



# HOW TO FIND PERFECT BALANCE IN THE STANDARDIZATION OF YOUR ARCHIVE?

FINA's Digital Audiovisual Archive

# FINA – THE BEGINNING AND ITS ARCHIVAL RESOURCES



- National Film Archive-Audiovisual Institute was created by merging two Polish cultural institutions in 2017.
- Polish National Film Archive was the biggest film archive in country, that owned over 600 000 analog and digital film carriers;
- National Audiovisual Institute was an institution dedicated to preserving and supporting the audiovisual and audio broadcasting heritage.

Both institutions had their own digital preservation systems and the characteristics of stored data were different, with only few similar standardization solutions.

In 2017 resources of both companies were merged.

After that, the idea of creating FINA's new archival digital database came along.



# RESOURCES AND STANDARDS

After the fusion, our complete audiovisual resources became con-generic.

At the moment our archive consists of:

- films and additional materials connected with film production (f. ex. posters, scenarios, costume and scenography projects, etc.);
- all kind and genre of television productions;
- live theatre recordings,
- collection of video-arts or other modern art audiovisual works,
- radio broadcasts,
- collection of music albums or single music productions,
- unused production footages and any more audiovisual works.



# FEW WORDS ABOUT METADATA STANDARDS

- There are few of preservation standards useful for audiovisual content.
- Creating the digital archive depends on the individual philosophy of cataloguing the resources.
- In time of highly intensive digitization and acquiring digital-born productions, flat metadata models are not efficient enough to preserve information and AV files
- Steadily, tendencies to create digital archives in spatial construction (mostly using FRBR or MARC-21 standards) are getting more recognized as effective solutions in audiovisual preservation.

# CHALLENGED TO CHANGE

- FINA Digital Repository was responsible for implementing FIAF Moving Images Manual into the cinematographic digital resources description.
- Implementing the CEN and FIAF standards helped in various ways in creation process of new metadata schemas
- FIAF Moving Image Catalogue Manual is an archival standard based on FRBR solutions, but it was adjusted and extended to film characteristics, and it has successfully incorporated CEN audiovisual description norms.

# CHOOSING THE FIAF MOVING IMAGE CATALOGUING MANUAL



**The FIAF Moving Image Cataloguing Manual**

- During the resources analysis we unveiled similar points in all cinematographic and audiovisual works. The characteristics of audio resources also had many common elements in their source metadata description.
- We decided to base our metadata description in digital database on the CEN EN 15907 norm and FIAF standard, but we wanted to supply them with elements from other standards (f. ex. EBU television standard or museum description norms used in the biggest polish museums such as Polish National Museum and Zachęta Gallery).

# WHY FIAF STANDARD?

## Work abstract entity

- Type - Whole conditions (serial / standalone / component part)
- Titles (original, alternative, series/serial)
- Dates (copyright / production)
- Language(s): original language of conception/presentation
- Content: Synopsis, Genre, Form, Subject
- Agents: Cast, Credits, Rights holders
- Identifier (international, in-house unique identifier number)

## Manifestation realisation, release, exhibition or distribution entity

- Identifier (international, in-house unique identifier number)
- Titles
- Type: pre-release, theatrical, non-theatrical, transmission, home-viewing, internet, restoration, not-for-release, etc
- Language: dialogue language, subtitles, dubbed, intertitles, etc.
- Format: 35mm film, Digital Cinema Package (DCP) , Blu-ray, etc
- Extent: physical, logical, temporal, e.g. duration, running time, length, etc.
- Event: release, transmission, distribution, creation, dates
- Rights context: platforms, territories, dates
- Agents: Creator, Broadcaster, Distributor, Publisher

## Item physical or digital object

- Identifier (inventory numbers)
- Titles ((original, alternative)
- Element Type : instantiation type, e.g. original negative, dupe positive, Lavender, sound negative
- Item specifics: carrier, base, gauge, format, digital file type, sound, sound systems, colour standards etc.
- Extent: physical, temporal, e.g. footage, file size, duration
- Access conditions: Condition report - pristine, not for projection, heavy scratches, etc; storage location - home location, current location; Conservation recommendations: urgent transfer required, relocate to sub-zero, etc
- Event(s) (with Dates): creation, acquisition, accession, de-accession, loan, transport
- Acquisition: source, method, funding context, conditions of access, dates
- Agents: donors, archive technicians/conservationists, etc.
- Holding institution: name of the Item holder



# PROS AND... CONS?

- Choosing the metadata structure that divides our data into 3 level of description, helps in organizing our information and, what is even more important from UX point of view – gives the opportunity to personalize users work.
- It also helps with adjusting the data from the source database to the website managing structures for accessibility purposes of our archive.
- But adapting the specialized standard is demanding for users – they need to have essential understanding of cinematographic technical and theoretical knowledge.



# THE IMPLEMENTATION

- Adapting several elements from other audiovisual description standards into already established database was relatively easy in terms of integration, because of the 3 level hierarchy.
- Describing resources in spatial structure gives the opportunity to migrate data separately for each level.
- After understanding the foundation of metadata division, broadening the data schemas concentrates on assigning the data to similar description levels.



- Mania. Die Geschichte einer Zigarettenarbeiterin | Mania. Pracownica fabryki papierosów 1918

- movie synopsis

- Premiere**

- Cinema premiere; 1918-11-08;

- Digital media**

- File format**

- Mania. Die Geschichte einer Zigarettenarbeiterin, Preservation master file, full movie fps
      - Mania. Die Geschichte einer Zigarettenarbeiterin, Production master file, full movie fps
      - Mania, Production quality, full movie 24 fps
        - ★ akt 1
          - ★ Mania (z polskimi napisami).mov;
        - ★ Mania. The History of a Cigarette Factory Worker, Preview quality, excerpt, portal version 24 fps

- Optical carrier**

- ISO Subtitles pl

- DCP**

- Mania. Die Geschichte einer Zigarettenarbeiterin; 2K; Intertitles de Subtitles pl; ; sounds 5.1

- Film reel**

- DNO 35 mm
      - N 35205 DNO 1595 | |
    - KOT 35 mm
    - KOw 35 mm
    - NO 35 mm
    - NO+NT 35 mm

Metadata	Crew	Cast	Collections	Attributes
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Description level	m			
Record source	National Film Archive			
Realization status	finalized			
Category	Feature film			
Realization technique				
Lenght type	full-lenght feature			
Format	cinema			
Virtual field: Genre	melodrama			
Original title	Mania. Die Geschichte einer Zigarettenarbeiterin			
Polish title	Mania. Pracownica fabryki papierosów			
Series title				
> <b>Alternative title</b>				
Country	Germany			
Year of production	1918			
Date - original release date				
Language	de			
> <b>Distribution</b>				
> <b>Rights</b>				
> <b>Sale</b>				
High quality release				
After digital remastering				
Description author				
Comments				
Comments				
> <b>Description status</b>				

# STRUCTURES AND RELATIONS

- Integration with FIAF metadata structure in our adaptation consists of WORK level metadata dedicated to every group of archival resources.
- For example, we create WORK level for films, another one for TV production and similar in shape, but more characterized one for radio broadcast.
- Each WORK level metadata scheme is builded in similar fashion for usability purposes

BUT!

- The default data inserted into metadata objects are as dedicated to each genre as it is possible.

# Theatre recording

Metadata	Creators	Contractors	Attributes
Description level	m		
Source	National Audiovisual Institute		
Realization status	finalized		
Type of play	theatre play		
Genre	tragedy		
Material form	single complete		
<b>Title</b>			
	Title	Title type	Note
	Burza	original title	
<b>Other title</b>			
	Other title	Other title type	
	The The Tempest	other language version title	
Cycle title			
Act number / part			
Premiere date			
Registration date			
Broadcast date			
Place of premiere	Helena Modrzejewska Theatre		
Country of production	Poland		
Production year	2008		
Language	pl		
<b>Rights</b>			
<b>Property rights</b>			
	Property rights	Property rights: percent	Property rights: valid from
	National Audiovisual Institute		

# Cinematographic work

Metadata	Crew	Cast	Collections	Attributes
Description level	m			
Record source	National Film Archive			
Realization status	finalized			
Category	Feature film			
Realization technique				
Length type	full-length feature			
Format	cinema			
Virtual field: Genre	history			
Original title	Potop			
Polish title				
Series title				
<b>Alternative title</b>				
	Alternative title	Alternative title type	Alternative title: Comments	
	Deluge	Foreign language title		
Country	Poland			
Year of production	1974			
Date - original release date	1974-09-02			
Language	pl			
<b>Distribution</b>				
<b>Rights</b>				
<b>Property rights</b>				
	Property rights: legal entity	Filmoteka Narodowa		
	Property rights: Participation	100		
	Property rights: Valid from			

# RADIO BROADCAST

The Long Earth | 2013 | single complete

EN

- The Long Earth | 2013 | single complete
  - radio play description
  - Digital format
    - Digital file
      - The Long Earth, Production quality, audio fps
        - not for publication akt 1

Metadata	Creators	Participants and performers	Attributes
Description level			m
Source			
Realization status			finalized
Recording type			radio play
Material form			single complete
<b>Title</b>			
	Title		Title type
	The Long Earth		original title
<b>Other title</b>			
Series title			Radio' Mind Theatre - -
Broadcast date			
Episode number			
Part number			
Registration date			
Production year			2013
Country of production			Poland
Language			pl
<b>Rights</b>			
<b>Property rights</b>			
	Property rights	Property rights: percent	Property rights: valid fi
	National Audiovisual Institute	51	



# RELATIONS AND PERSONALIZATION

- To acquire proper description for variety of archived materials we needed freedom in creating the relations between objects.
- At the moment, we can easily link objects with agents(objects dedicated to people and institutions) and additional information objects (events) to create detailed and highly accurate metadata set.
- All of mentioned materials are described in the similar structures of metadata. But what is the most important – the description elements (such as thesaurus or controlled vocabularies) are in some areas dedicated only to single genre description.

EN



- ▼ • Pierwsza miłość Kościuszki | 1929
  - > • movie synopsis
  - > • production realization; 1929
  - > **Premiere**
  - > **Digital media**
  - ▼ **Film reel**
    - ▼ • DPO 35 mm
      - ▼ • N 20503 pl DPO 1396 | |
        - ▼ **Preservation**
          - > • Konserwacja | 2017-01-31 - 2017-01-31
      - ▼ • KO 35 mm
        - ▼ • K 12975 Subtitles pl KO 1391 | 2 |
          - ▼ **Preservation**
            - > • Konserwacja | 2007-11-08 - 2007-11-08
            - > • Konserwacja | 2009-02-10 - 2009-02-10
            - > • Konserwacja | 2017-01-03 - 2017-01-03
            - > • Konserwacja | 2017-01-19 - 2017-01-19
      - ▼ • NO 35 mm
        - > • N 20216 NO 1381 | 3 |

Metadata Attributes

Name	Pierwsza miłość Kościuszki   Orthon Jerzy, Chrzanowski Tadeus:
Carrier information	K 12975 KO
Conservation start date	2017-01-03
Conservation end date	2017-01-11

▼ **Conservation process**

Conservator name	Maciej Waligóra
Reel number	1, 2, 3, 4, 5
Reel length after conservation	1391
Quantity of frames after conservation	

▼ **Box**

Box material	Box information
metal	

- > **Bobina**
- > **Spool**
- > **Warp**

▼ **Basic conservation work**

Basic works	Used materials
rewind	
preservation inspection	
shrink survey	

Identification

- ▼ **Cleaning**
- | Cleaning | Used materials |
|----------|----------------|
|          |                |



# ACCESSIBILITY AND EDUCATION

- Integrating with 3 level model has direct impact to the personalization of available data.
- Because of many levels of data, separated by context and parts of works life, we can make only some of them accessible for chosen groups of users
- We created special group of permissions for our recipients, dedicated only for browsing needs.
- Special accounts connected with our internal database are available in the MEDIATEKA for any person who wants to search in our archive .



BESTIA

DRAMA



THE 3RD ANNIVERSARY OF  
OPENING VICTORIA SPORTS  
CLUB IN CZESTOCHOWA

NEWSREEL, MF 642



ANIMATION. NEWSREEL  
CREDITS

NEWSREEL, KF MF. 1230



OSTATNIO DODANE



# IN CONCLUSION

- The spatial and leveled structure of metadata can be helpful in case of rebuilding your archive
- Knowing other standards and choosing useful parts to adapt them into your data structures.
- Choose the most usable standards, implement them into your digital manager, but don't be afraid to take parts from other solutions – experience is the highest value so using the proven solutions is a good way to create your complex and ideal description method.
- Keep in check with your institution workflow – your database should be a representation of the way your institution functions
- A spatial type of describing your metadata gives the opportunity to use them in various cases (f. ex. in applications, for education, etc.)

# THANK YOU!

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