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Public Broadcasting Preservation Fellowship, Summer 2018
WUNC, University of North Carolina at Chapel Hill

Digitization workshop plan

- Meet with attendees in library
    - Take elevator up to fifth floor; explain that elevator key needs to be checked out, or users have to take stairs
- Room tour
    - Shelves and storage
        - Places for storing assets
        - Maintenance gear
            - Cleaning alcohol and Q-tips for cassette player
            - Cleaning tape for DAT player
            - Cleaning cloths
    - Station space
        - Computer
        - DAT deck (Sony 75ES)
            - (extra deck, but currently requires repairs)
        - Cassette deck (Nakamichi MR-1)
        - External CD drive (LG M-Disc Super Multi)
        - Focusrite Scarlett 6i6
        - Headphones
            - White noise canceller swith
            - Normalize button; good for trying to interpret items with unbalanced sound or ambient noise
- Discuss possible uses of station
    - Digitization
        - Migrating content
    - Editing new/preexisting audio footage
        - Briefly mention audio tools such as splicing, fade in/out, normalize, etc.
    - Creating checksums and proxy files to keep better track of the status of digital audio objects
    - (other possibilities)
- Explaining the station (analog formats)
    - Analog formats feed into the Focusrite; headphones plug into Focusrite for listening while you record
    - Turn on Focusrite, then devices
        - Start with DAT player
    - Open Focusrite Control on computer
        - Select “Load from device” (left button)
        - Set appropriate recording setting in Device Settings; 44.1kHz or 48kHz for DATs, and 96kHz for cassettes

    - Open REAPER, our recording software
        - Set appropriate settings; kHz setting and Bit Depth
            - File > Project Settings >WAV Bit Depth: 16 bit (24 for cassettes)
            - Options > Preferences > Audio > Devices > Request sample rate: 48000 (or 44100); 96000 for cassettes
        - Exporting: Options > Preferences > General > Paths; this is where Reaper will send the file when it is done
    - Set up recording track
        - Name track; will influence file name created (I suggest using the suffix "raw", to differentiate from your finished products)
        - Arm with circle Record button
        - Set input to stereo-SPDIF 1 SPDIF 2
    - Zoom out recording window; feel free to change units of measurement on the lab window (defaults to musical measures, but can be changed to seconds, minutes:seconds, etc.)
    - Start recording REAPER track, and <u>Play</u> the asset on its appropriate deck <u>(not Record!!)</u>
        - You should be able to hear the recording in progress with the headphones if properly set up; changing the volume setting for the phones or using the normalize button does not affect the recording.
        - Analog recording/digitization is performed in real-time; it's best to stay nearby and keep an eye on the equipment and recording process
            - Depending on your items, you may need to stop them to switch to different recording settings (such as 44.1 to 48 kHz with DATs)
    - Show how to edit audio clip in REAPER, then Render as new "finished" file
    - Create proxies and checksums
        - Take new file and show how to execute proxy and MD5 scripts
        - Explain that these scripts are just one possible format; there are many other options that users may ultimately prefer over it for their projects
- Explaining the station (digital, CDs)
    - Point out Super Multi drive; mention that it has a motorized tray you have to watch out for with the keyboard in front of it!
    - Open Exact Audio Copy
        - Change dropdown source if nothing appears
        - Rename track to desired name/identifier code
        - Click Create WAV file (top option on leftside column)
            - Specify location for produced file
        - Run program
- Walkthrough of materials from fellowship with WGBH
    - Inventory sheet templates
    - Documentation
    - Metadata documentation strategies
- Questions