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
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
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
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
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%
# Film Clearing Guidelines - The Netherlands

<table>
<thead>
<tr>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Determine the rightsholders</td>
</tr>
<tr>
<td>A</td>
<td>Films produced before 1985</td>
</tr>
<tr>
<td>1</td>
<td>The makers are natural persons:</td>
</tr>
<tr>
<td>2</td>
<td>The makers have died. Trace descendants.</td>
</tr>
<tr>
<td>3</td>
<td>The makers or descendants have assigned their legal rights. Trace the legally entitled parties. Chain of title.</td>
</tr>
<tr>
<td>B</td>
<td>Films produced after 1985</td>
</tr>
<tr>
<td>1</td>
<td>The producer is deemed to be the rightsholder.</td>
</tr>
<tr>
<td>II</td>
<td>Obtain consent to use the film</td>
</tr>
<tr>
<td>A</td>
<td>Apportionment model</td>
</tr>
<tr>
<td>B</td>
<td>Template for licence agreement</td>
</tr>
</tbody>
</table>

Art 36-2 CA

Art 45-d CA
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