

IU Media Digitization Studios
1" Type-C videotape preparation and digitization workflow
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1 Prepare the tape:

- 1.1. Retrieve tape from the processing room.
- 1.2. Examine the videotape case for evidence of stress that may indicate past damage to the reel inside. Examine the reel and tape wrap for problems or physical damage such as breakages, mold or plasticizer residue. If defects are found, assess the damage and determine if a quick repair or cleaning is possible or if additional in-depth processes may be necessary (cleaning, mold remediation, etc.).
- 1.3. Repair any breakages, mangled, torn or stretched tape with a splicing block, splicing tape and a razor. Use vertical butted splices with no overlapping videotape at the splice and no splicing tape exceeding over the top or bottom of the tape edge. The splicing tape should never come in contact with the video heads.
- 1.4. If the tape stock is Scotch 400 series, examine the upper reel flange. If it is foam-lined, be sure that there is no adhesive seeping from the foam onto the tape wrap. If found, the tape will need a thorough cleaning remediation before it can be digitized.
- 1.5. Review label information that may indicate the video standard or format type of the recording. MDPI can only digitize NTSC type C 1" tapes, all others should be removed from the immediate workload. If a label mentions terms such as BCN, IVC, EV, UV or 405 Line monochrome, the tape is likely to be a type A or B one-inch reel, not compatible with type C playback. If a reel has a date prior to 1976, it is likely not a type C tape. If there are any references to standards other than NTSC (such as PAL or SECAM), the media cannot be digitized. Update the POD Recording Standard and Format Version fields accordingly with all known information.
- 1.6. If needed, clean the tape on Memnon's RTI cleaning machine. Plasticizer residue is easily removed this way.
- 1.7. Thread the tape onto the BVH-2000 VTR and play to identify the media. Be sure to engage the record inhibit switch below the take-up reel to protect against accidental erasures.
- 1.8. One inch is less likely than most other formats to have soft binder issues but occasionally they do. Should a tape need to be baked, be sure to remove the reel flanges if it happens to be on a Scotch foam-lined reel.
- 1.9. Baking:
 - i) Place the reel in the oven.

- ii) Gradually heat oven from room temperature to 123 degrees F
- iii) Keep oven at a steady 123 degrees F for 48-72 hours
- iv) Power down oven and allow tapes to cool without opening door for 24 hours
- v) Re-attach the flanges if removed and clean on the RTI machine.

1.10. Note the audio configuration. *(Occasionally the third audio track, normally reserved for SMPTE time code, may contain program audio. Alternate digitization settings and processing methods should be utilized if one of these tapes is identified.)*

1.11. Make note of the program duration.

(If there is no discernible video or audio on the tape, it may have other problems; such as a very unstable RF signal, it could be blank or a different non-video format or TV standard: PAL or SECAM.)

1.12. Note any damage found, repairs, baking, and cleaning in the Physical Object section of the POD with comments as needed.

2 Preparing the VTR for digitization:

2.1. The VTR tape path should be cleaned prior to each tape playback.

2.2. Power down the VTR.

2.3. Open the VTR tape path cover.

2.4. Clean the scanner drum and heads with a TexWipe dampened with acetone. TexWipes are lint free and are not likely to catch on the edge of the heads like a cotton swab will. The important part of video head cleaning is to not move the heads up and down, but rather hold the TexWipe stationary, then slowly rotate the head drum to clean the head. Clean any additional metal parts that come in contact with the tape with TexWipes dampened with acetone.

2.5. Do not use acetone on rubber or plastic parts or audio heads. These surfaces can be cleaned with isopropyl alcohol. Ideally rubber parts like pinch rollers should be cleaned with Head, Red & Roll Cleaner when available. This cleaner will not dry the rubber out as alcohol tends to do over time.

3 VTR Signal routing:

3.1. Thread the tape onto the BVH-2000 VTR.

3.2. On the BNC video patch panel, patch the 1"Source VTR composite video out into A/D VIDEO IN (this sends the output of the BVH-2000 into the AJA HD10AVA converting the signal from analog to digital SDI). The BVH-2000 can have either an internal or external inline BVT-2000 time base corrector mounted in the rack below the deck.

- 3.3. Patch the A/D VIDEO OUT 1 into the SDI CAPTURE CARD for capture station 1 (this sends the converted SDI signal into the Blackmagic Design Decklink Studio 4K capture card).
- 3.4. Patch the CAPTURE SDI OUTPUT into the VTM-203 DIGITAL C INPUT (this sends the output of the capture card into the Videotek VTM-203 Waveform/Vectorscope which feeds the Dell computer display on the console for signal monitoring and setup).
- 3.5. Patch the CAPTURE ANALOG OUTPUT to the TEKTRONIX ANALOG INPUT (this sends the analog output of the capture card to the rack mounted analog Tektronix 1730 Waveform Monitor and Tektronix 1720 Vectorscope).
- 3.6. On the XLR audio patch panel, with special cables patch the BVH-2000 channels 1 and 2 from the back of the deck into Capture 1 Audio DA IN channels 1 and 2. (this sends the audio into the Henry Engineering Patchbox II Output Multiplier, where the signal is sent to the Mackie audio board for monitoring during digitization).
- 3.7. Patch Capture 1 Audio DA OUT channels 1 and 2 into TO A/D channels 1 and 2. (This routes the 1" VTR audio to the analog to digital convertor and also sends the audio signal to the Mackie audio board to allow monitoring during digitization.)

4 Video TBC and audio setup:

- 4.1. To see the video and audio levels for setup, launch the "Blackmagic Media Express" tool from the start menu of the Capture work station, then press the "Log and Capture" tab. With the source tape in play, you should now see video passing and audio levels visible on the meters.
- 4.2. Optimize tracking adjustment for playback if needed.
- 4.3. Start with the TBC Proc Amp settings adjusted to the preset position for video, set up, chroma and hue settings, utilizing the Sony BVR-55 TBC remote panel.
- 4.4. Play the tape and view the SDI signal through the Videotek VTM-203 Waveform/Vectorscope set to YCbCr/YC (parade display).

(1" tapes were generally used in broadcast and applications, so most will have reference color bars and tone (usually 1K) recorded, but occasionally there's no reference.)

- 4.5. Set the tone to zero on the VU meters and the TBC proc amp; set-up (black) level to zero, video gain to 100, chroma level and hue set to align to the graticule of the vectorscope, with the red vector being the priority.
- 4.6. Check the program content and be sure there is no clipping of the video signal happening due to high luminance levels. Lower video gain if necessary.

Luminance levels may exceed 100% by a few units as long as they are not hard clipped which occurs at or over 110%, and can result a loss of image detail. Check the tape in several locations and be sure to view an area with higher luminance levels, such as a daytime sky or bright light fixture. Adjust if black levels are crushed and if chroma over-saturation creates excessive video noise.

4.7. If there are no reference color bars, maintain the TBC proc amp settings in the preset mode as a starting point. Use the same process as above to best preserve a good range of the luma and chroma signal. Observe playback and adjust to prevent crushed black levels, excessive video gain (hard clipping) or chroma over-saturation.

4.8. Verify that all audio content is visible on the meters of the “Blackmagic Media Express” tool and that it is audible through the first two faders of the Mackie 802 VLZ4 audio board. Check audio locally through the VTR jack with headphones and compare to what is coming through the audio board. With all video and audio levels set, you are ready to digitize.

5 Digitization:

5.1. Quit the Blackmagic Media Express tool. Quit any other applications that may be using computer resources.

5.2. Launch the Recorder tool icon on the capture station desktop.

5.3. Scan the bar code of the tape or case with the scanner and verify that the numbers appear in the barcode field. By default the system will place the bar code in the file name field.

5.4. On the Audio pulldown menu, select “2 Audio Channels (2 Mono Streams)” for all 1” tapes.

5.5. Press the #2 to prep to record, then the red circle to start the digitization.

5.6. Press play on the VTR.

5.7. Monitor video and audio and note any anomalies with time codes in the comments field of the Digital Workflow section of the POD.

5.8. Fill out and verify all appropriate fields in the POD.

5.9. When the program has ended, press “Pause” on the Recorder interface.

5.10. Press the #3 “Combine”, then the “Combine Parts” circle.

5.11. Rewind the source tape.

- 5.12. Do a spot check QC of the digital file in VLC Player:
- i) Verify audio sync with picture.
 - ii) Verify time code notes of anomalies found and compare with source if necessary.
 - iii) Isolate audio channels to confirm all are present.
 - iv) Check MediaInfo and verify that two streams are present.
- 5.13. Double check that all mandatory POD fields have been completed.
- 5.14. Copy the mkv preservation file to the Transcode/Dropbox for processing.