## First edition of IASA-TC 06 online
Carl Fleischhauer

About the guideline. The IASA Technical Committee (TC) is pleased to announce the online publication of *Guidelines for the Preservation of Video Recordings, IASA-TC 06* (https://www.iasa-web.org/tc06/guidelines-preservation-video-recordings). As explained in history section below, the guideline is being published in phases and this *first edition* focuses on carrier-based recordings, i.e., videotapes (mostly analogue), with additional historical and contextualizing information. The publication is divided into five parts:

A. Introduction
B. Video Signal, Preservation Concepts, and Target Formats
C. Video Carriers and Signal Extraction (Replay/Playback)
D. Planning, Setup, and Workflows for Video Digitisation
E. Bibliography

This edition is the work of a number of contributors: George Blood (George Blood LP, Philadelphia), John Bostwick (George Blood LP), Kevin Bradley (National Library of Australia), Charles Churchman (C.W. Churchman Television, Lafayette Hill, Pennsylvania), Carl Fleischhauer (Library of Congress, retired), Ross Garrett (National Film and Sound Archive of Australia), Lars Gaustad (National Library of Norway and Chair IASA TC), Dinah Handel (Stanford University), Andrew Martin (DAMsmart, Canberra), Andrew Pearson (British Library), James Snyder (Library of Congress), and Tom Sprague (Museum of Broadcast Technology, Woonsocket, Rhode Island). Fleischhauer and Bradley also served as general editors.
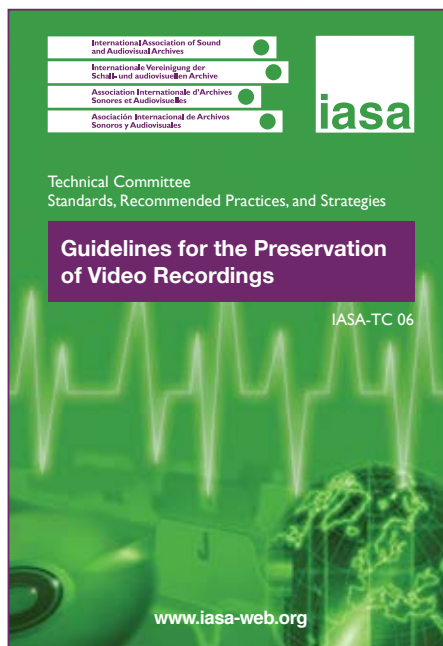
The carrier-based formats (or "format families") described in part C represent types frequently encountered in memory institution collections:

- Quadruplex 2-inch Videotapes
- EIAJ and Sony CV ½-inch Open Reel Videotapes
- 1-inch Helical-Scan Open Reel Videotapes (types A, B, C)
- U-matic ¾-inch Videocassettes
- ½-inch Analogue Consumer and Semi-Professional Videocassettes
- Betacam ½-inch Professional Videocassette Family

The 2018 online publication is also is tagged *first version*. As they reviewed the draft, the TC saw that the larger preservation community would be able to provide added information and help correct errors. Readers are invited to send comments and suggestions for improvements to the chair of the IASA TC: Lars Gaustad (lars.gaustad@nb.no). The plan for near-term revision motivated the decision to present the first version online, deferring a print edition pending community improvements.

History of the IASA-TC 06 project (thus far!). The project to draft the guideline was launched at the 2011 annual IASA conference in Frankfurt, in a special meeting convened by Kevin Bradley, then IASA's president and the editor of the predecessor *Guidelines on the Production and Preservation of Digital Audio Objects: IASA-TC 04.*

Initially, the project's volunteer editors and authors planned a comprehensive work that would address two categories of video: first, older, carrier-based (and mostly analogue) recordings and, second, more recent digital-file-based recordings. In addition, there was a desire to discuss metadata and to provide advice on shooting ethnographic, documentary, and oral history video footage in a manner that maximizes its "preserve-ability".

During the ensuing four years, however, only slight progress had been made. Special focused discussions were held at the 2015 annual IASA conference in Paris, including a session held at the La Vagalame restaurant at the Quai Francois Mauriac on the Seine. Although the setting contributed to high spirits, participants also commented on the project's slow progress. At the 2016 meeting in Washington DC, the TC saw that a comprehensive guideline could not be assembled within a reasonable timespan and, in response, they developed a plan for two-edition, phased project.

When drafted, the *second edition* will focus on the preservation of digital-file-based video formats with added information on the transfer of digitally encoded recordings in videotape form. The TC recognizes that archives are acquiring significant numbers of file-based video recordings and that their preservation is an ever-growing problem. We also hope to include sections that pertain to metadata and the production of new recordings (of the sort an archive itself might sponsor, like oral history interviews) in preservable formats.

Meanwhile, regarding the current first edition, the editors believe that the discussion of conventional carriers in part C will have permanent value. In contrast, some of the topics covered in parts B and D are volatile and proved especially challenging as this edition was drafted. The content of these parts is likely to be adjusted as time passes. Examples of volatile topics include the identification of digital target formats in part B; the problem of retaining the full video "payload" when digitising, in both parts B and D; and the matter of digitization facility design as "the industry" moves from serial interfaces to bitstream movement via IP networks, alluded to (but not "solved") in part D.

Discussion of IASA-TC 06 at the La Vagalame restaurant in 2015. Among the attendees are Kate Murray (left, back to camera), Bert Lyons (in profile), Kevin Bradley (standing, leading the discussion), George Blood (far end of table, looking at camera), Rebecca Feynberg (opposite Blood), and on the right side far-to-near: Hermann Lewetz (light jacket), Stefano Cavaglieri, Richard Wright, Lars Gaustad, Michel Merton (standing), Sebastian Gabler, and Tommy Sjoberg.

The TC hopes that *Guidelines for the Preservation of Video Recordings, IASA-TC* 06, will have high interest for a wide range of readers. We envision our archetypal reader as an archive administrator, technically sophisticated but not an engineer, who does some combination of managing a preservation-production operation (in-house activities) and selecting and managing preservation-service contractors (outsourced work).