**MANDATORY PRE-PROPOSAL CALL TRANSCRIPT**

**RFP #R660088**

**KATV Preservation Project**

The purpose of this meeting was to provide a forum for vendors to obtain clarification about the RFP prior to preparing their responses.

**Participants:**

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| The MediaPreserve |  |  |
| Vectracom |  |  |
| Dansk |  |  |
| Memnon |  |  |
| Alteran Technologies |  |  |
| Arkansas Digitization Project |  |  |
|  |  |  |

**U of A Team Present:** Randy Dixon, Scott Lunsford, Susan Kendrick-Perry, and Ellen Ferguson

**Procurement Coordinator:** Ellen Ferguson, ellenf@uark.edu

**Participant Questions / UA Answers**

Q: Describe the collection itself and the different kinds of film that are in the collection.

A: The film dates from 1958 to 1977–78. At least 90% percent is 16mm newsfilm with magnetic stripe sound, both color and black and white. The remainder is 16mm newsfilm with optical sound.

Q: What is the split between color and black and white?

A: The collection is 75–80% color.

Q: Is it print or negative film?

A: It is all positive film.

Q: What is the current state of the film collection? Has the film been inspected recently?

A: Not all the film has been inspected. The film needs to be cleaned physically, all the original splices checked, and some splices made.

Q: Are there any signs of vinegar syndrome?

A: I don't think we've seen signs of vinegar syndrome.

Q: How is the film stored?

A: The film is stored on 400-foot reels on plastic cores, each of which is stored in an individual cardboard box.

Q: What is the condition of storage?

A: Many of the cardboard boxes are covered in soot as a result of a fire in the basement of the TV station. The smoke came up the elevator shaft to the floor where the film was stored. The smoke did not get on the film, but the boxes are sooty. The boxes are kind of a mess, so you are going to have to wear gloves.

Q: Did that affect any of the metadata on the boxes?

A: No, there is no metadata on the boxes. The metadata is on separate sheets of paper that were stored in another location. The metadata logs are not damaged.

Q: Has the film been transferred to another medium?

A: The film was transferred to 3/4 inch videotape in 1980; however, many of those tapes are damaged. We want a higher-quality transfer from the original film.

Q: What kind of splicing was used in the collection?

A: A combination of tape splice and hot splice.

Q: Are there any outtakes in this collection taped together with editor's tape?

A: No. These were all spliced to run through a film chain.

Q: Did all of the film end up on air?

A: Yes. The collection is composed of the dailies that were culled and separated. Some were saved, and some were not. What was saved was built onto one-hour reels, transferred to the old 3/4 inch tape, and then catalogued. Currently the film is on 400-foot reels and needs to be restored to its original state by being spliced together onto 1600-foot reels, which are each approximately an hour long. We have the original catalogue sheets to use as metadata.

Q: Is all of the reel available now for digitization?

A: Yes.

Q: What is the time frame that you have in mind for the completion of the volume of film?

A: Yesterday.

Q: Is there any metadata on the boxes that needs to be scanned?

A: No.

Q: And if I understand correctly, you want us to scan the boxes themselves as well as the log sheets that are provided. Have all of the log sheets been scanned or will we need to scan them?

A: The boxes do not need to be scanned.  **SEE ADDENDUM FOR CHANGE TO REQUIREMENTS.** The majority of the log sheets has not been scanned. We have not yet determined who will scan the log sheets. The metadata on the log sheets needs to be typed into an Excel document so that we can transfer that information into a database. Then each line of metadata can be tied to the digitized clip itself. So along with typing in that metadata when the digital transfer is made, I would think we would need to have a marker placed for each clip that we could assign that metadata to go to. **SEE ADDENDUM FOR CHANGE TO REQUIREMENTS AS IT RELATES TO MARKERS.**

Q: Do you want the marker assigned per clip or to an actual time point within the clip?

A: Per clip.

Q: How much metadata is on the handwritten logs? Are we talking about keywords like location, year, subject matter, people, or are there paragraphs of content?

A: The majority of the metadata is a one-sentence description per clip.

Q: Are there samples of the scanned log sheets that you can provide to us?

A: Samples of the scanned log sheets are available on the Pryor Center website at pryorcenter.uark.edu/katv.php.

Q: Will additional metadata from the content of the reels need to be identified or researched?

A: Identification or research of content is not needed. The information on the log sheets would be considered the content metadata. The inclusion of additional, basic metadata elements is to be determined.

Q: How are the cardboard storage boxes numbered and/or organized?

A: Each box is labeled ### - 1 of X, ### - 2 of X, and so on. Those numbers correlate to the handwritten log sheets. When the boxes are shipped, they will be grouped in numerical order.

Q: Where is the film currently stored?

A: The film is in the basement of the Pryor Center building in Fayetteville, Arkansas.

Q: Not at the location that was originally listed as being in the Arkansas State Capitol?

A: No.

Q: How do you want these files delivered? Are you looking to have segmentation from the hour reels into individual files or just a time code note of the segment times within the one-hour file?

A: We want the files delivered in one-hour segments. The archival codec format should be DPX; the mezzanine should be ProRes 422. And we also want an MPEG-4.

Q: Do you want individual files for each clip or one file per reel?

A: A one-hour file per reel with markers on each clip.

Q: Are there specific parameters relating to those markers, and how would you want those put into the DPX files. **SEE ADDENDUM FOR CHANGE TO REQUIREMENTS AS IT RELATES TO MARKERS.**

A: Markers at the first frame of each clip are needed because the time code of the clip may not match the handwritten time code from the original transfer. The markers will facilitate access to the clips when they are posted on the web. We want users to be able to search our website for keywords, click on a search result, and be taken to the clip.

Q: Would you like us to demonstrate with a representative sample on a secure site the synchronicity between the data and the files?

A: Yes.

Q: Are you expecting some cleanup at head and tail of the film?

A: I would think we would want some cleanup.

Q: I would also want to know depending on the condition of the film, if you're looking for any sort of digital clean up, scratch removal, dust removal, stabilization of the image, or anything like that as well, or should we just provide that as an option.

A: The splices need to be checked and the film needs to be cleaned.

Q: Do you want a digital cleanup in terms of damage that is on the film in terms of the condition.

A: No restoration to the original film. The DPX file should reflect the original film.

Q: Do you want one-light, best-light, or scene-by-scene color correction?

A: Each reel would require a scene-to-scene color correction. We would like to see cost estimates for both scene-to-scene color correction versus best light color correction per reel. **SEE ADDENDUM FOR ADDITIONAL REQUIREMENT.**

Q: So we just need to resolve any fade problems which should be able to be done with a single fade setting for the entire film assuming there aren't any little surprise stocks thrown in there from, like, a reversal thrown in the middle of an Eastman color print or something like that.

A: Right. This is all basic 16mm. The majority of it is color news film.

Q: Follow up. I think what Arkansas is saying is that this is camera-original, and you're going to have exposure variations from photographer to photographer from story to story, so it might be appropriate to do a scene-to-scene or story-to-story color correction depending on what one encounters.

A: Yes.

Q: So, to clarify something, actually—so these are 400-foot rolls which at one point were 1200 and are gonna go back to 1200?

A: Okay, they're right around hour-long reels. But they are split. They are broken down into anywhere between three and five smaller reels and put in boxes. So they need to be rebuilt in order for them to match the log sheets.

Q: Are those smaller reels also composed of even smaller segments spliced together?

A: Yes. The smaller segments are spliced together, not printed together.

Q: So those would require—if we're talking on a roll basis, each roll would require a scene-by-scene, we could call it, for each of those different stocks. It sounds to me like what was done by the station is that they went through the story reels each day and decided what they wanted to keep and rolled that up, and when it got to be an hour-long reel or whatever their maximum reel size that they were using was, they put that on the shelf with the appropriate number of handwritten sheets and that was that. And at some point they were broken down into 400-foot reels for storage.

A: Yes.

Q: So just coming back to the file format for the DPX file. Do you want us to provide another scan, or do you want a 4:3 of the DPX file as well?

A: We want a 4:3 of the DPX at 2048x1536. **SEE ADDENDUM FOR CHANGE TO REQUIREMENTS.**

Q: This is a question that I don't have an answer for. Maybe some of the other participants do. Is it possible to put markers in a series of DPX files such that you could synchronize the DPX files with the metadata that you want to have popping up from your spreadsheets? [Vendors discussed whether this is possible.]

A: It will be ideal if the markers can travel from the DPX to the ProRes and then to the MPEG-4. The markers must travel from the ProRes to the MPEG-4 and then to the version of the file posted on the web. If you're telling me that there's a breakdown between the DPX and the ProRes, then we probably need to address that. I don't know if that means you have to do separate makers for each codec or if those markers will travel. **SEE ADDENDUM FOR CHANGE TO REQUIREMENTS.**

Q: Do you want color correction done at the DPX level?

A: No.

Q: Do you see the DPX, the ProRes, and the H264 compressed files as all being just different levels of the exact same digitization, or do you want one, maybe the ProRes, to reflect color correction and the DPX to not or anything like that? Or are they all going to be the same thing?

A: The 2K scan at the DPX level should be uncorrected so that the film is captured as is for true preservation at the time of archiving. The derivative ProRes and the H264 files should have color correction happen there and travel with the markers.

Q: Do you want a second DPX or higher ProRes file?

A: No, because of storage concerns.

Q: Is this all of the film in the collection?

A: It is all of the film. We have a large collection of 3/4 inch and beta videotape.

Q: Is the tape primarily u-matic?

A: It is half u-matic and half broadcast beta.

Q: Would it make sense to provide a full offer to digitize the videotape at this time?

A: We will eventually digitize the videotape, but we are not prepared to do that at this time. The tape is not cataloged in the same way as the film.

Q: Regarding logistics and delivery: so I assume the answer you already gave on the parcel is that you would like to have hard drives?

A: Yes.

Q: And do you want us to provide the hard drive, or will they be provided by KATV? **SEE ADDENDUM FOR CHANGE.**

A: We would like for you to provide the hard drives.

Q: Are there any specifications for the hard drives?

A: We operate on FinalCut Pro. We are a Mac shop, so it needs to be compatible with Final Cut Pro, which I think is pretty broad. I would guess something with a Thunderbolt connection would be good. The faster the better.

Q: Do you want the hard drive to be formatted for Apple computer?

A: Yes, for Apple computers.

Q: Is it absolutely necessary to do that because Macs will read a variety of formats? It also may not be necessary to have drives that are other than just a bare drive that you can plug into a dock and do any transfers, which could save you some money in the long run because if the drive has to have an interface such as USB3 or Thunderbolt or something else, it adds to the cost of the drive itself. I'm asking you if providing a bare drive and a number of drive assemblies, which could be Thunderbolt if that's how you need to ingest into your own storage, would be acceptable. It could be formatted Mac or PC. Depends on what you need. There are dock assemblies that have one or two slots, and they have a connection to a computer, which could be USB3, it could be Thunderbolt, and you put the drive, the bare drive, into the dock, and it shows up as a drive on your computer.

A: Well, I would assume that the drive would need to be Mac friendly. Whatever best performance is. As long as the drive is formatted to work well with Apple and FinalCut Pro, it really doesn't matter to me if it's in an enclosure or if you're just sending a drive. And we can follow up with that in an addendum if we need to.

Q: Regarding the logistics, would it be possible to have all film delivered at one time or should we make some batches? For the physical collection, would it be possible to have it sent [to the vendor] at once?

A: We would send the film collection to the vendor all at once. As it is done and prepared, return it to us in batches. This would allow us to put it on our website as we receive it. Receiving it in batches would also allow us to have a little bit of quality check on the process and possibly make any adjustments as this goes.

Q: As you've said, it is all priority. Is there a segment of this collection that is particularly priority and would potentially be a rush?

A: No. It's all of equal importance.

Q: So doing things chronologically would be a reasonable thing to do?

A: Actually, I would say numerically. Each reel is numbered [Note: each reel has an assigned number], and I would do from the lowest number to the highest. They aren't sequential. They are scattered. Anywhere from fifty to two thousand, but there are only 250 total reels after everything is made up into the one-hour reels.

Q: So, if I understand, there will be a number on each reel or on each cardboard box?

A: On each box.

Q: And do you mind if we put some barcodes on the cardboard boxes?

A: No, that would be fine.

Q: Do you want the original boxes back?

A: No.

Q: Have you guys actually opened it since the damage and checked some of the film.

A: Yes, the film is still in good shape; however, we have not measured it for any shrinkage.

Q: Is there any metadata that is either on the boxes or inside the boxes or on the film or film leader that you would need to have transcribed to some form of spreadsheet or record?

A: No. The only thing on the boxes is an MCR number, which stands for master cassette reel. That number corresponds to the videotape number. So each of the reels of film has an assigned number. And that's the only thing that's on the box.

Q: So these handwritten log sheets were generated at the time the cassettes were made from these films?

A: Yes. The film ran through a film chain, and it was recorded onto a 3/4 inch tape. Then notes were taken from that tape where the counter was and a one-sentence description of the clip was written on the log sheet. If you go to our website, you'll see exactly what I'm talking about.

Q: Do you know what may be the sequencing in terms of leader between each clip or anything like that? Is there any metadata you would want recovered from leader in between assets?

A: No. Most of them don't even have leader in between. They're just all spliced together. I mean, there's leader at the beginning of the hour, and there's leader at the end of the hour, and that's it.

Q: And do you have any particular preferences in terms of how quality control is done on the data and at what point it's done? Depending on what you want to have done with the files, it could be as simple as checking the beginning, middle, and end, or something as sophisticated as using a variety of different types of software to inspect the files and point up any kind of issues that may be discovered by that software and issue a report relating to the health of the file beyond just a visual inspection that would be at various points throughout the file. To make sure that it has picture and sound is the simplest way of doing any QC. But there are more sophisticated ways of doing that that actually go through and check the file itself to identify whether there's any particular issues that the software is able to find.

A: I'm not sure that I know the answer to that.

Q: I presume what you want us to do is to describe our QC process in our response to the RFP as opposed to having you describe how you would like us to QC it. **SEE ADDENDUM FOR ADDITIONAL REQUIREMENT.**

A: Yes.

Q: Is it possible to have options in the technical descriptions that we deliver for the offer?

A: Yes.

Q: Will there by further notifications about anything once we provide an email, or do we need to monitor the website.

A: You need to monitor the website.