

INTERNSHIP AT COMD MEDIA ARCHAEOLOGY LAB

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Internship At COMD Media Archaeology Lab, I.D. Bilkent University

In this report paper, I will be discussing my experience as an intern at the Media Archaeology Lab of COMD at I.D. Bilkent University.

Introduction of the Organisation

I have chosen to do my first-year internship at our department's Media Archaeology Lab to become more familiar with the academic atmosphere, instructors, and responsibilities of the employees. I began my internship on July 10th, 2019, and worked for a month, excluding overnights spent at the lab. In the following section, I will be discussing the organization in detail.

About Communication and Design Department

The Department of Communication and Design at the I.D. Bilkent University was founded in 1998. Approximately fourteen years after the university itself. The department has 23 instructors, 7 of them who are part-time, and a staff of 3, including lovely Mio the cat. As far as I have understood, the department seeks to provide a wide range of courses related to media and communication studies, both practical and theoretical, to allow its students to specialize themselves through the decisions they make. Additionally, the department is considerably well funded compared to similar departments present in Turkey. For example, it provides its students with basic camera and video production equipment, as well as a variety of dedicated studios, such as the live broadcast room at M.S.S.F. Which I will touch upon in the future chapters as I was able to gain experience of working as a team with a multi-camera setup. Another point is, what interested me about the internship opportunity was that the department was able to keep itself updated throughout the years. For example, the new curriculum change that came to be

realized in the 2018-2019 academic calendar, proves that the department is aiming to stay ahead of its peers. To explain, this aspect of the COMD tells me that I would not be wasting my time through this internship as it would allow me to plan my academic future more responsibly. Moreover, the department organizes and supports various projects, exhibitions and workshops. Such as the Göbeklitepe exhibition at CerModern, which is still open for visitors as of the submission of this report. Additionally, the department becoming an accredited member of CILECT organization in its 20th anniversary is a notable achievement. To explain, CILECT stands for “The International Association of Film and Television Schools” and allows the students of its member schools more exposure and support. It highly disapproves of political stances and aims to keep the standard of education high throughout its member schools. Finally, the COMD is located around 39°51'57.4"N 32°44'57.1"E, or in short, FF building at I.D. Bilkent University Main Campus.

About the Media Archaeology Lab

The Media Archaeology Lab at COMD has been recently founded. It is located in the room FFB-07 at I.D. Bilkent University Main Campus. The main aim of the lab is to make obsolete and out-dated technical equipment used in media production available for various purposes. One of the purposes is to allow researchers to utilize these equipment to access past media texts such as VHS, 8MM, and other forms of analog and/or digital storage devices. Another purpose is to allow individuals and students of the department to experiment and discover how media have evolved through the years by gaining first-hand experience. To explain, this process allows interested parties to gain an understanding of how the usage of these pieces of equipment in their respective eras has affected the perception of people using them.

Finally, Media Archaeology Lab allows people to share and discuss these experiences with experts in their fields, such as the Chair of Communication and Design Department Andreas Treske, whose efforts made it possible for the lab to exist.

Learning Outcomes & Responsibilities

Responsibilities and Duties

As an intern at the Media Archaeology Lab, I had several main responsibilities or goals which to consider while I was working on any kind of project. To discuss them, I will group these responsibilities into three groups. First one is to find ways on how to systemize the workflow, archives, and materials. The second one is how to record, and store our experiences and things we have learned, both for archival reasons and for future people to come. The third one is taking a break in between, and share the things we have discovered with our peers, and think about ways to publicize them.

First, finding ways on how to systemize the workflow in the lab along with archives and materials present was an important goal. To explain, for the lab to become more efficient and accessible was a necessity. Because as Prof. Treske has explained, such a media lab should be able to be useful even for a person arriving there for the first time. Therefore, to achieve this, I and my fellow intern peers have suggested several approaches. One, we decided that we should keep a detailed record of the thing we came across and the projects we were involved in. For this purpose, we created two notebooks, red and black. The black notebook was only to be used for noting important details about the ongoing progress on the capture and storage of past media text. For example, we decided to systemize it by writing an entry for each media text, listing its properties, function, and equipment used, and problems related to it. In return, this notebook

proved to be very useful when we needed to categorize or sort through problematic media text, and to decide on the appropriate ways of completing their transfer to the archive. Additionally, it allowed any of the interns to continue or contribute to the archival process of said media text, such as the VHS tapes. The red notebook was decided to be used for keeping track of our tasks and recording our expanding knowledge around these obsolete equipment. For example, we systematically recorded the problems we faced with these old devices and what we did in order to overcome them. So, this would prove useful as both a guide book and a troubleshooting manual for other interns and future people interested in working at the lab. Two, I have suggested making improvements on the archives and their categorizations. In my opinion, the most important suggestion was to separate the completed transfers from in-progress ones. This suggestion proved to be very on point on avoiding any mishappenings or overwrites when I, myself, accidentally chose a wrong directory on the main computer, almost wiping it clean of all its data and archives. Three, we did many minor changes and improvements such as introducing stickers and labels to the categorization of present materials. Although these little improvements are a lot in number and insignificant to discuss one by one, anyone wishing to follow the changes and the reason behind them could look up our red notebook.

Second, to record our experiences, the notebooks discussed in the previous chapter proved to be very useful. Through them, we have decided on what to include in a lab workflow sheet as requested by Prof. Treske. Along with the workflow sheet, I wanted to prepare a tutorial series on how to operate devices and software for the capture of media text. However, in a rush of irrationality and perfectionism, I decided that I could record a better and more structuralized tutorial video, and deleted the first two completed episodes of the tutorials. Later, I was not able

to finish them as I thought. As a result, I have learned to keep my peers updated on my progress and to keep finished work out of my reach in order to not cause any setbacks in the future.

Third, to share what we have learned in the lab with each other, we organized meetings and made use of our launch breaks to discuss our progress in the media archaeology lab. To explain, in these meetings we discussed our goals, what had been done and what needed to be done in the following days. Although as interns we have decided on creating social media outlets for the lab, the work needed to be done for the capture of VHS tapes occupied most of our time.

Multi-Camera and Broadcast Experience at M.S.S.F.

Among my routine duties at the lab, such as capturing and archiving VHS and other various media texts, we were able to work at a live broadcast of a seminar and the multi-camera shooting of a concert series at M.S.S.F. In my opinion, these two projects were really exciting. During the shootings, even if I was not able to take the Multi-Cam course during the semester, I learned a lot by the first-hand experience of being a camera operator. For example, the proper usage of inter-com devices, how my role would contribute to the broadcast, actions I needed to avoid, and general etiquette on how to approach my superiors were several of the things I have learned. As a result, I believe this experience has changed my perception and understanding of working at a live event, and which aspects of it to be prioritized. Additionally, working as a boom operator for a whole day hurt me so badly that I was not able to feel my left thumb until September.

Evaluation of the Internship

As an intern at the Media Archaeology Lab, I think the positive sides of my experience would overcome the negative ones. As I reflect on the experience, I can sense what I had missed compared to my friends who did their internship at companies. However, I can also say that the lab and opportunities it allowed me to experience seem far more valuable to me compared to doing mundane design works at an agency.

First of all, thinking about the positive aspects of the internship, it has allowed me to learn about, and gain experience with the equipment which otherwise would not be possible. To explain, by working with the past equipment present in the lab, I learned about terminologies and facts about live broadcasts and their requirements. For example, I am now aware of what can affect the quality and clarity of a satellite TV broadcast along with how treatment and care of various peripherals such as cabling and storage has an effect on it. Moreover, thanks to the articles we had read in the COMD204 course, I was curious to learn about how working with slow-media changes our perceptions and shapes our experience. To explain, since we are so used to fast network speeds and availability of any data near our fingertips, I was not realizing the effects of it on my habits and uses of them. For example, when things start to slow down when the only way to capture a VHS tape is to watch it in real-time, I have realized that as a human being I was also pushing myself to be as quick as the file transfers on my computer. An aspect of my perception which I was not aware of before. Another positive side of my internship was the opportunity to work in a multi-cam broadcast setup. To explain, I've got to learn about the Panasonic cameras and a lot of little routine checks and habits from Özcan Bey and my superiors during the productions. For example, I can say that these habits can reduce the risk of mistakes I

could make with equipment or the easy ways to avoid disturbing the broadcast, such as always keeping cabling secured and visible. However, like any experience there were parts I wished would be better, such as discovering that Archaeology needs a lot of patience. Nevertheless, I do not have much to discuss in terms of negative experiences, because as long as I was able to take a lesson out of them, I was content with the work I was doing.

Second, when I think about whether I was able to use any theoretical or practical knowledge had I have learned, I can confidently say that the answer would be positive. To elaborate, while I was operating a Panasonic broadcast camera, I was paying attention to the details in the composition along with how the adjustments I would make affect it. Even though I was almost working instinctively, I can say that the practical and theoretical knowledge I learned about design principles were always there and I tried to be as purposeful as I can. Moreover, I remember that during these multi-cam broadcasts, I was thinking about the difference in experience audiences was having. Comparing people who were present in the room to people who were watching it online. Since the information was very fresh, at any moment of the internship I could see the reasoning behind the theories of McLuhan and Baudrillard. For example, I was not only seeing the past recordings of TV programs on VHS, but I was also thinking about the reality they were construction through CRT screens.

Finally, reflecting back on my experience, I feel clearer about the path I want to take in my next internship and the future ones. Through the help of my peers and people I've got a chance to chat with during the presentations, I am certain that I would like to gain experience in fields where I can get to be on projects involving creative work. I can say that three of the most valuable things I have learned in this internship are as follows. One, as long as I am open with

my progress and the state I am in, the project can be efficiently completed. Because if I were to get stuck and not notify my peers or colleagues, the resulting mess can be devastating, both for me and for the team. Two, I have come to realize that treating my equipment right is a must if I consider being successful in this field. Because when you take care of your equipment well, it takes care of you when you need it to work. Three, I need to start exercising because the equipment needs to be carried are often heavy.

In conclusion, I would try to keep away from influencing any students by making a recommendation. I would recommend them to think about what they enjoy doing the most rather than what everyone around them is doing for their internships. In the end, it would be the most valuable experience for them unlike any other.

Appendix

EMFUAR 2019 Live Broadcast



<https://www.youtube.com/watch?v=6mV8GHMvBDc>

Workflow Sheet Design

Media Archaeology Lab
// Workflow

Opening the system

- 1.** Start by switching on the plugs under the tower from back to front.
- 2.** Turn on the switches from top to bottom:
 1. Red switch
 2. Green switch
 3. Turn on the devices which you need to use
- 3.** Turn on the TV Monitors labeled "Mon2" and "Mon3".
- 4.** Make sure that speaker volumes are turned off, then turn on the speakers.
- 5.** Turn on the mixer. Do not switch on +48v Phantom.
- 6.** Turn on the hard-drives, their buttons are on the back. Never turn off an operating hard-drive or else it will result in data loss.
- 7.** Turn on the computer monitors.
- 8.** Lastly, turn on the computer.
- 9.** For turning off the system, follow the steps in reverse order.

If you are unfamiliar with any terminology or information mentioned on this page:

- 1. Google it before you act.**
- 2. Ask somebody.**

This document has been updated on 18 July 2019.

Capturing
Creating a new project

If there is not a working folder for the work you are doing, open one. The purpose of this is to isolate on-going works from finished ones.

EX: KIT Archive Working folder

Open a folder for your source material inside the working-folder.

*Example for a KIT Archive capture:
KIT #4 - Muzzyket 10den 1996-1996-06.06.1996-
KIT Number - Title - Day/Month/Year.*

Do not forget to put "-" symbol at the end of the folder and project file. Because Final Cut automaticall changes dates each time you save the project. As if they were version numbers.

Open Final Cut.
In Final Cut:

1. File>New Project
2. File>Save Project As

Save the project into the folder you have just opened. Project file name has to be same with the folder name.

Preparing for the capture

1. In Final Cut File>Log and Capture
2. Click "Log" and then enter the same name as the project file.
3. Prepare the cassette.

Beginning the capture

Open the device compatible with the source material you have.

EX: VHS Cassette > JVC VHS Player

1. Insert the cassette.
2. Press the stop button. ◼
3. Wind up the cassette till end. ◀
4. Wind down the cassette till the beginning. ▶
5. Go to the computer, click "Now".
6. Press play on the device.

When the capture ends

In Final Cut:

1. Stop the capture process by pressing ESC.
2. Save the project.
3. Drag the file to Timeline window.

4. In the timeline window, adjust the beginning and end points of the file. There should not be any static in the render file.

5. Render the project with appropriate settings. Name the files. Quit Final Cut.

On the device:

6. Wind up the cassette till end.
7. Wind down the cassette till beginning.
8. Put the cassette in its case, and store.

// Notes

Capturing VHS Tapes for KIT

<http://kit.bilkent.edu.tr/eng.html>



Bilkent Composition Academy

Multicam and Interviews.



The poster for the Bilkent Composition Academy 2019 features a dark blue background with abstract, colorful light trails in purple, pink, and red. The text is white and orange. At the top left is the Bilkent University logo. The main text reads: "24-30 June 2019", "Bilkent University, Ankara", "BilkentMusic BCA19", "Eivind Buene, Mark Andre, resident professors", "Cikada, Arditti Quartet, resident ensembles", "Masterclasses, seminars, panels, concerts", and "Bilkent Composition Academy 2019". At the bottom are logos for Goethe-Institut, Music Norway, Ernst von Siemens Music Foundation, Cikada, and Tarabya KA.

 **24-30 June 2019**
Bilkent University, Ankara

BilkentMusic
BCA19

Eivind Buene, Mark Andre, resident professors
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Masterclasses, seminars, panels, concerts

Bilkent Composition Academy 2019

 **GOETHE-INSTITUT** **MUSIC NORWAY**  ernst von siemens
music foundation  cikada **tarabya**^{KA}

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