DigitalPreservationCoalition

Archiving Tomorrow 2013

Old Trafford, Manchester, Thursday 21 – Friday 22 November 2013,

About the conference

The conference brings together Archivists, Academics and Film Makers, Editors, Producers, Directors to discuss, debate and learn about the transitional period between Film and Digital.

Through interviews and presentations, workshops and panels with producers, technologists, commercial archives, regional archives, major television channels, Hollywood movie makers, research and development teams, academics and projects, the conference examines all aspects of filmmaking, from capture to edit, visual effects to colour correction, distribution to archive. At this moment in time when digital and photochemical filmmaking coexist, the aim is to explore and discover more on exactly what has been gained, what is lost, and what the future might bring.

The programme:

Day 1

- 8:30 Registration
- 9.30 Conference Opening and Welcome - Prof. R.J.Howlett Executive Chair: KES International.
- 9:45 Setting the Scene - Sue Malden, Chair FOCAL International
- 10.00 Invited Talk - Heather Powell, Head of Metadata for ITV will take us on a journey of ITV's approach to managing Metadata: The Road to 2015
- 11:00 Coffee & Networking
- 11:30 British Universities Film and Video Council (BUFVC) Presented Session - Markeda Cole, Media Officer for British Universities Film and Video Council & the BoB National Project. Markeda will give a talk entitled: Off-air recording in the connected world
- 12:30 Lunch
- 13:30 Roundtable Panel Discussion with perspectives from: Lead Academics, Archivists, EU Screen Project & Regional Archives. Dr. Sian Barber, Queen's University Belfast, presents an exciting panel entitled: Moving image archives: finding, accessing and using content in the digital age.
  - o Contributors: Elaine Sheppard - Screen Archive South East; Elinor Groom – University of Nottingham; Sian Barber, Lecturer in Film, Queen's University Belfast, EUScreen Project (chair); Ciara Chambers, Lecturer in Film, University of Ulster
- 15:30 Coffee & Networking
- 16:00 Invited Talk - Professor Vanessa Toulmin, Head of Cultural Engagement, University of Sheffield & Director of National Fairground Archive. Talk title: No Fixed Abode - The Story of the National Fairground Archive and Archiving the Transitory and Ephemeral
- 17.00 Day closes

Day 2

- 8:30 Registration
- 9:10 Setting the Scene Day 2: Talk and Competition Cambridge Imaging Systems: Talk entitled: Archiving and Publishing in the Cloud – Pros and Cons" Also chance to win: 3

months free sign up to their Cloud system, which normally comes in at £595 per month - Your own archiving platform.

- 9:30 Invited Talk - Mark Harrison; BBC Controller of Production asks the Question: Digital Archives: Who Needs Them?
- 10.30 Coffee & Networking
- 11:00 BAFTA Presentation Session / Practical Workshop BAFTA Archive Research is a business unit within BAFTA (British Academy of Film and Television Arts), combining scientific research with technology innovations supporting the digital needs of moving image archives. Pam Fisher, Research and Development Manager and Karena Smith, Archive Manager will present on Visual Quality Preservation Presentation providing opportunities for attendees to experiment directly.
- 12:30 Lunch
- 13:30 Invited talk / Workshop FOCAL International will present a workshop on the: Commercialisation of audio-visual archives - what are the issues and challenges
- 14:30 Presentation: MediaMixer technologies: semantic multimedia and media archives
- 15:15 Archiving Tomorrow – Conclusions and Recommendations. Digital archiving is still a young subject where solutions to needs, and sometimes the needs themselves are not always obvious. In this session we will attempt to distil some insight from the two days' events:-
  - What conclusions can we draw from the conference?
  - What are the major needs and priorities for future actions?
  - What recommendations should we make to government, the European Commission, the institutions, and other relevant bodies?

Sessions

Day 1

Heather Powell, Head of Metadata for ITV - ITV's approach to managing Metadata: The Road to 2015

With the move to Media City, ITV feels it can work in new ways, there are new technologies and new colleagues.

Great commercial focus, but they can't afford to have archives languishing – it is critical to know what you've got, where it is and what you can do with it.

If the right metadata is not created, data is impossible to find. At least with film you can hold it up to the light to see what you have.

Background

- 1955 –
- Individual companies
- Lots of legacy collections, systems, separate libraries, and inconsistences
- Complex rights and unclear links to assets
- Assets managed separately, data alignment issues, types of data

- Often when successful in use of metadata it was because individuals made it so, not because of intrinsic capability

Regional broadcasters meant:

- Inconsistencies of approach
- Made it very difficult to find anything
- Made it even harder to sell anything
- Would take days to find a content – not acceptable in a commercial organisation

Collections – complex set of variations of programmes, territories, platforms, rights

In the old days there were gurus who knew all this, this has all changed

'Metadata' is a term used loosely, people glaze over when the term is used, used generally to mean 'stores of information'

Winds of change – ITV is transforming

- 2010 – one ITV, transformative 5 year plan
- New revenue streams, non-linear
- Global business
- Analogue to digital – bringing together a direction
- Commercial priorities, rights based data
- Competition placing data at its heart
- Beginnings of a central metadata hub in Leeds, but that's away from the business. Who is the customer though?
- An alternative to BBC
  o Competitors are really amazon, google, YouTube
  o So they have expanded collaborations
- Issued unique identifiers to everything that passed their way

Some stats

- 200,000 hours of content
- 2m physical assets
- 1.5m news, sports and stock assets, stills, photos and document archives
- Average of 17,000 versions of identifiers per year with a minimum metadata set

Use their PARIS system – not found anything to replace it

- Informs the ITV player system
- Helps with the 'what have we got' question…

Transforming objectives

- One ITV
- Need to 'get fit' – need time to get in shape
- ITV metadata strategy project (Aqua) – archive transformation project

- A data driven metadata strategy

- Invest in metadata – not all data is good data
    - Sponsors within the company champion its use
    - One of metadata team in each building to foster best practice
    - Small focus groups to describe the plan and gain buy in
- Key points of data creation, easiest point and then throughout life cycle
- Value from metadata through competence – influencing best quality from the content creator throughout the process
- Sustainable solutions – clear policies, accessible to end users, managed lifecycle

Mission for 2015 – Empowering one ITV

- Libraries and archives transformation
- Data driven, value led, commercially exploiting what they've got
- Sift, de-duplicate, relocate (into Leeds archive)
- Direct access to data – self help
- New structures – supporting digital delivery, matching useful data to assets

All joined up – New 'Archive, Rights and Metadata Operations' (AMO)

Achievements

- Operational changes, technology supporting the business
- Centralising the collection, knowing what's there
- Internal standards
- External standards – co-operating with the BBC, C4 and C5 in Digital Production Partnership (DPP)
    - DPP aims for file delivery by October 2014 – end of film
    - Standardising UMIDs – ISAN/EIDR
- Core metadata competencies across the organisation
- Media manager capturing data throughout the content lifecycle

The road ahead to 2015

- Pan ITV governance, basing decisions on business/commercial benefits
    - Operations, curation, content prioritisation
- Review of boundaries – create and amend the roadmap
- Recruitment and training
- Keeping central to other transformation business; production modernisation; content delivery; online simplification
- Selecting the right technology, together

Lessons learned

- There is no manual – one size does not fit all – continuing to get collections in shape
- Mixed economy for years to come
- Collaboration, external and internal
    - Joined PRESTO
    - DPP

Clear overall strategy and vision based on business need not on latest untried innovations and technical fads – be flexible

Confidence trap

- Keep talking
- Understand conflicting willingness
- Not everyone is on the same page
- Take your eyes off the shop floor at your peril

Aqua strategy

- Data driven archives are the ricer running through the end to end processes of production, publication and broadcasting in ITV
- Digital possibilities require the assurance that assets are fit for purpose and managed effectively

British Universities Film and Video Council (BUFVC) Presented Session - Markeda Cole, Media Officer: Off-air recording in the connected world

- BUFVC founded in 1948
- Established by academic staff and funded by Jisc
- Represents interests of 274 members
    - 83% HEIs
    - 93% UK HE

Core services allow HEIs to access moving images and sound databases for education purposes

Off-air Back-up Service (BoB)

- Record TV for HEIs – making it easy to find broadcast info and programmes
- Have recorded and kept 10 channels for 15 years (moderated service for access to DVD copies)
- Enabling access under licence

BoB National – on a subscription basis, book recordings 7 days in advance, go back 7 days and search, all channels on Freeview

- Record what you want
- Anything you record is then shared with other users

- 50 subscribing institutions since 2007
- Over 120000 programmes
- 19000 user created clips

BoB 3.0 National – Available from January 2014

- Access to more than 800,000 new BBC TV and radio programmes
- Addition of 13 foreign language channels
- Extended buffer of 30 days
- Search across future and recorded programmes simultaneously

- Apple iOS compatible
- Interactive transcripts and dynamic subtitle searches
- Quick link to BUFVC AV citation guidelines
- Create clips and clip compilations, share programmes and playlists via social media

Off-air recording system

- Click and drag EPG grid
- Buffer and recording calendar
- Go to any date

Accessing the archive

- Use search function to schedule recordings
- If already in the archive, avoids duplication
- Shows those already available to order

Subtitles and transcript

- Will bring up all instances of a searched word
- As well as along the programme timeline

Subscription costs £5151 +VAT, available to BUFVC members with ERA+ licence

Roundtable Panel Discussion with perspectives from: Lead Academics, Archivists, EU Screen Project & Regional Archives.

Dr. Sian Barber, Queen's University Belfast, presents an exciting panel entitled: Moving image archives: finding, accessing and using content in the digital age

Contributors: Elaine Sheppard - Screen Archive South East; Elinor Groom – University of Nottingham; Sian Barber, Lecturer in Film, Queen's University Belfast, EUScreen Project (chair); Ciara Chambers, Lecturer in Film, University of Ulster

Sheppard

- Screen Archive South East (SASE) collects film made in and by people living in the South East – Surrey, Sussex and Kent
- Created at/by Brighton Uni

SASE collects:

- Amateur movies
- Cine reels
- Corporate and public sector films
- Seaside promos films
- Wartime films
- Artists' films, etc.

Collections:

- Not just one off films
- Relevant to the region, relevant to SASE

- Must say something about the community

Collaborative projects – regional partners other screen archives

- Moving History (no longer active)
- Films from the Home Front (still online)
- Screen Search Fashion
- Search Your Film Archives – searchable across all the regional film archives
- Movies and Memories

EU Screen XL – Pan European project

- Promotes the use of screen content to explore Europe's rich & diverse cultural history
- Already created access to over 40,000 TV items and content info
- EU Screen XL – 22 content partners
- SASE is one of the content providers in UK
  - Project is mainly TV, SASE is film
  - Interesting context
  - BUFVC, Royal Holloway overseeing the metadata framework and data collection

Content selection

- Copyright cleared?
- Digitised?
- Any good?

What is good?

- Who should make that judgement?
- What is the value to audiences?
- Whole films or edited parts?
- Whole collections or selections?
- Relating to the TV content or contrasting with it?

Ethics

- Protecting copyright
- Maintaining data protection
- Maintaining ethical treatments
- Respecting depositor and participants

Metadata projects

- Standardising SASE in-house metadata
- Considering Archives Hub (based on ISADg)
- Mapping to Search Your Film Archives (based on CWS EN 15774)
- Mapping to EU Screen XL (Based on EBU Core/DC)
- Mapping to Europeana (EDM, based on DC)
- Future…mapping to other schemas
  - Indirect matches and formatting issues
  - Date formats

- o Name formats
- o Terminology (genre, keywords)
- o Mapping multiple elements to a single element
- o Cant map all data – lose some info
- o Indirect matches can subtly change meaning
- o Process of negotiation and compromise

Issues for SASE

- • Ensuring data is represented well in external environment
    - o Consistency and accuracy of data
    - o Appropriate within new schema
- • Minimising loss of data and crucially loss of context
- • Ensuring links exist back to source
- • Ensuring data can be updated/replaced easily – avoiding obsolete or out of step data

Issues for Project Co-ordinators

- • Avoiding tweaking existing standards
- • Balance between 'general' or 'narrow' metadata elements
- • Balance between standardisation of content and offering restrictive data formats
- • Assisting with the mapping process - a time consuming and painstaking task form providers
- • Reducing the 'technical' input as much as possible

Issues for project developers

- • Moving towards several schemas
- • Moving towards uniting sectoral subject headings
- • Being inclusive in the process, giving all potential content provides a voice
- • Creating a useable, and used, resource
- • Providing a sustainable and lasting resource.

Groom

'Reconstructing an archive: putting hundreds of thousands of documents in order'

Pragmatism is a very necessary trait in collaborative archiving projects.

- • Happenstance + perseverance = progress

Southern Star (Regional Broadcaster) – (not TV South)

- • Some early dramas available on TV
- • Wessex archive have some
- • SASE have some
- • BFI has some

Documents from 20 years of tenure – using a type written 'finding guide' - Digitised this, scanned + OCR

- • Earliest material was the most haphazardly kept
- • The finding aid was linear

- o Reference plus description
- o The only way to search was by keyword
- BFI's catalogue is hierarchical
  - o Structured database of info
  - o Metadata
  - o Many points of entry
  - o Strata include – executive, operational, programming
    - Not entirely reflective of the original structure
    - Companies don't work that way
    - Archivists and researchers do

Considerations

- It is a time based project
- Conducting research vs conducting archiving
  - o Research is restricted by time
  - o Archiving, time is more malleable
    - Through archiving and preservation can hope to stretch time
    - More than a research project will ever do

Chambers

There is no dedicated Northern Ireland (NI) film and moving image archive

- Content is held by public records offices
- Broadcasters
- Universities

Two initiatives:

1) NI Screen's Digital Film Archive (DFA) and associated outreach programme
2) Irish Film Archive(IFA) / University College Cork Collaboration: Capturing the Nation

DFA (HLF funded)

- Digitised and then sent content back to copyright holders
- 1897-2000
- Available through heritage sites, unis, museums etc.

- Reinvigorated teaching through new skills, better engagement
  - o Used with undergrad students
- Amateur content accessible elsewhere – re-edits amateur footage
  - o Possible to view original footage
  - o Consider how they have been re-edited
  - o Private reasons, politics, ethics – range of discussion topics

- Catalogue is accessible online – but an only review material at dedicated screening sites
- Students want access to material online

IFA in Dublin

- Takes deposits from the north too
  JJ Tohill collection
  - Snapshot of Irish community
  - Digitised as part of 'Capturing the Nation 1930 - 1970'
  - Funded by IRCHSS - a collaborative project between IFA and University College Cork
- No digital platform for material

Preservation vs. access

- DFA has outreach but no preservation
- IFA has preservation but no digital platform

Need a balance between the two

A moving image archive for NI needs:

- Collaboration
- Research
- Funding
- Site
- Guidelines and procedures

Professor Vanessa Toulmin, Head of Cultural Engagement, University of Sheffield & Director of National Fairground Archive. Talk title: No Fixed Abode - The Story of the National Fairground Archive and Archiving the Transitory and Ephemeral

Fairground archive is not a film archive – a content archive about a community influence in entertainers and popular culture.

'NFA' – No Fixed Abode

Collection started with one photo and a family collection, now has:

- 150,000 photos
- 20,000 items of ephemera
- 4,500 monographs
- 400 periodical titles
- 100+ hours of film footage

Approach is to preserve item, make it look pretty, digitise it, put the original back again (archive) so no one damages the original.

Virtual archive: digitisation of collections

- Photographic collections are contained within a standalone database and a limited online portal
- Funded by:
  - HLF 1997 – 1999
  - Pilgrim Trust 1999 – 2001

        ○   Health & Safety Executive 2001 – 2004 (HSE pays for footage of every new fairground ride that comes 'online')

        ○   HLF 2005 – 2006

- 2006 onwards – in house digitisation funding and from 2012 Content DM system NFA Digital
- Content DM system from 2014 all formats dependent on copyright restrictions

Had previously changed archiving policy to suit funding grants (above)

- Moved away from that
- Internal funding means you can do what you like
- More freedom – don't chase the grant

Is the film collection the cash cow?

Does it provide the same level of value as physical artefacts?

Toulmin: "As a historical document film doesn't add anything to what we already know"

- The hand of intervention is too far from the scene
- The image is second to the document
- The moving image is even second to the photograph

Film had been a nuisance to NFA for many years

- Then received the Noel Drewe collection – footage of fairgrounds all over the country
  - ○ Collection represents youth culture in the 50s, as well as a relationship between father and son
- Film archives only wanted what was from within their region
- One agreed to take the lot – then the others objected
- NFA decided best approach was to take it all themselves, stabilise it by digitising
  - ○ Digitised 14 hours
  - ○ Never going to put it online
  - ○ Not adding to the historical record
  - ○ Used in exhibitions and touring film shows
  - ○ Available for hire or loan
  - ○ Curated and presented

Film is the flash that brings the cash

- NFA uses film to publicise their collections
- All film is digitised and stored well – but not in what might be considered a 'digital' film archive

Day 2

Ian Mottashed, Cambridge Imaging Systems: Talk entitled: Archiving and Publishing in the Cloud – Pros and Cons"

The cloud:

- Provides access to data services not on the PC or network

- Enables rapid scaling – at the drop of a hat can get extra storage space or bandwidth
- Self-service – handy web interface
- Metered – capex not required, all shifts to opex; zero cost of entry and exit

Types:

- SAAS – Software as a service e.g. email
- PAAS – Platform as a service
- IAAS – Infrastructure as a service

Are you prepared to put your content in the cloud?

Pros:

- File accessibility
- Redundancy (backed up, available on multiple virtual servers)
- Price
- Rapid deployment
- Zero cost of entry/exit

Cons:

- Bandwidth (is your enemy) – likely to have terabytes/petabytes of content, how do you get that on/off the cloud?
- The cloud company folds
- Security
- Jurisdiction – Patriot Act allows USA to look at your data, be aware
- Not applicable to some (MOD, BUFVC… have their own secure networks)

Cloud for archiving

- High ISO standards
- Incredible track record
- Likely to be better than in-house IT

But…

'Amazon's cloud could still crash…'

- Outages do occur – but this is less likely than hosting yourself
- Part of a greater archiving strategy
    - If you haven't got your content across three hard drives, then you haven't really got it

Cloud brokerage services

- Pipe content out to multiple virtual platforms
- Spreads the risk

Cloud services

- Editing (Torscene, Framblast)

- Production (Adobe anywhere)
- Transcoding (Zencoder)
- PAMS (Production Asset management) (Zoocore, Cinesic)

Media Asset Management and Publishing

- Imagen Cloud
- Great for distributing content
- Mezzanine level storage

Mark Harrison; BBC Controller of Production asks the Question: Digital Archives: Who Needs Them?

Worked out that if you want to realise the transformational archive, don't think about it being transformational at all

- If you do you'll probably fail
- Less is more

Interested in innovation within production

- Innovation with digital tools
- Helped put together the Digital Production Partnership (DPP) (chair)
    - Smoothing the end to end digital production process

BBC does not have a digital archive

- Does have an overwhelmingly physical collection
- 60 miles of shelving in London
    - Yet the archive is the beating heart of the BBC
    - That's not overstating its importance…to the world
        - Repeats
        - News bulletins
        - Sports
        - Entertainment…all use archive footage
    - Very high daily usage of archive material

When you think about the potential of the archive + emerging digital technology = match made in heaven, right? Wrong.

Digital has made everything very 'moreish'

- Enables 'more' of all content
- 'more' labelling
- 'more' storage
- Need to find 'more' of it
- 'more' policies and protocols
- Need to evolve people 'more'

'More' – but not everything, need good deletion policies

The BBC's Digital Media Initiative (DMI) had to be written off for a very large sum of money in May 2013 [£150,000,000]

- Why did this go wrong?

Vision was brilliant – more 'moreishness'

- Think of content as a file format + metadata
- From the moment a programme is conceived, follow this best practice as it is produced, through production chain, into archiving and back out again…
  - Like a snowball
- All of the information you could ever need to know

'As it rolls and gets bigger, a snowball picks up an awful lot of crap' – you get way more than you had bargained for.

BBC believed they could build total solutions

- Lots of institutions have thought the same, and have failed
- Believed that the process would deliver a creative dividend, and delight in accessing *all* this content – wrong.

Creative impulse is opposed to creative practicality

Any system which obliges you to 'standardise' inhibits creativity

DPP – researched 'end to end' digital production

- Discovered creative potential in this process was zero
- Loud and clear: creative people hate collaborating (unless they have to)
  - Why should I commission a programme made up of 'old stuff?'
  - Creativeness and uniqueness, is what it's all about

Editing

- Gather lots of material and extract the essence of what is great about it
- Cannot achieve uniform excellence throughout an entire programme (TV or radio)
  - If there was more potential in what's left on the cutting room floor we would have devised a way to use it already – unused rushes

Stock footage

- Need the right time of year, the right time of day, right location, right colour temperature, right genre
- It's a very specific requirement
- Then you have to filter it through copyright
- Not left with much

Actually the DMI was trying to solve a problem that didn't need solving:

- Enabling the use of more – spurious

There is a problem we do need to solve however,

- Everything is shot digitally – 100%
- Finished digitally
- …and then put onto tape and given to broadcasters (then put the tape on a shelf)
- The broadcasters digitise the tape again in order to broadcast the content
- …and then delete it
- So if it is ever requested again, you have to do everything all over again!

Simple problem, on which has been very hard to gain clarity

- Forced to think about how storage works
  - Three kinds:
    - WIPS (Work in Progress)
    - Production Libraries
      - Very specific to genre or location
      - Metadata very particular/specialist
      - Can leave them to get on with it…and figure out how to pay for it. Applying a few people who know the job well is more effective in this case.
    - Digital Archive

DPP research found that no one saw a point in the digital archive, as it would be too difficult to reuse archived content

Tape will finally go (in 2014)

First transformation:

- In the next two years the biggest area of spend will be in archiving

Second

- Method of search – a proxy/viewing version will make searching much easier

Will enhance greater commercial potential

- e.g. BBC Store, new product coming soon, like iTunes store
- Public access (BBC's dream) sort of applies (through BoB)
  - Impossible if starting point is tape, possible with digital

Pam Fisher, Research and Development Manager and Karena Smith, Archive Manager at BAFTA Research & Archive (BAFTA AR) present on Visual Quality Preservation Presentation providing opportunities for attendees to experiment directly.
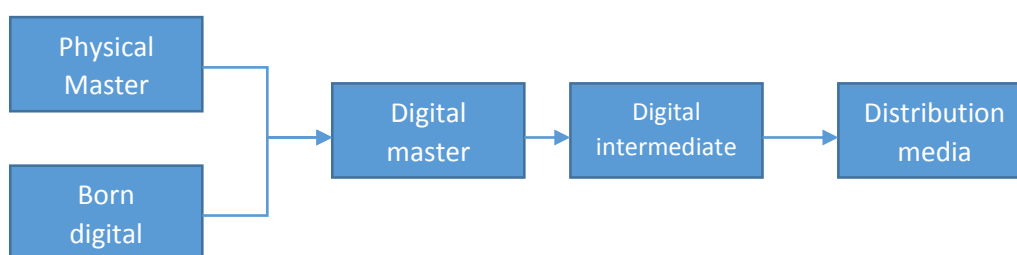
Intro

- BAFTA AR is a commercial R&D business unit within BAFTA
- Social enterprise generating value to the charitable remit

- Same mission as rest of BAFTA – celebrate & support excellence

Research agenda

- Competitive advantage in media processing and cloud computing
  - Transcoding
  - Scalable computing
  - Streaming and performance
  - Visual quality analysis
- Special interest in archiving
  - Digitisation
  - Digital remastering
  - Long term storage economics

Visual quality context

- More control upstream to rights and collection holders
  - Think digital cinema: creative control = display quality
- Make sure migration is painless – new display, new codes, platform diversity
- Displace 'in the wild' content with well-formed instances

Archive value

- Industry wide it is very likely that audio visual archives cost $2.5bn, with revenue of $2.5bn
- Footage reuse accounts for <0.1% of industry earnings
- Maybe more if archives were more accessible

Potential for growth

- The internet is over 50% video and growing
  - Excluding P2P (bit torrents etc.)
- By 2016, including P2P expected to rise to reach 86%, 8% direct to TV
- In 2012, top 250 films generated 81% of revenues, top 10 films generated 28% of revenues
- YouTube (estimated revenues of $3.6m in 2012)
- New business models – everyone is a producer: Netflix 'House of Cards,' Amazon, Alpha House
- MOOCs, internet pre-roll, corporate web-video everywhere

Quality through the process
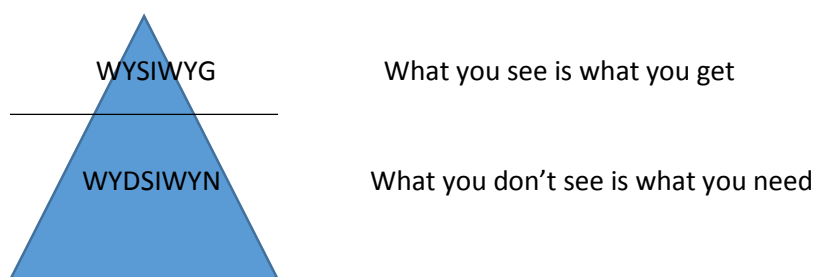
[Ref diagram above]

Considerations

- Colourspace
- Aspects of quality: master
- Source quality vs. digital master
  - Uncompressed fine for SD, but all HD acquisition (not film) uses some form of compression
  - Many proprietary profits (but not codecs)
- SMPTE – JPEG 2000 is suitable for all known moving images
  - How interesting is open source?

'It used to be simple'

- What is the source?
- How to normalise strange formats?

Codec Angst

- A story of peace…
  - In a bid to end the war CISCO provides open royalty-free access to h.624 Codec (Nov 2013)
  - Motivation is WebRTC, but helps everyone
- …and turbulence
  - ORBX.js – first serious codec – free codec (pure JavaScript)
  - Motivation is online gaming, but helps everyone
- BAFTA RA still has to create 5 different versions because they can't anticipate who has what browser capability

WYSIWYG   What you see is what you get

WYDSIWYN   What you don't see is what you need

Sue Malden, FOCAL International presents a workshop on the: Commercialisation of audio visual archives - what are the issues and challenges

Reasons for archiving – why does it need to be done

- Analysis of archive profile
- Categories of use
- Marketing
- Record keeping
- Rights management

Reasons

- Research information
- Original archive within news departments
- Resale to other distributors
- Reuse as extracts, DVDs, home video
- Repeats on terrestrial and digital
- Educational/ institutional

But also…

- To reflect the activities of the organisation
- Culture and heritage

Profiles

- National Heritage Archive (BFI)
- Film archives
- Commercial broadcaster
- Production companies
- Public service broadcasters
- Educational establishments
- Rights owners
- Press agencies
- Stock footage libraries
- Commercial libraries e.g. BBC's motion gallery

It's what will be left when the building falls down

Objectives

- Commercial
- Educational
- Broadcasting
- National heritage

Use categories

- Research
- Reuse
- Resale

Uses

- Complete programmes and films
- History and anniversaries
- Repeat productions
- Content on new digital channels
- External whole programme sales

- Home video/ DVD sales

Extract/clips

- Reuse in new products
- Principle source in retrospective documentaries
- Documentary portrait/ profiles
- Background context
- Filler/ wallpaper
- Satirical/ humorous, use out of context
- Obituaries
- Nostalgia productions
- Entertainment programmes – talk shows
- Art forms
- Commercials saving money – stock shots

For a capital intensive business there is no point if your content is not catalogued properly

- Need to use the right metadata so you can find and reuse

Different users have different requirements:

- Professional
- Commercial
- Educational
- Academic
- General public
- Cultural

Want…

- Different formats – HD growing
- Budgets
- Rights for distribution
- Detail of information
- Professional producers will be more aware of technical and rights issues than the general public

Marketing Plan

- Business strategy objectives
- Marketing strategy
- Services
- Role of researchers
- Promotion of archive services

Business strategy

- Justify existence by satisfying internal user needs (do a SWOT analysis)

- To reduce costs of running the archive in poor economy
- To increase external income to support rising costs of running the archive or needs of parent organisation
- Produce efficient/ effective management
- Meet corporate objectives
- Bring about radical change
- …or a combination of all

Potential services:

- Sale of complete programmes
- Sale of extracts
- Rights clearance service
- Copying the archive material
- Viewing the archive
- Loans from the archive
- Research service
- Exploiting professional skills e.g. cataloguing, storage and archive management

Promote it

- Online
- On intranet
- Trade shows, conferences and exhibitions
- Packaging – in everything that goes out, include more promo material
- Promotional show cases
- Direct marketing
- Social media – YouTube, Twitter, Facebook

Customers want:

- Speed of delivery/instant service
- Reliability
- Accuracy
- Choice
- Ease of use
- Flexible price
- Good presentation
- Helpful staff

Are you ready?

- Do a SWOT
- Can you offer what a customer wants?
- Do you have the staff and skills?
- Do you have the resources?
- Do you have the budget?

Sales –

- Reactive – responding to requests
- Proactive
    - create the content
    - marketing material
    - show reels
    - themed content

Rate cards – based on…

- Rights – usually licensed by duration, more are licensing by clip
- Territory – one or more countries? World? US?
- Media, platforms
- Type of usage – public, educational, TV programme, web, DVD etc.
- Length of the license to use
- Consider all benefits to create a reflective rate

Measuring the quality of service

- Customer survey
- Telephone survey
- Web feedback
- Customer feedback system
- Unsolicited comments

Researchers

- Archive in-house researchers (less so in big archives)
- Production in-house researcher – offer an in-house service
- Freelance

IP/Copyright

- Industrial property patents
- Copyright
- Related rights
- Berne Convention
    - Respect of copyright of all assigning countries
    - Equal treatment – its automatic, don't need to register it
- Developments in UK Copyright
    - Hargreaves report (2011) – in order to support growth of digital economy recommended a digital copyright exchange/hub
    - Richard Hooper commissioned to investigate
    - Focal working with rights owners organisations towards the hub – moving into phase II now – simplifying educational access to content (BoB plays a big role)
- Archives response to Hargreaves Report
    - Digital copyright exchange
    - Exception for preservation – allow copying for preservation purposes

- o Orphan works
    - ▪ Known to be in copyright (because of age), but can't find the owner
    - ▪ Allow orphan works to be digitised and enable the digitiser to exploit that content
    - ▪ Moving towards this approach in the UK
- Concerns about Hargreaves Report
    - o Extension to copyright exceptions to include the phrase 'quotation'
        - ▪ Elastic term
        - ▪ May be harmful
    - o Extended collective licensing
        - ▪ Music and images are currently not collectively licensed
        - ▪ Rights owners can opt out of this, but difficult to do if they don't know it's going to happen
        - ▪ Will mean they need to be extra vigilant – not a workable solution
    - o Why?
        - ▪ Loss of value in AV archives
        - ▪ Fall in income
        - ▪ Possible collapse of archive business

Martin Dow, MediaMixer technologies: semantic multimedia and media archives

Link to slides/notes:

http://mediamixer.eu/one-future-of-e-learning-ioe2013-mash-up-learning-video-for-mooc-remixes/