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NYU MIAP Fall 2018
CINE-GT 1807 Digital Preservation
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Digi Pres of TBMA @ RAM

Digital Preservation of Time Based Media Art at the Reykjavik Art Museum

Contents

The aim of this project is to examine shortly the current state of affairs regarding digital archiving and preservation of time based media art at the Reykjavik Art Museum (RAM) and to create a sample assessment of two pieces from their collection. The workflows and environments will be assessed and potential future concerns addressed. This report is divided into three main parts. The first is an examination of the aspects of the institution's workflow and structure relevant to time based media art, including chapters on the general infrastructure, the storage environment for time based media art, care and handling and intellectual management. The second part will examine two example cases where time based media art pieces are assessed in terms of their digital assets. The final part will contain a chapter on potential issues faced by the institution and options to combat these potential issues.

Part I: Assessment

Reykjavik Art Museum

The Reykjavík Art Museum is a publicly run art museum in the capital city of Iceland. It is funded through the city government. The museum is comprised of three distinct museum venues; Hafnarhus, Kjarvalsstadir and Asmundarsafn. Each of these venues has its own storage facilities, but the organizational offices with archival staff and the database are joint between the three. The museums are each dedicated to major Icelandic artists; Erró, Johannes S. Kjarval and Asmundur Sveinsson and regularly exhibit

works by the three, though they also exhibit a diverse range of artists in their spaces.

According to the museum website,

> "The museum exhibits work from Icelandic and international leading artists in Modern and Contemporary Art. It is also a platform for up-and-coming talents. The exhibitions in Reykjavík Art Museum span all the way from the historic to modern times, from the conventional to the outermost limits of art."[1]

The museum collects pieces created in a variety of mediums which are stored in their vaults and cared for by dedicated staff members. Their focus on representing a wide variety of talents and forms of artistic expression means they also have a wide array of material

In recent years, the museum has taken a leading role in Iceland in the preservation and conservation of time based media art. As a part of their efforts to become increasingly progressive in their approach, they have started sending staff to international seminars on the subject and have even opened their doors to scholars working on projects such as this one.

Storage Environment

The physical carriers and original items are stored in archival boxes in the same storage space as other media types; paintings and various physical objects. For time based media these include various formats such as magnetic media, optical media and original carriers such as usb sticks or hard drives. The storage is humidity and temperature controlled with thermostats and humidity monitors which are regularly checked.

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[1] "About the museum", Reykjavík Art Museum (accessed on 1. December, 2018) http://artmuseum.is/about

An exception to this are pieces on film are stored in the National Film Archives where all their cold vaults located in an adjacent small town. The museum and archive have an arrangement where the latter, as a government institution, stores and services the museum's collections. The services provided also include digitization of magnetic media. The institutions have a collaborative relationship despite being under separate government sections, the museum under the local and the archive under the federal.

The museums digital storage is entirely located on servers maintained by the city government. The city government storage follows ISO/IEC 27001 2013 standards for information security.[2] One of the effects of the city's security measures is that employees are only allowed to add software to their computers after it is approved by the Information Technology department. This means that in order to make any changes to their system of organizing digital assets in terms of software used for transfer they need to consult the governmental IT department and have their decisions approved officially. Everything that is stored on the servers is backed up using IBM Tivoli Storage Manager, which uses a hierarchical storage system. The TSM system offers a number of storage mediums, but the city uses tape and hard disk drives for their backups. There is a potential plan to change the backup system and put out a call for offers in the coming year, but this has not been made public as of the writing of this report.[3]

As a part of the research for this project, a spreadsheet was generated containing all works labelled as time based media in the museum's database and the contents of

[2] Information Security Policy [is. Upplýsingaöryggisstefna]. Reykjavik City Government. Accessed on December 05, 2018:
https://reykjavik.is/sites/default/files/ymis_skjol/skjol_svida/upplysingaoryggisstefna_utd.pdf
[3] This is according to a phone interview with a representative of the Information Technology department of the City government.

correlating folders on the server. See 'Appendix I'. Through this process it was revealed which pieces have not been digitized and/or ingested into the server. A number of pieces are missing from the server. Presumably these are on carriers contained in archival boxes. More investigation is required into this, as information may also be found in the database pertaining to the item location.

Physical Control, Care and Handling

All copies of the museum's digital items are located on the servers maintained by the city government (as discussed above regarding storage and environment.) The museum conservation staff drag and drop items onto the server or use capture software to generate disk images, which are then stored on the server. The disk images found on the server are primarily DVD captures. Currently, the primary method is drag-and-drop. Transfer of material that is submitted on physical formats such as film or magnetic media is outsourced to the National Film Archives if applicable.

The institution is in the process of deciding on procedures for ingesting digital media and art into their collection. Currently there have been some efforts to insure physical control of the digital material, using disk imaging to capture DVD material. However, the items have not been subjected to fixity checks; measures to ensure that the material remains identical to what was originally submitted to the museum (see 'Part III' for more information on fixity, potential issues solutions). As of the writing of this report, the museum staff is holding off on doing any digital transfers or moving anything from carriers such as hard drives or usb sticks before they have a set policy or procedures are defined institutionally.

Intellectual Management

The museum uses a filemaker database, which is shared between the various departments but has a strict tiered access. Conservators and conservation related staff have permissions to alter entries, but general staff has viewing permissions for the full entries. Some information and visuals are also automatically filtered to the online publicly accessible database where anyone can explore the museum collection. The online information is strictly limited and includes only a few metadata fields, enough to make it searchable and informational for the public.

All time based media art in the museum collection was recently labeled as such in a note field in the database. The note field for these items now contains "TBM", so it is searchable as such. Other time based media specific metadata is contain within various database fields. A very significant addition to the artist interviews being conducted currently is TBMA specific questions. See 'Example B' for an instance of additional information being gathered about a TBMA piece years after it was received by the museum.

Part II: Example item-specific assessments

Example A: Magnús Pálsson's *Eye Talk* (*Augntal* 1993)

Eye Talk (*Augntal* 1993) by Magnús Pálsson[4] is a 30 minute video piece originally received on a Betamax tape. According to the database there are two copies of the piece and a DVD copy created in 2012. In the museum internal database, the item's condition is listed; "seems to be in good condition when looked at in a PC environment."("Verkið virðist

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[4] See the online database entry here: http://safneign.listasafnreykjavikur.is/is/verk/LR-3319

vera í góðu ásigkomulagi þegar það er skoðað í PC tölvu")[5] The database also contains a

field dedicated to the display history of the piece, but this does not detail the specifics of the

display mode or technical information.

The piece has been stored digitally on the Reykjavik city government servers, within

the museum's institutional server space (see 'Storage Environment' in 'Part I' for more

information). The files associated with the piece are the following:

- VIDEO_TS.BUP
- VIDEO_TS.IFO
- VIDEO_TS.VOB
- VTS_01_0.BUP
- VTS_01_0.BUP
- VTS_01_1.BUP
- VTS_01_2.BUP

These files are all DVD derivative of disk imaging. VOB files are actual dvd files, IFO files

contain information about the menu setup and interaction with the DVD files, and BUP files

are identical to the IFO files. In 2012 the betamax tape was transferred to DVD and it is

apparent that the piece was transferred to the server through a disk image of this DVD.

A dissection of the files using the software MediaInfo, reveals the anatomy and

specifics. See 'Appendix II' for the full dissection. An important discovery in this dissection

is that the video compression mode for the file is lossy. This refers to a method of

downsizing the file where certain information is lost in order to minimize the storage space

used. Using lossy compression is absolutely not ideal when it comes to master copies of

artworks. Another issue with the files is the chroma subsampling, which is another method

of minimizing size, or compression. Simply put, this has the effect that color information is

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[5] Translation by the author.

lost from the original. All of this point to a loss of information from the original material. See 'Part III' for more on this issue.

A more thorough assessment of this piece is

Example B: Sigurður Guðjónsson's *Host* (*Hýsill* 2004)

Host (*Hýsill* 2004) by Sigurður Guðjónsson[6] is a 36 minute moving image piece originally received in two copies, one on a usb and one on a hard drive. According to the database entry, the piece should be exhibited in 4:3 aspect ratio, but the screen type or size is not specified. The file format is specified as .mov and the size is noted as 2.55 GB. The database contains information about the files as they were delivered to the museum:

> "This USB contains two folders. On the one hand, a folder titled Master - DV CAM and inside it is an original version of the piece, uncompressed. The other folder which is titled media player - H264 is a version which is compressed and is designed for a media player when the piece is being displayed in a player for that purpose. It is possible to use the master file for exhibitions as well, but then the piece must be played from a computer."[7]

These directions accompanied the piece when it was first delivered to the museum. They are also contained in a pdf file within the server folder associated with the piece. The other files in the folder are as described in the text; one titled "Master-DV CAM" and one "Media player - H264". A dissection of these in MediaInfo reveals their specifics. See 'Appendix III' for the complete dissection. It is of note that the compression mode is listed as "lossy" with

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[6] See the online database entry for the piece here: http://safneign.listasafnreykjavikur.is/is/verk/LR-3950
[7] Translation by the author. Isl. "Á þessum usb lykli eru tvær möppur. Annarsvegar mappa sem heitir Master - DV CAM og inní henni er upprunaleg útgáfa af verkinu óþjöppuð. Hin mappan sem er merkt media player - H264 er útgáfa sem er þjöppuð og er hugsuð fyrir media spilara þegar verið er að sýna verkið úr þar til gerðum spilara. Hægt er að nota master fæl fyrir sýningar líka en þá þarf að keyra verkið úr tölvu."

regard to the master file. A more thorough investigation into the state of this file should be conducted in order to confirm its compression or lack of compression.

In March 2017 a more thorough artist interview was conducted with Sigurður Guðjónsson, where he revealed that

> "The piece shall be cast large on a wall or projection screen in a darkened space. No other electric light or daylight should be visible in the space. In rare cases, for example in large group exhibitions, it is alright to exhibit them on … a flat screen TV with headphones or not. This needs to be considered carefully because the piece is originally intended as a large projection with sound that fills the exhibition space. … The image should be displayed in 4:3 (standard old aspect ratio)... The pieces should always be displayed using the most current technology each time. … It can also be displayed on a small wall in a space complimenting the piece. The artist recommends that the image be displayed where the distance is short."[8]

This information is recorded on the museum database and provides curators with direction when it comes to installing the piece. This is an essential component in TBMA preservation, as the piece's installation requires an interpretation every time. The act of interpreting the piece is not only conducted in it's conceptual relationship to the exhibition as a whole, but in the very size and shape of its display and surroundings in a way that is even more

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[8] Translation by the author. Isl. "Frá SG í mars 2017: Verkinu skal varpað stórt á vegg eða sýningartjald í alveg myrkvuðu rými. Engin önnur raflýsing eða dagsbirta á að vera í rýminu. Í einstaka tilfellum t.d. á stórum samsýningum má sýna þau á Myndin á að vera á sýnd á 4:3 (standard gamla formatið). flatskjá með heyrnatólum eða ekki. Þetta þarf að meta vel því verkið er upphaflega hugsað sem risa vörpum með hljóði sem fyllir sýningarrýmið. Verkin eiga alltaf að vera sýnd með nýjustu tækni hvers tíma. … Einnig mætti hún alveg vera á litlum vegg þannig að verkið njóti sýn. Listamaðurinn mælir með að hafa myndina þar sem fjarlægð er lítil."

interpretive than pieces that do not require the same amount of technical decision making each time they are displayed.[9]

Part III: Potential Issues and Potential Solutions

Below are listed a few potential issues that may face the collection and solutions that can be used to combat these issues.

Care and Handling

Well worth considering is the use of *fixity* checks to assess the condition of the museum's digital items. Fixity refers to the digital objects unchanging condition, since digital information may be subject to a number of dangers through human intervention, but even without humans interacting with the data, it can spontaneously, or through any number of events, be altered or destroyed.

Checksums are a way to combat this issue. They are a series of numbers and letters generated through an algorithm to represent a file. If a checksum is generated it can be checked against another checksum generated previously from the same file. If any letter or number has changed, the file integrity is questionable; the file has been altered. This is absolutely essential in dealing with digital assets such as time based media art. An altered file can be likened to an altered oil painting. For example, if, though exposure to harsh conditions or human intervention, an oil painting loses some of its colour, it is altered -

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[9] For an enlightening interview on the subject with Guggenheim's Joanna Phillips, see:
https://www.guggenheim.org/blogs/checklist/what-is-time-based-media-a-q-and-a-with-guggenheim-conservator-joanna-phillips

similarly, if bits flip in a file - they are altered. This is of highest priority and utmost importance in preserving the pieces that are in the museum's possession.

In order to further secure the quality of digital assets, it would be appropriate for the museum to purchase **write-blockers**. These are equipment primarily used by police, but in recent years being taken into use by museums and archives to ensure the integrity of their data. The equipment acts as an intermediary between carriers and computers, blocking a computer from making any changes to a hard drive or USB plugged into its ports. Without writeblockers, for example, an Apple computer will write invisible satellite files to any USB plugged in to its ports. One could like this to taking a pen and writing on the back of a canvas painting.

Another issue that was encountered in this assessment was that of lossy compression and problematic physical (and file-) formats used to generate copies that reside on the museum server. For some items, **re-digitization** is applicable, for example in the case of *Eye Talk*, where the copies residing on the server are DVD disk images, which does not stand up to scrutiny. As a part of a re-digitization process it is essential to make some **institutional policy decisions** regarding preferred digital assets delivered to the museum. In dialogue with artists, it may either come up that they have specific ideas regarding their digital specifications, such as Sigurdur Gudjons (see 'Example II') or they may not have decided what file format to export for the museum - in which case a particular policy would assure a certain level of quality.

An **investigation** into the situation regarding pieces that are not on the server has been started at the museum. Following this investigation, ingestion of the pieces not

currently on the server will be appropriate. In order for the highest standards to be met during this process, such an institutional policy would be instructive and procedure shaping. The museum has already started including tbma specific questions in their artist interviews, and in order to ingest these pieces such interviews and investigations into intent will be instrumental.

Storage

Media is currently stored in conditions that are considered best practice for paper materials and art objects, but some media may be better served in a more dedicated storage facility. It would be appropriate to explore the potential of storing magnetic media in the National Film Archives. In order to ascertain the viability of this path, a thorough discussion with the archives would be needed. If this is not acceptable, another option would be to arrange for a ***dedicated space for media storage***, arranged by carrier. Magnetic media, optical media and digital carriers such as hard drives are subject to different dangers than are paper or objects. Ideally it would be advisable to separate these materials where applicable.

Due to the constraints of this report, a more thorough ***assessment of the digital storage conditions*** is needed if any in-depth analysis of the conditions is to be provided. The information presented above was obtained through an informal interview with an employee of the information technology department of the city government. This interview was subject to some constraints due to access permissions, but as a follow up and extension to this report, the director or security has agreed to a more thorough future interview.

Intellectual Control

In recent years, the museum has taken great strides forward in terms of their preservation of time based media art. A large part of this has been the inclusion of TBMA specific questions in their *artist interviews*. This is an essential addition to the process of preserving these pieces. It is of essence that this process be continued and applied backwards to past TBMA acquisitions.

Concluding words

This report was done as part of an ongoing project investigating the preservation of time based media art in Iceland. It opens potential avenues of investigation into aspects of preservation practice within Icelandic institutions currently collecting such material. The above recommendations are designed to expand into a larger policy shaping report and survey, but must first be submitted for review within appropriate departments.

Appendix I: Spreadsheet For Time Based Media Art at RAM

Link to the original, in Icelandic:
https://docs.google.com/spreadsheets/d/19mH685atXwlCPElv6TTRdrdNp_KTJQ2A6b_oc
YznmP4/edit?usp=sharing

The fields in the spreadsheet are, from left to right, the unique ID that the museum assigns the piece, the files associated with that ID as found on the server (listed in terms of their placement on the server), the number of mentions of the piece ID in a document made by conservation staff listing time based media art in the collection, a column marking whether the piece is labelled as TBM (for time based media) in the database and finally a notes field for any notes on what has been found in the search.

ID	Server documents in "Sameignir (S:)/MOF_ListasafnDVD/Listasafn_DVD/..."	Noted in Document	filemaker labelled TBM	Notes
E-4108	E-4108 Erró diskar/E-4108_Diskur 1-Grimaces/AUDIO_TS/ [tóm mappa] and E-4108 Erró diskar/E-4108_Diskur 1-Grimaces/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1, VTS_01_2, VTS_01_3 og E-4108 Erró diskar/E-4108_Diskur 2-Meca make-up_Mary Monsters_Faces_Stars/AUDIO_TS/ [tóm mappa] og E-4108 Erró diskar/E-4108_Diskur 2-Meca make-up_Mary Monsters_Faces_Stars/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1, VTS_01_2, VTS_01_3 og E-4108 Erró diskar/E-4108_Diskur 2-Meca make-up_Mary Monsters_Faces_Stars/**Til að brenna á DVD**/ [faces, mary monster, meca make-up, stars	yesx5	yes	
E-4206	yes	yesx1	yes	
LR-3268	VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1 og Loop/VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1	yesx1	yes	
LR-3318	LR-3318 Kúplingssdiskur (1) - íslenska/MASTER/Olia_ref og LR-3318 Kúplingssdiskur (1) - íslenska/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1, VTS_01_2 og LR-3318 Kúplingssdiskur (2) - enska/VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1, VTS_01_2.	yesx4	yes	
LR-3319	LR-3319Augntal (1)/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1, VTS_01_2. LR-3319Augntal (2)/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1, VTS_01_2.	yesx4	yes	
LR-3320	LR3320 Eye Talk (1)/Magnús Pálsson Eye Talk [+lýsigögn]/Disc1/AUDIO_TS/[tóm mappa]. Magnús Pálsson Eye Talk [+lýsigögn]/Disc1/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1. og LR3320 Eye Talk (1)/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1, VTS_01_2	yesx2	yes	
LR-3321	LR3321 Talk Preceding Eye Talk/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1, VTS_01_2	yesx2	yes	
LR-3322	LR3322 Eye Talk (2)/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1, VTS_01_2	yesx2	yes	"eye talk II" í filemaker, vs "Eye Talk (2)" á server
LR-3346	**None**	nei	yes	
LR-3371	LR-3371 Frá Ártúnsholti vestur Miklubraut/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1 og LR-3371 Frá Ártúnsholti vestur Miklubraut/VIDEO_TS_vantar hljóð/VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1	yesx1	yes	

LR-3405	LR-3405 Jesus is Closer to Home/AUDIO_TS/[tóm mappa] og LR-3405 Jesus is Closer to Home/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1, VTS_01_2	yesx2	yes	
LR-3406	LR-3406 Most Real Death/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1	yesx1	yes	
LR-3407	LR-3407 Document on Dissappearance/AUDIO_TS/[tóm mappa] og LR-3407 Document on Dissappearance/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1, VTS_01_2	yesx2	yes	
LR-3408	**None**	nei	yes	
LR-3409	LR-3409 Shame on You, Rovaniemi/AUDIO_TS/[tóm mappa] og LR-3409 Shame on You, Rovaniemi/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1	yesx1	yes	
LR-3415	LR-3415 Mikilvægt/Ástralía/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1, VTS_01_2 og LR-3415 Mikilvægt/China/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1, VTS_01_2 og LR-3415 Mikilvægt/Iran/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1, VTS_01_2 og LR-3415 Mikilvægt/Ísland/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1, VTS_01_2 og LR-3415 Mikilvægt/Ítalía/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1, VTS_01_2 og LR-3415 Mikilvægt/Perú/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1, VTS_01_2 og LR-3415 Mikilvægt/Togó/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1, VTS_01_2	yesx16 (tvær f hvert land)	yes	efni/tækni enska inniheldur upplýsingar um gagnategund/lýsigögn (.vob og uþb stærð) en líka "8 vídjó. Eru í tveimur hlutum?"
LR-3421	LR-3421 Ljóskur í París/AUDIO_TS/[tóm mappa] og LR-3421 Ljóskur í París/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1 og LR-3421 Ljóskur í París/ Ljóskur í París [ppt 97-2003], Ljóskur í París_35mm slide [ppt], Ljóskur í París_35mm slide [wmv], LR-3421 Ljóskur í París.7z, LR-3421_Ljóskur í París_Hljóð#1_1, LR-3421_Ljóskur í París_Hljóð#2_1	yesx1	yes	
LR-3429	**None**	nei	yes	
LR-3437	**None**	nei	yes	
LR-3446	LR-3446 MADNESS/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1, VTS_01_2	yesx2	yes	
LR-3450	yes	yesx1	**nei**	
LR-3459	**None**	nei	yes	
LR-3463	LR-3463 Fantagott pepsí/asi/AUDIO_TS/[tóm mappa] og LR-3463 Fantagott pepsí/asi/ný mappa/AUDIO_TS/[tóm mappa] LR-3463 Fantagott pepsí/asi/ný mappa/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0 og LR-3463 Fantagott pepsí/Enska/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0 og LR-3463 Fantagott pepsí/Fantagott pepsí ísl/AUDIO_TS/[tóm mappa] og LR-3463 Fantagott pepsí/Fantagott pepsí ísl/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1 og LR-3463 Fantagott pepsí/Fantastic Pepsi/AUDIO_TS/[tóm mappa] og LR-3463 Fantagott pepsí/Fantastic Pepsi/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1 LR-3463 Fantagott pepsí/Íslenska/AUDIO_TS/[tóm mappa] og LR-3463 Fantagott pepsí/Íslenska/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1	yesx4	yes	
LR-3466	LR-3466 Perpetual Motion/AUDIO_TS/[tóm mappa] og LR-3466 Perpetual Motion/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1	yesx1	yes	
LR-3616	**None**	nei	yes	

LR-3617a	LR-3617a Girnilegar konur - rjómi/AUDIO_TS/[tóm mappa] og LR-3617a Girnilegar konur - rjómi/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1, VTS_02_0.BUP, VTS_02_0, VTS_02_0, VTS_02_1	yesx1	yes	
LR-3617b	LR-3617b Girnilegar konur - glassúr/AUDIO_TS/[tóm mappa] og LR-3617b Girnilegar konur - glassúr/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1, VTS_02_0.BUP, VTS_02_0, VTS_02_0, VTS_02_1	yesx1	yes	
LR-3617c	LR-3617c Girnilegar konur - brauðterta/AUDIO_TS/[tóm mappa] og LR-3617c Girnilegar konur - brauðterta/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1, VTS_02_0.BUP, VTS_02_0, VTS_02_0, VTS_02_1	yesx1	yes	
LR-3617d	LR-3617d Girnilegar konur - súkkulaðiterta/AUDIO_TS/[tóm mappa] og LR-3617d Girnilegar konur - súkkulaðiterta/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1, VTS_02_0.BUP, VTS_02_0, VTS_02_0, VTS_02_1	yesx1	yes	
LR-3655	yes, í MOF_ListasafnDVD	yesx1	yes	
LR-3656	yes, í MOF_ListasafnDVD	yesx1	yes	
LR-3665	LR-3665 Melankólía/AUDIO_TS/[tóm mappa] og LR-3665 Melankólía/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1	yesx1	yes	
LR-3849	LR-3849 Brölt/AUDIO_TS/[tóm mappa] og LR-3849 Brölt/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1	yesx1	yes	
LR-3850	LR-3850 Versations-Tetralogia/East/AUDIO_TS/[tóm mappa] og LR-3850 Versations-Tetralogia/East/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1 og LR-3850 Versations-Tetralogia/North/AUDIO_TS/[tóm mappa] og LR-3850 Versations-Tetralogia/North/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1 og LR-3850 Versations-Tetralogia/South/AUDIO_TS/[tóm mappa] og LR-3850 Versations-Tetralogia/South/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1 og LR-3850 Versations-Tetralogia/West/AUDIO_TS/[tóm mappa] og LR-3850 Versations-Tetralogia/West/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1	yesx4	yes	í filemaker er titillinn Versations/Tetralogia, ekki Versations-Tetralogia
LR-3893	LR-3893 Sólgult, þurrktími/AUDIO_TS/[tóm mappa] og LR-3893 Sólgult, þurrktími/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1, VTS_01_2, VTS_01_3	nei	**nei**	
LR-3895	**None**	nei	yes	dvd?
LR-3896	LR-3896 Trúnaður/AUDIO_TS/[tóm mappa] og LR-3896 Trúnaður/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1, VTS_01_2 og LR-3896 Trúnaður/Track01_benni_hemm_hemm, Track01_helgi_svavar_helgason, Track01_Kjartan_Sveinsson, Track01_paul_Lydon, Track01_siggi_armann, Track01_svanur_kristbergsson, Track01_svavar_petur, Track01_Thorgeir_Guðmundsson, Track01_thorvaldur_grondal, Track01_thrainn_oskarsson	yes2	yes	nafngreindu eru hljóðfælar-cda
LR-3943	**None**	nei	yes	
LR-3948	**None**	nei	yes	
LR-3950	**yes, í MOF_ListasafnDVD** og LR-3950 Hýsill_1af2_Ekki nota sjá skráningu/AUDIO_TS/[tóm mappa] og LR-3950 Hýsill_1af2_Ekki nota sjá skráningu/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1, VTS_01_2 og LR-3950 Hýsill_2af2_Ekki nota sjá skráningu/AUDIO_TS/[tóm mappa] og LR-3950 Hýsill_2af2_Ekki nota sjá skráningu/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1, VTS_01_2	yesx2+2(en)	yes	í "Annað" undir Lýsing/Uppruni standur að verkið sé á USB lyklum, eldri afrit af DVD ekki notuð við sýningu á verkinu
LR-3951	yes, í MOF_ListasafnDVD	yesx2(en)	yes	

LR-3995	**None**	nei	yes	
LR-3996	LR-3996 Rannsóknarstofa/LAB-TORFA/AUDIO_TS/[tóm mappa] og LR-3996 Rannsóknarstofa/LAB-TORFA/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1, VTS_02_0.BUP, VTS_02_0, VTS_02_0, VTS_02_1 og LR-3996 Rannsóknarstofa/SEAMONKEYS/AUDIO_TS/ [tóm mappa] og LR-3996 Rannsóknarstofa/SEAMONKEYS/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1, VTS_02_0.BUP, VTS_02_0, VTS_02_0, VTS_02_1 og LR-3996 Rannsóknarstofa/TORFA/AUDIO_TS/ [tóm mappa] og LR-3996 Rannsóknarstofa/TORFA/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1, VTS_02_0.BUP, VTS_02_0, VTS_02_0, VTS_02_1 og LR-3996 Rannsóknarstofa/ lab_torfa, seamonkeys, torfa	yesx3	**nei**	
LR-3998	LR-3998 Whales/AUDIO_TS/ [tóm mappa] og LR-3998 Whales/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_0, VTS_01_1	yesx1	yes	
LR-4001	**None**	nei	yes	
LR-2020	yes, í MOF_ListasafnDVD	yesx24		
LR-4024	LR-4024 Gestrisni tjaldkonunnar/AUDIO_TS/ [tóm mappa] og LR-4024 Gestrisni tjaldkonunnar/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1	yesx1	yes	
LR-4095	LR-4095 Other Parts/AUDIO_TS/ [tóm mappa] og LR-4095 Other Parts/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1	yesx1	yes	
LR-4202	LR-4202 Umbrot/Anna Líndal_Umbrot_vídeó/GRIMSVATNAGOS 2004 og LR-4202 Umbrot/FlugferðinOll/[tóm mappa] og LR-4202 Umbrot/Grimsvatnagosid_AnHljods/[tóm mappa] og LR-4202 Umbrot/grimsvatnagosid_onyturfaell/AUDIO_TS/ [tóm mappa] og LR-4202 Umbrot/grimsvatnagosid_onyturfaell/VIDEO_TS/ VIDEO_TS.BUP, VIDEO_TS, VIDEO_TS, VTS_01_0.BUP, VTS_01_0, VTS_01_1 og LR-4202 Umbrot/LeirhverirVatnajokli/hverir-mai og LR-4202 Umbrot/Umbrot-video-LR/kynning-sýning/coldfacts og LR-4202 Umbrot/Umbrot-video-LR/ljosm/[ljómyndir] og LR-4202 Umbrot/Umbrot-video-LR/video-verk/ FLUG 7.november, GRIMSVATNAGOS 2004, hverir-mai, og LR-4202 Umbrot/Uppsetning_documentation/Umbrot-uppsetning	yesx1, rautt	yes	punktur í titli á fæl, getur verið vandamál ef tekið er upp kerfisbundið tékk sýstem í framtíðinni.
LR-4309	yes	yesx4	yes	
LR-4310	yes	yesx2	yes	
LR-4328	**None**	nei	yes	
LR-4367	yes	yesx2 rautt	yes	
LR-4369	**None**	nei	yes	
LR-4462	yes	yesx1, rautt		
LR-4476	yes	yesx3, rautt	nei	
LR-4495	**None**	nei	yes	
LR-4497	**None**	nei	yes	
LR-4498	**None**	nei	yes	
LR-4499	**None**	nei	yes	
LR-4500	**None**	nei	yes	
LR-4501	**None**	nei	yes	
LR-4575	yes, í MOF_ListasafnDVD	nei		
LR-4579	**None**	nei	yes	
LR-4580	á ekki við	nei	yes	

Appendix II: MediaInfo for *Eye Talk* (*Augntal*)

```
General
Complete name                            : /Volumes/Untitled/LR-3319 Augntal (1)/Thumbs.db
File size                                : 17.5 KiB

General
Complete name                            : /Volumes/Untitled/LR-3319 Augntal (1)/VIDEO_TS.BUP
Format                                   : DVD Video
Format profile                           : Menu
File size                                : 12.0 KiB
Overall bit rate mode                    : Variable
FileExtension_Invalid                    : ifo

Video
ID                                       : 224 (0xE0)
Format                                   : MPEG Video
Format version                           : Version 2
Bit rate mode                            : Variable
Width                                    : 720 pixels
Height                                   : 576 pixels
Display aspect ratio                     : 4:3
Frame rate                               : 25.000 fps
Standard                                 : PAL
Compression mode                         : Lossy

Text
Format                                   : RLE
Format/Info                              : Run-length encoding
Bit depth                                : 2 bits

General
Complete name                            : /Volumes/Untitled/LR-3319 Augntal (1)/VIDEO_TS.IFO
Format                                   : DVD Video
Format profile                           : Menu
File size                                : 12.0 KiB
Overall bit rate mode                    : Variable

Video
ID                                       : 224 (0xE0)
Format                                   : MPEG Video
Format version                           : Version 2
Bit rate mode                            : Variable
Width                                    : 720 pixels
Height                                   : 576 pixels
Display aspect ratio                     : 4:3
Frame rate                               : 25.000 fps
Standard                                 : PAL
Compression mode                         : Lossy

Text
Format                                   : RLE
Format/Info                              : Run-length encoding
Bit depth                                : 2 bits

General
Complete name                            : /Volumes/Untitled/LR-3319 Augntal (1)/VIDEO_TS.VOB
Format                                   : MPEG-PS
File size                                : 74.0 KiB
Duration                                 : 40ms
Overall bit rate mode                    : Variable
Overall bit rate                         : 15.2 Mbps

Video
ID                                       : 224 (0xE0)
Format                                   : MPEG Video
Format version                           : Version 2
Format profile                           : Main@Main
Format settings, BVOP                    : No
Format settings, Matrix                  : Default
Duration                                 : 40ms
Bit rate mode                            : Variable
Maximum bit rate                         : 8 700 Kbps
Width                                    : 720 pixels
Height                                   : 576 pixels
Display aspect ratio                     : 4:3
Frame rate                               : 25.000 fps
Standard                                 : PAL
Color space                              : YUV
Chroma subsampling                       : 4:2:0
Bit depth                                : 8 bits
Scan type                                : Progressive
Scan order                               : Top Field First
Compression mode                         : Lossy
Time code of first frame                 : 00:00:00:00
Time code source                         : Group of pictures header
Color primaries                          : BT.601 PAL
Transfer characteristics                 : BT.470 System B/G
Matrix coefficients                      : BT.470 System B/G

Text
ID                                       : 189 (0xBD)-32 (0x20)
Format                                   : RLE
Format/Info                              : Run-length encoding
Muxing mode                              : DVD-Video

Menu

General
Complete name                            : /Volumes/Untitled/LR-3319 Augntal (1)/VTS_01_0.BUP
Format                                   : DVD Video
Format profile                           : Program
File size                                : 34.0 KiB
Duration                                 : 30mn 50s
Overall bit rate mode                    : Variable
Overall bit rate                         : 151 bps
FileExtension_Invalid                    : ifo
```

```
Video
ID                                   : 224 (0xE0)
Format                               : MPEG Video
Format version                       : Version 2
Duration                             : 30mn 50s
Bit rate mode                        : Variable
Width                                : 720 pixels
Height                               : 576 pixels
Display aspect ratio                 : 4:3
Frame rate                           : 25.000 fps
Standard                             : PAL
Compression mode                     : Lossy

Audio
ID                                   : 128 (0x80)
Format                               : AC-3
Format/Info                          : Audio Coding 3
Duration                             : 30mn 50s
Channel(s)                           : 2 channels
Sampling rate                        : 48.0 KHz
Compression mode                     : Lossy

Menu
Duration                             : 30mn 50s
00:00:00.000                         : Chapter 1
00:09:58.080                         : Chapter 2
00:19:56.160                         : Chapter 3
00:29:53.760                         : Chapter 4
List (Audio)                         : 0

General
Complete name                        : /Volumes/Untitled/LR-3319 Augntal (1)/VTS_01_0.IFO
Format                               : DVD Video
Format profile                       : Program
File size                            : 34.0 KiB
Duration                             : 30mn 50s
Overall bit rate mode                : Variable
Overall bit rate                     : 151 bps

Video
ID                                   : 224 (0xE0)
Format                               : MPEG Video
Format version                       : Version 2
Duration                             : 30mn 50s
Bit rate mode                        : Variable
Width                                : 720 pixels
Height                               : 576 pixels
Display aspect ratio                 : 4:3
Frame rate                           : 25.000 fps
Standard                             : PAL
Compression mode                     : Lossy

Audio
ID                                   : 128 (0x80)
Format                               : AC-3
Format/Info                          : Audio Coding 3
Duration                             : 30mn 50s
Channel(s)                           : 2 channels
Sampling rate                        : 48.0 KHz
Compression mode                     : Lossy

Menu
Duration                             : 30mn 50s
00:00:00.000                         : Chapter 1
00:09:58.080                         : Chapter 2
00:19:56.160                         : Chapter 3
00:29:53.760                         : Chapter 4
List (Audio)                         : 0

General
Complete name                        : /Volumes/Untitled/LR-3319 Augntal (1)/VTS_01_1.VOB
Format                               : MPEG-PS
File size                            : 1 016 MiB
Duration                             : 28mn 6s
Overall bit rate mode                : Variable
Overall bit rate                     : 5 055 Kbps

Video
ID                                   : 224 (0xE0)
Format                               : MPEG Video
Format version                       : Version 2
Format profile                       : Main@Main
Format settings                      : CustomMatrix / BVOP
Format settings, BVOP                : Yes
Format settings, Matrix              : Custom
Format settings, GOP                 : Variable
Format settings, picture structure   : Frame
Duration                             : 28mn 6s
Bit rate mode                        : Variable
Bit rate                             : 4 698 Kbps
Maximum bit rate                     : 9 400 Kbps
Width                                : 720 pixels
Height                               : 576 pixels
Display aspect ratio                 : 4:3
Frame rate                           : 25.000 fps
Standard                             : PAL
Color space                          : YUV
Chroma subsampling                   : 4:2:0
Bit depth                            : 8 bits
Scan type                            : Interlaced
Scan order                           : Top Field First
Compression mode                     : Lossy
Bits/(Pixel*Frame)                   : 0.453
Time code of first frame             : 00:01:48:12
Time code source                     : Group of pictures header
GOP, Open/Closed                     : Open
Stream size                          : 944 MiB (93%)
Color primaries                      : BT.601 PAL
Transfer characteristics             : BT.470 System B/G
Matrix coefficients                  : BT.470 System B/G
```

```
Audio
ID                                : 189 (0xBD)-128 (0x80)
Format                            : AC-3
Format/Info                       : Audio Coding 3
Commercial name                   : Dolby Digital
Muxing mode                       : DVD-Video
Duration                          : 28mn 6s
Bit rate mode                     : Constant
Bit rate                          : 256 Kbps
Channel(s)                        : 2 channels
Channel layout                    : L R
Sampling rate                     : 48.0 KHz
Frame rate                        : 31.250 fps (1536 SPF)
Bit depth                         : 16 bits
Compression mode                  : Lossy
Delay relative to video           : -320ms
Stream size                       : 51.5 MiB (5%)
Service kind                      : Complete Main

Menu


General
Complete name                     : /Volumes/Untitled/LR-3319 Augntal (1)/VTS_01_2.VOB
Format                            : MPEG-PS
File size                         : 86.0 MiB
Duration                          : 2mn 44s
Overall bit rate mode             : Variable
Overall bit rate                  : 4 391 Kbps


Video
ID                                : 224 (0xE0)
Format                            : MPEG Video
Format version                    : Version 2
Format profile                    : Main@Main
Format settings                   : CustomMatrix / BVOP
Format settings, BVOP             : Yes
Format settings, Matrix           : Custom
Format settings, GOP              : M=3, N=12
Format settings, picture structure : Frame
Duration                          : 2mn 44s
Bit rate mode                     : Variable
Bit rate                          : 4 048 Kbps
Maximum bit rate                  : 9 400 Kbps
Width                             : 720 pixels
Height                            : 576 pixels
Display aspect ratio              : 4:3
Frame rate                        : 25.000 fps
Standard                          : PAL
Color space                       : YUV
Chroma subsampling                : 4:2:0
Bit depth                         : 8 bits
Scan type                         : Interlaced
Scan order                        : Top Field First
Compression mode                  : Lossy
Bits/(Pixel*Frame)                : 0.390
Time code of first frame          : 00:29:54:18
Time code source                  : Group of pictures header
GOP, Open/Closed                  : Open
Stream size                       : 79.2 MiB (92%)
Color primaries                   : BT.601 PAL
Transfer characteristics          : BT.470 System B/G
Matrix coefficients               : BT.470 System B/G

Audio
ID                                : 189 (0xBD)-128 (0x80)
Format                            : AC-3
Format/Info                       : Audio Coding 3
Commercial name                   : Dolby Digital
Muxing mode                       : DVD-Video
Duration                          : 2mn 44s
Bit rate mode                     : Constant
Bit rate                          : 256 Kbps
Channel(s)                        : 2 channels
Channel layout                    : L R
Sampling rate                     : 48.0 KHz
Frame rate                        : 31.250 fps (1536 SPF)
Bit depth                         : 16 bits
Compression mode                  : Lossy
Delay relative to video           : -440ms
Stream size                       : 5.01 MiB (6%)
Service kind                      : Complete Main

Menu
```

Appendix III: MediaInfo for *Host* (*Hýsill*)

```
General
Complete name                         : /Volumes/Untitled/LR-3950 HOST/Host 2004-Sigurdur Gudjonsson.pdf
Format                                : PDF
Format version                        : 1.3
File size                             : 25.7 KiB

Text
Format                                : PDF

General
Complete name                         : /Volumes/Untitled/LR-3950 HOST/Master - DV CAM/Host 2004 DVCAM-master.mov
Format                                : MPEG-4
Format profile                        : QuickTime
Codec ID                              : qt   0000.00 (qt  )
File size                             : 7.40 GiB
Duration                              : 34mn 7s
Overall bit rate                      : 31.0 Mbps
Movie name                            : host 2004
Description                           : This video is about host 2004
Encoded date                          : UTC 2017-01-04 10:31:23
Tagged date                           : UTC 2017-01-04 10:39:55
Writing library                       : Apple QuickTime
com.apple.quicktime.keywords          : 4-01-17
com.apple.quicktime.author            : medialab
com.apple.quicktime.title             : host 2004

Video
ID                                    : 1
Format                                : DV
Codec ID                              : dvcp
Duration                              : 34mn 7s
Bit rate mode                         : Constant
Bit rate                              : 24.4 Mbps
Encoded bit rate                      : 28.8 Mbps
Width                                 : 720 pixels
Clean aperture width                  : 703 pixels
Height                                : 576 pixels
Clean aperture height                 : 576 pixels
Display aspect ratio                  : 4:3
Original display aspect ratio         : 4:3
Clean aperture display aspect ratio   : 4:3
Frame rate mode                       : Constant
Frame rate                            : 25.000 fps
Standard                              : PAL
Color space                           : YUV
Chroma subsampling                    : 4:2:0
Bit depth                             : 8 bits
Scan type                             : Interlaced
Scan type, store method               : Interleaved fields
Scan order                            : Bottom Field First
Compression mode                      : Lossy
Bits/(Pixel*Frame)                    : 2.357
Time code of first frame              : 00:00:00:00
Time code source                      : Subcode time code
Stream size                           : 5.83 GiB (79%)
Encoded stream size                   : 6.86 GiB (93%)
Title                                 : Core Media Video
Encoded date                          : UTC 2017-01-04 10:31:23
Tagged date                           : UTC 2017-01-04 10:39:55
Color primaries                       : BT.601 PAL
Transfer characteristics              : BT.709
Matrix coefficients                   : BT.601

Audio
ID                                    : 2
Format                                : PCM
Format settings                       : Little / Signed
Codec ID                              : in24
Duration                              : 34mn 7s
Bit rate mode                         : Constant
Bit rate                              : 2 117 Kbps
Channel(s)                            : 2 channels
Channel layout                        : L R
Sampling rate                         : 44.1 KHz
Bit depth                             : 24 bits
Stream size                           : 517 MiB (7%)
Title                                 : Core Media Audio
Encoded date                          : UTC 2017-01-04 10:31:23
Tagged date                           : UTC 2017-01-04 10:39:55

Other
ID                                    : 3
Type                                  : Time code
Format                                : QuickTime TC
Duration                              : 34mn 7s
Time code of first frame              : 00:00:00:00
Time code, striped                    : Yes
Title                                 : Core Media Time Code
Encoded date                          : UTC 2017-01-04 10:31:23
Tagged date                           : UTC 2017-01-04 10:39:55

General
Complete name                         : /Volumes/Untitled/LR-3950 HOST/Thumbs.db
File size                             : 9.50 KiB

General
Complete name                         : /Volumes/Untitled/LR-3950 HOST/media player - H264/Thumbs.db
File size                             : 10.5 KiB

General
Complete name                         : /Volumes/Untitled/LR-3950 HOST/media player - H264/host 2004 - H264.mov
Format                                : QuickTime
Format/Info                           : Original Apple specifications
File size                             : 2.55 GiB
Duration                              : 34mn 7s
Overall bit rate                      : 10.7 Mbps
Encoded date                          : UTC 2017-01-04 13:19:51
Tagged date                           : UTC 2017-01-04 13:35:44
Writing library                       : Apple QuickTime
```

```
Video
ID                            : 1
Format                        : AVC
Format/Info                   : Advanced Video Codec
Format profile                : Baseline@L4
Format settings               : 2 Ref Frames
Format settings, CABAC        : No
Format settings, ReFrames     : 2 frames
Format settings, GOP          : M=1, N=100
Codec ID                      : avc1
Codec ID/Info                 : Advanced Video Coding
Duration                      : 34mn 7s
Bit rate                      : 9 292 Kbps
Width                         : 720 pixels
Height                        : 576 pixels
Display aspect ratio          : 5:4
Frame rate mode               : Constant
Frame rate                    : 25.000 fps
Standard                      : PAL
Color space                   : YUV
Chroma subsampling            : 4:2:0
Bit depth                     : 8 bits
Scan type                     : Progressive
Bits/(Pixel*Frame)            : 0.896
Stream size                   : 2.21 GiB (87%)
Language                      : English
Encoded date                  : UTC 2017-01-04 13:19:51
Tagged date                   : UTC 2017-01-04 13:35:44
Color range                   : Limited
Color primaries               : BT.601 NTSC
Transfer characteristics      : BT.709
Matrix coefficients           : BT.601
Codec configuration box       : avcC

Audio
ID                            : 2
Format                        : PCM
Format settings               : Big / Signed
Codec ID                      : twos
Duration                      : 34mn 7s
Bit rate mode                 : Constant
Bit rate                      : 1 411.2 Kbps
Channel(s)                    : 2 channels
Sampling rate                 : 44.1 KHz
Bit depth                     : 16 bits
Stream size                   : 344 MiB (13%)
Language                      : English
Encoded date                  : UTC 2017-01-04 13:19:51
Tagged date                   : UTC 2017-01-04 13:35:44
```