the portable HD to be sent to the institution. (This will slow down your computer, so you may want to do it at the end of the work day and overnight).
4. Add a copy of the metadata spreadsheet to the portable HD.
5. Coordinate shipment of the portable HD with Archives Director and contact at institution.
6. Email the institution contact that the files are en route and attach a copy of the metadata spreadsheet and any additional instructions.

Check the records at UC Berkeley and the Internet Archive to make sure all of the necessary metadata is there an accurate. If not, contact UCB and IA and coordinate changes as needed.

Appendices

Appendix A: Shelf marker



Appendix B: American Women Genre Terms

American Women -- Activists
American Women -- Aging
American Women -- Anthropology and societal role
American Women -- Art and artists
American Women -- Athletes
American Women -- Authors and journalists
American Women -- Autobiographies and Biographies
American Women -- Beauty and body image
American Women -- Comedians
American Women -- Dance
American Women -- Education
American Women -- Environmentalism
American Women -- Equal Rights Amendment (ERA)
American Women -- Feminism
American Women -- Film and television
American Women -- Health
American Women -- International women
American Women -- Law
American Women -- Lesbians
American Women -- Marriage and divorce
American Women -- Men's commentary and experiences
American Women -- New age/Wicca
American Women -- Parenting and children
American Women -- Peace and Antinuclear activism
American Women -- Poetry
American Women -- Politicians and politics
American Women -- Psychology and psychotherapy
American Women -- Radical Feminism
American Women -- Radio
American Women -- Relatives of notable men
American Women -- Religion
American Women -- Reproductive rights
American Women -- Science and scientists
American Women -- Sex
American Women -- Theater
American Women -- Violence against women
American Women -- Women of Color and discrimination
American Women -- Women's history
American Women -- Work and unions

Appendix C: Tape Assessment form

Pacifica Foundation/Radio Archives: *American Women 1963-1982*
1/4" Tape Assessment Tool

Assessor's Name:_____ Assessment Date:_____ Purpose:_____ Logged On:___/___/___ by:_____

Archive Number:_____ Program Title:_____ Transfer Date:_____/_____/_____

HOUSING

	YES	NO
Has item been re-boxed?		
Evidence of Biological Contamination?		
Evidence of Dirt or Liquid Contamination?		

Reel Size: 5" 1 7" 1 10"
Reel Type: Plastic 1 Metal 1 Hub

Visual Inspection of Tape & Box Meta-Data

Tape Substrate: Polyester 1 Mylar 1 Cellulose 1 Multi Stock

	YES	NO
Tails Out?		
Paper Leader?		
Good Tape Pack?		
Internal Leader?		
Evidence Tape is Less than 1 ½ mil thick?		
Odor of Vinegar Present?		
Evidence of Physical Damage to Tape? If Yes describe:		

Re-Housing

Does the tape need to be placed on an archival reel? If Yes, date of new reel: / /		
Does the tape need to be re-boxed? If Yes, date of re-box: / /		

TRANSFER

Sticky Shed Syndrome? No / Yes
Preservation Reel Made? No / Yes Date: / /
If Mylar baked: Baked on / / for hours at 130* F
Transferred on: Studer 1 1 Studer 2 1 other:_____
Splices: None 1 Few (<5) 1 Some (5-10) 1 Many (10<)
Post Rewind Residue: None 1 Minimal 1 Moderate 1 Significant
Flaking: None 1 Minimal 1 Moderate 1 Significant
Inches Per Second (ips): 3 ¾ 1 7 ½ 1 15
Channel Split to CD? No 1 from L-Ch 1 from R-Ch

Tape Signal: Mono 1 Stereo
Audio Levels: Equal 1 L-Ch Stronger 1 R-Ch Stronger 1 Pans
Music Present in Program? No 1 Live Music 1 Pre-Recorded
Audio Quality: Excellent 1 Acceptable 1 Poor
Distortion Present? (Circle all that apply)
Buzz Hum Hiss
Low Levels Print-Through Pops/Clicks
Beginning Cut-off End Cut-Off Muffled
Tape Pack After Playback: Perfect 1 Fair 1 Bad
If Pack Bad, select:
___Ridges ___Flange Pack ___Bump ___Loose Pack
___Slipped Pack ___Warped ___Tight Wind
Archival Master CD: with Track-Marks 1 with-out Track-Marks
Back-Up Master CD: with Track-Marks 1 with-out Track-Marks
Created on: CDRW901 1 Other_____
Program Length: _____hr., _____min., _____sec.

If Additional Attention Is Needed , Describe:

Any Other Comments Regarding Transfer: