

Getting into the Game

What does an archive need to do to participate in culture sharing projects: a case study from EYE

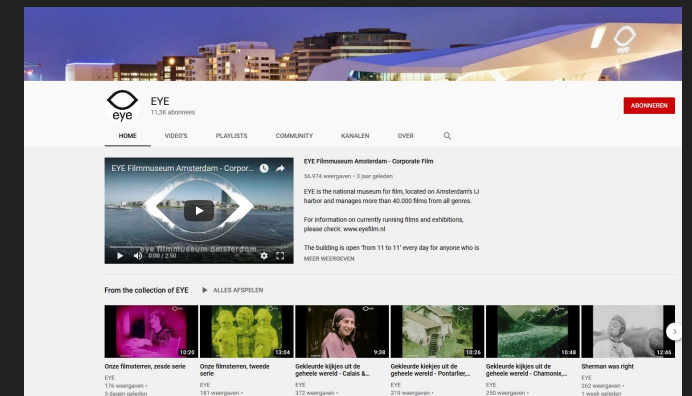
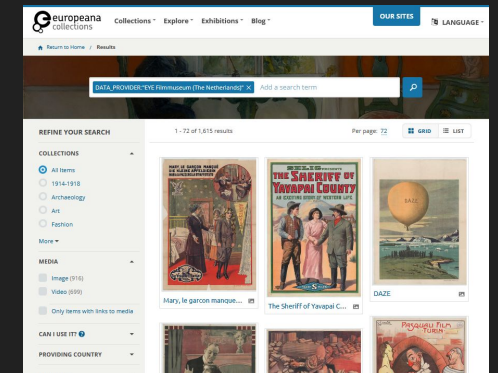
Eye Filmmuseum



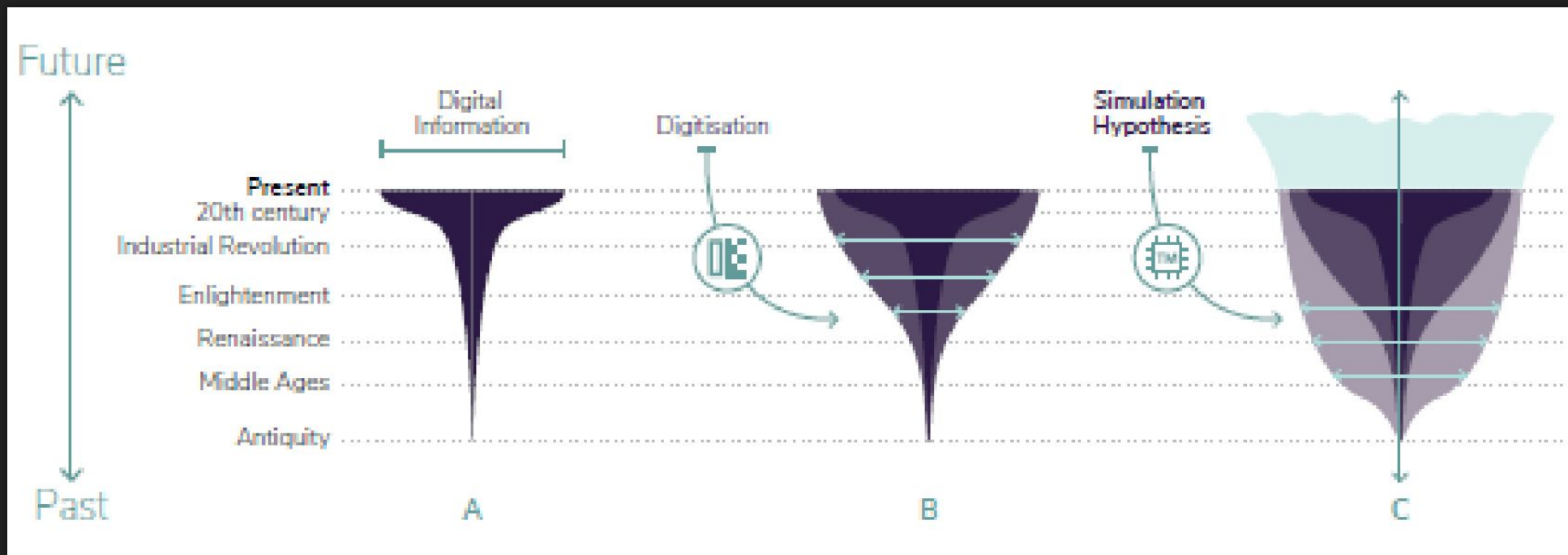
Sharing your collection

- European Film Gateway & Europeana
- The Time Machine
- Collection of the Netherlands, CLARIAH and Eye online
- Social media presence: Youtube & Facebook

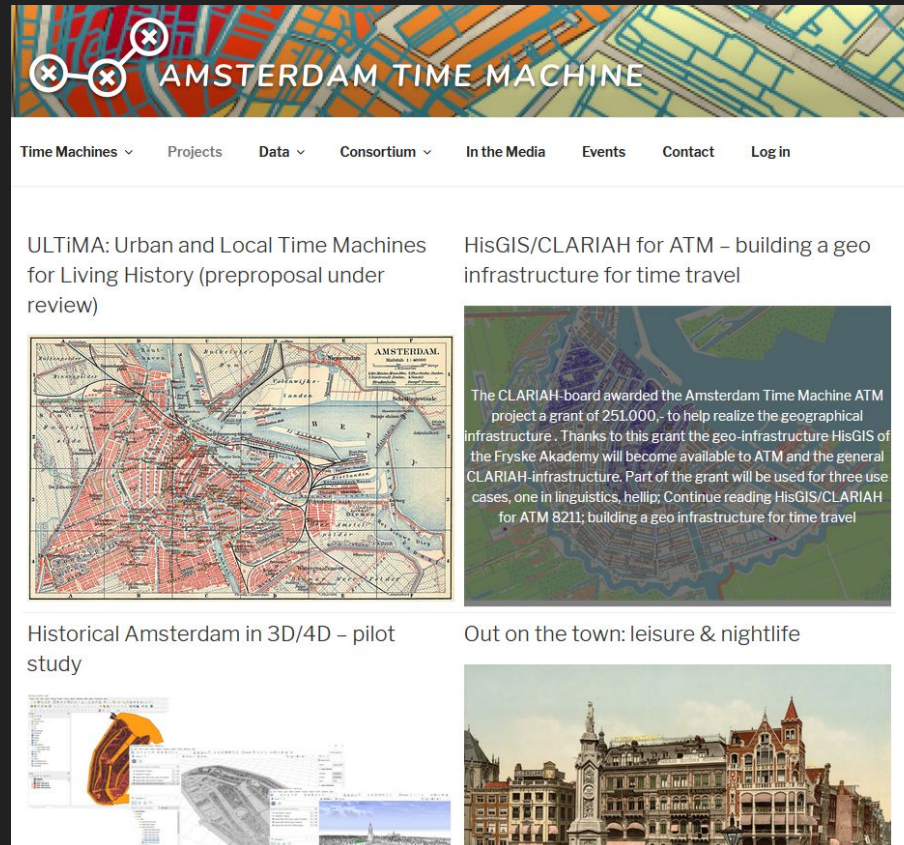
... but why?



The Time Machine project



Amsterdam Time Machine



The screenshot shows the Amsterdam Time Machine website. At the top, there is a navigation menu with the following items: Time Machines, Projects, Data, Consortium, In the Media, Events, Contact, and Log in. The main content area is divided into four sections:

- ULTiMA: Urban and Local Time Machines for Living History (preproposal under review)**: Accompanied by a historical map of Amsterdam.
- HisGIS/CLARIAH for ATM – building a geo infrastructure for time travel**: Accompanied by a modern map of Amsterdam and a text block stating: "The CLARIAH-board awarded the Amsterdam Time Machine ATM project a grant of 251,000,- to help realize the geographical infrastructure. Thanks to this grant the geo-infrastructure HisGIS of the Fryske Akademy will become available to ATM and the general CLARIAH-infrastructure. Part of the grant will be used for three use cases, one in linguistics, hellip; Continue reading HisGIS/CLARIAH for ATM 8211; building a geo infrastructure for time travel".
- Historical Amsterdam in 3D/4D – pilot study**: Accompanied by a 3D/4D visualization of a historical building.
- Out on the town: leisure & nightlife**: Accompanied by a photograph of a modern Amsterdam street scene.

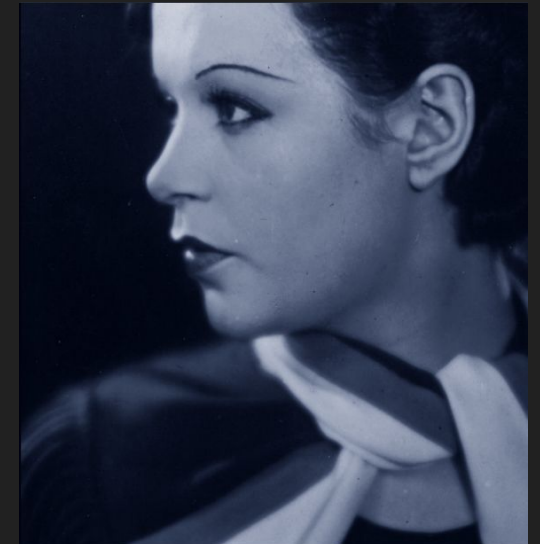
Sharing your collection

- Sustainable digitization
- Archiving for the future
- Infrastructure improvements
- Metadata standardization
- Rights clearance

Sustainable digitization



- Images of the Future: mass digitization project
 - Dutch funding to preserve and digitize ridiculous amounts of media
 - 20,000 hours of film
 - 90,000 hours of video
 - 100,000 hours of audio
 - 2,500,000 photos
 - Most fragile film reels prioritized
 - Results: HD scans of material ranging from 1910-1980



Sustainable digitization



□ How to archive digital copies?



Sustainable digitization



EYE-D: Digital Asset Management-system (hosted on site)

- Automatic ingest of SIP
- Extraction of technical metadata
- Archives **all** copies on LTO tape robot
- Transcoding of playable proxies in application
- Ability to play, clip and order from tape robot
- Share watermarked proxies to external parties

Infrastructure improvements

From Arrival to Archival:

- Pre-ingest: hard drive/LTO/download is virus scanned on quarantine
- Descriptive metadata is preset
- File structure is reorganized to match SIP as expected by DAM (EYE-D)
- Ingested into DAM from isolated workstations
- DAM writes all technical metadata as copies to catalogue
- DAM writes to LTO8 A-tape & back-up to LTO7 B-tape
- DAM runs a full restore and checks MD5 checksums

Infrastructure improvements

From Archival to Access:

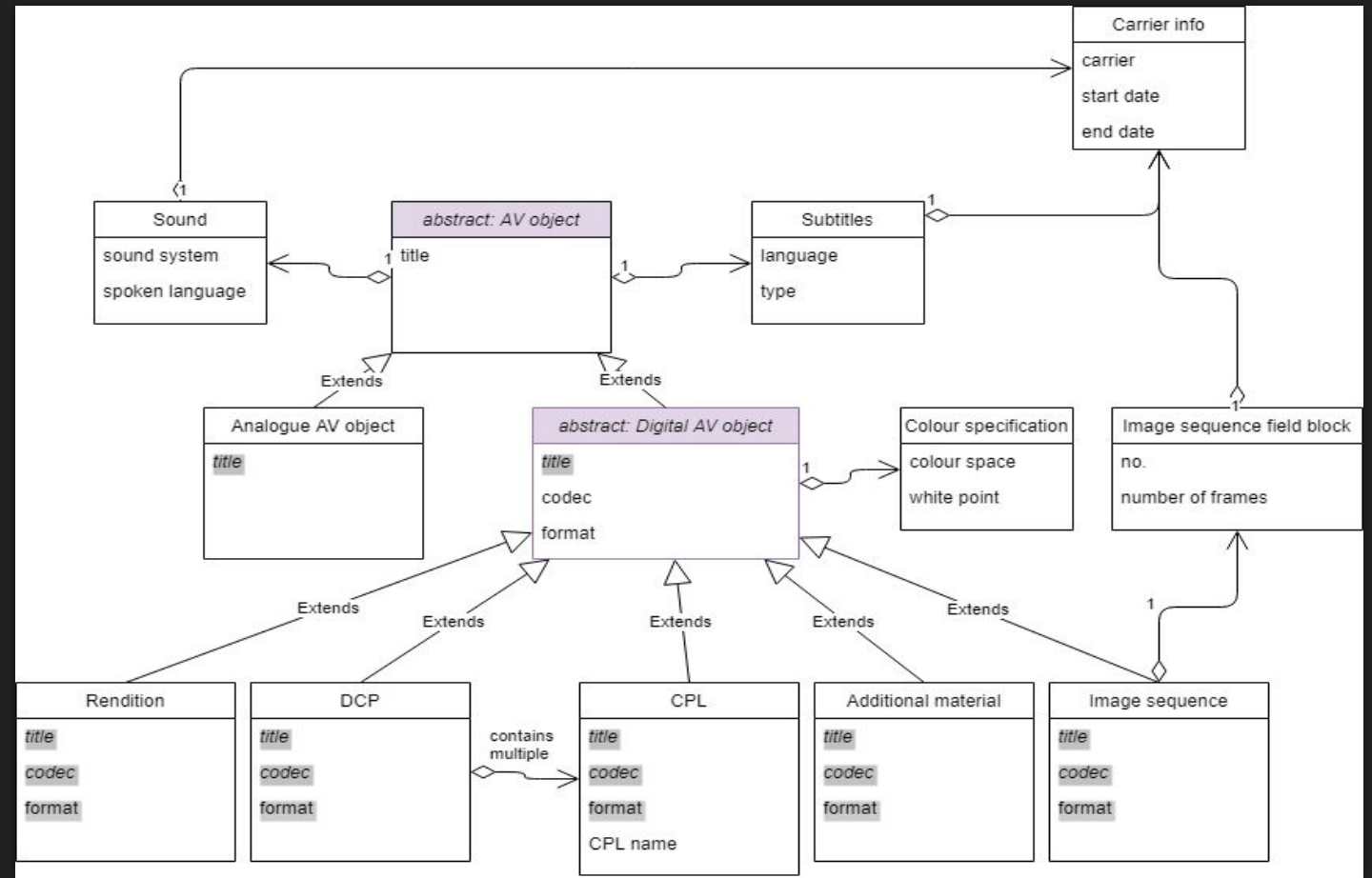
- A user selects the relevant clips in the DAM
- Sales/Archival Loans communicates the conditions
- Digital Access orders the material
- DAM restores the material from tape, (un-TARs), clips the selected part
- Digital Access does post-processing and delivers material on requested carrier

Digital copy data model

- A digital film registration model is a vital link in the digital sustainability chain, from ingest through long-term storage to access.
- Needed a model that could deal with:
 - The **complexity** of digital AV
 - **Multiplicity** – new copy easily made
 - Technical metadata **in** files
 - **Modifiability** of AV
 - **Diversity** of digital AV

Digital copy data model

- Developed by Eye to expand film copy model
- Carrier and copy are no longer dependent



Infrastructure improvements

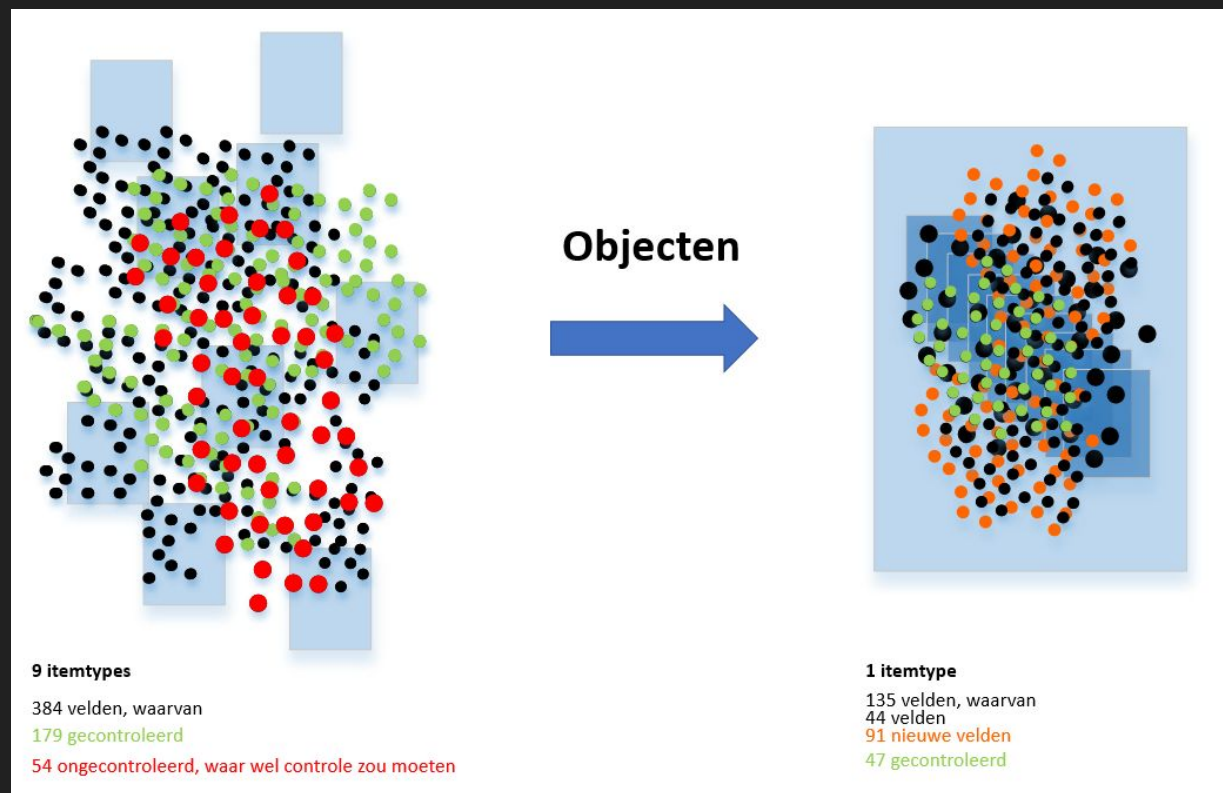


- A new catalogue!
- Eye's current catalogue is a custom-built solution
- Incredibly flexible
- Incredibly limited support 7 years later

A screenshot of a web-based film catalogue interface. The browser address bar shows the URL: http://eye-d.ka.filmmuseum.nl/Home/Sele... The page title is "Bekijk Filmwerken De aanslag (NL, Fons Rademakers, 1966, Fons Rademakers Productie (Amsterdam))". The interface is divided into several sections: "Identificatie Panel" with fields for Authority heading, Kopieën in eigen beheer, ID, and UrIs; "Identificatie" section with fields for ID, Authority heading, Kopieën in eigen beheer, and UrIs; "Typering" section with fields for Categorie, Genre, and Korte beschrijving; "Titels" section with fields for Originale titel, Buitenlandse release-titel, Basement titel, Basement sorteertitel, Basement engelse titel, and Basement engelse sorteertitel; and "Regie" section with a field for Regie. A left-hand navigation pane shows a tree view of the film's metadata, including "Identificatie", "Typering", "Titels", "Regie", "Productie", "Jaar", "Distributie", "Vertoning", "Overige dateringen en toelichtingen", and "Cast".

Infrastructure improvements

- Need for a new system that allows:
 - Stronger enforcements of standards during data entry
 - Allows mass editing by authorized cataloguers
 - Can easily export data to other systems (DAM, programming, other archives)
 - Has a controllable back-end

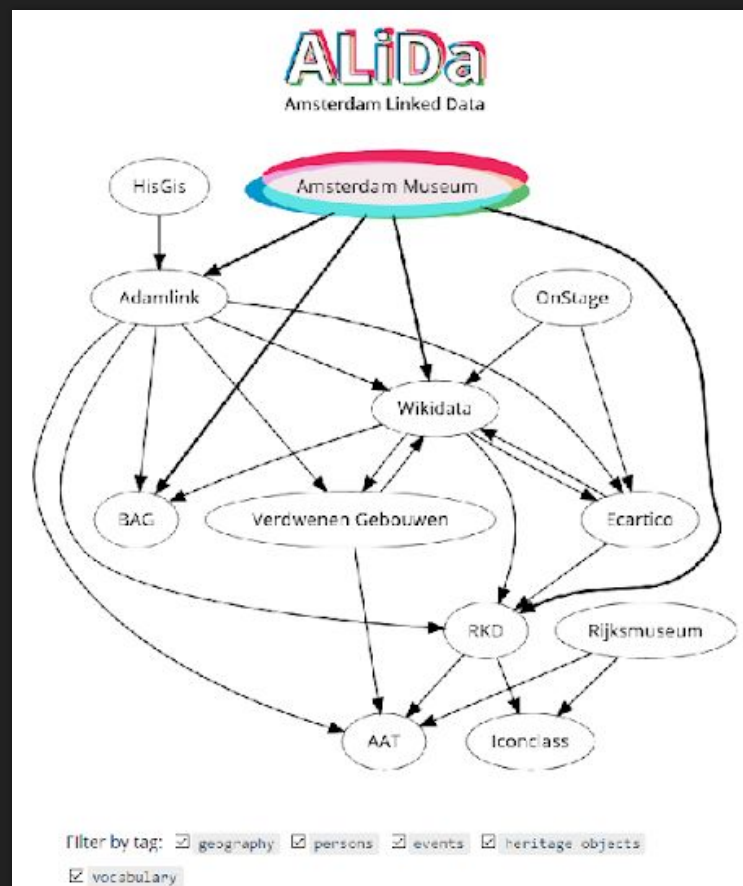


Standardization



- Using metadata standards: culture-wide or sector-specific?
- Legacy data: how do you deal with decisions of the past?
- Linked Open Data; it sounds cool, but what does it do?

Standardization: LOD



Rights

- Of Eye's 12,000 digital assets = 10% viewable online
 - Public Domain / Orphan Works
- Ownership after donation/deposit is NOT rights holder
- No knowledge on rights = no sharing publicly
 - Allowance to give access to the material on site, on dedicated terminals (EYE STUDY)
- Audiovisual material out of copyright: 10%

Rights



Film Clearing Guidelines - The Netherlands

	the maker if the natural person makers remain unknown after a diligent search.		Art 38-2 CA
II	Determine the rightsholders		
A	Films produced before 1985		
	The makers are natural persons:		
1	The makers are still alive. Contact details.		
2	The makers have died. Trace descendants.		
3	The makers or descendants have assigned their legal rights. Trace the legally entitled parties. Chain of title.		
	The maker is a legal entity:		
4	The legal entity did not ever assign the rights. Trace the legal entity.		
5	The legal entity did assign the rights. Trace the party that acquired the legal rights. Chain of title.		
B	Films produced after 1985		
1	The producer is deemed to be the rightsholder.		Art 45-d CA
III	Obtain consent to use the film		
A	Apportionment model		
B	Template for licence agreement		

So, keep in mind...

- Digitize not just for a project, but for the future
- Without infrastructure, the collection will still be inaccessible
- Without good metadata, the collection will still be inaccessible
- Without rights clearance, the collection will still be inaccessible

Thank you!



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Eye Filmmuseum Netherlands