

ARCHIVE FILM

BRINGING COLLECTIONS TOGETHER

SASE, Content, Metadata and EuscreenXL –
Film data aggregation projects from a content provider
perspective

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Film data aggregation from a content provider perspective

- This paper will explore issues and challenges arising from bringing dispersed film and media archive collections together online – from a content provider perspective
 - about SASE
 - about EUScreenXL
 - content selection issues
 - SASE, metadata and the EUScreenXL project

About SASE

- Based at the University of Brighton
- Covering Surrey Sussex and Kent
- Collecting film made in and by people living in the South East
- Material dating from 1896 to the present



About SASE

- Amateur home movies
- Cine clubs
- Corporate and Public Sector
- Seaside promotional films
- Wartime films
- Artists films
- Etc.



About SASE

About the collections

Many of the films in the Screen Archive South East form part of collections. Collections of films have been created and deposited with the archive by families, amateur film makers, cine societies, companies, local organisations and other groups. Here you can find out more about some of the key collections held at the archive.



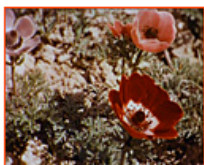
Albany Cine Club

Films in the Albany Cine Club Collection span five decades, dating from the 1950s to the 1990s. Many of the films in the collection are sketch-based offering a comedic take on domestic relationships and working life.



Barnes Brothers

Brothers John and William Barnes were skilled amateur documentary filmmakers, filming in Kent during the 1930s



Bognor Regis Film Society

The Bognor Regis Film Society during the 1930s produced newsreels and dramas exhibited at local venues



Clifford Spain

Manager of the Capitol Cinema, Walton-on-Thames, Clifford Spain regularly filmed and compiled events of local interest



Cyril Hayworth

Cyril Hayworth filmed scenes of Lindfield during the 1940s and 1950s



Dickins Family

The Dickins Family collection contains 48 family films made by four family members between 1946 and 2004.



Ding Dong Films

Amateur film-maker Roy Bell recorded scenes and events in Kent during the 1950s and 1960s



Emberton Family

Prominent British architect Joseph Emberton filmed his family and travels during the 1930s and early 1950s



Enid Briggs

Enid Briggs filmed scenes in Broadstairs in the 1920s and 1930s many featuring events in the town and scenes of traditional seaside pursuits in the resort.



Eric Sparks

Eric Sparks was a keen amateur filmmaker, based in Worthing in the 1930s. His films demonstrate an interest in the railways and every day scenes in his local surroundings.

SASE and collaborative projects

- Moving History
- Films from the Home Front
- Screen Search Fashion
- Search Your Film Archive
- Movies and Memories

MOVING
HISTORY

FILMS FROM THE HOME FRONT

SCREEN SEARCH
FASHION

SEARCH YOUR
FILM ARCHIVES
Discover film from
archives across the UK

Movies &
Memories

EUScreenXL



- promote the use of screen content to explore Europe's rich and diverse cultural history
- already created access to over 30,000 TV items and content information
- EUScreenXL - 22 European content partners
- adding another 20,000 high quality TV and film items with associated metadata
- and 1,000,000 metadata sets to Europeana.eu



- SASE is one of the content providers for EUScreenXL and, for this round, is the only UK provider for this project
- SASE's collection of regional film provides an interesting contrast to regional and national television
- Other UK partners include BUFVC, Royal Holloway University of London who are overseeing the metadata framework and data collection

Content Selection for EUScreenXL

Positioning the SASE collection within EUScreen



Leatherhead Newsreel (1940-1945)

Content Selection for EUScreenXL

Our pragmatic guidelines for content selection, governed by three key principles – is it:

- copyright cleared?
- digitised?
- any 'good'?



This is Broadstairs (1970?)

Content Selection for EUScreenXL

Then focusing on:

- larger collections
- of potential interest to 'European' audiences'



With the Bentley in France and Switzerland (1939)

Content Selection for EUScreenXL

Positioning the SASE collection within EUScreen

- to 'fit with' or
- to provide contrast



Shippam's Guide to Opera (1955)

Content Selection - value

- who decides what is 'good'?
- what is of value/interest to a wider audience?
- whole films or edited?
- whole collections or selected?
- relating to the TV content or contrasting with it?
- what is left in, what is left out, who should make that judgment?

Content Selection - ethics

Maintaining custodial responsibilities involves monitoring the content closely to ensure we are always:

- protecting copyright
- maintaining data protection
- maintaining ethical treatment –
 - respecting the depositor and participants

SASE and Metadata projects

- Standardising SASE in-house metadata
- Considering Archives Hub (based on ISADg)
- Mapping to Search Your Film Archives (based on CWS EN 15744)
- Mapping to EUScreenXL (based on EBU Core/DC)
- Mapping to Europeana (EDM, based on DC)
- Future – Mapping to other schemas?

SASE and EUScreenXL mapping – example from crosswalk

SASE	EUScreen	EDM
TID	original identifier	identifier
title	title	title
description summary	summary	description
local location	geographical coverage	dcterms:spatial
regional location	geographical coverage	dcterms:spatial
main production credit	contributor	dc:creator
production date	production year (or) broadcast date	dcterms:created
collection title	series title	-
keywords	local keywords	dc:subject
-	thesaurus terms	dc:subject
genre	genre (different headings)	genre (different headings)
production type	-	-

etc.

SASE and EUScreenXL

- indirect matches and formatting issues
 - date formats
 - name formats
 - different terminology (genres, keywords)
 - mapping multiple elements to a single element
 - unable to map all data – so a loss of information
 - indirect matches can subtly change meaning (production date/
broadcast date)
 - process of negotiation and compromise

Issues for SASE as content provider

- ensuring our data is represented well in external partner context
- ensuring consistency and accuracy of data
- ensuring appropriate 'fit' 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 coordinators

- avoiding 'tweaking' existing standards
- using 'generous' 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 for providers
- reducing the 'technical' input as much as possible

Issues for project developers

- moving towards uniting sectoral schemas
- moving towards uniting sectorial subject headings
- being inclusive in the process, giving all potential content providers a voice
- creating a useable, and used, resource
- proving a sustainable and lasting resource

Links

- <http://www.brighton.ac.uk/screenarchive/>
- <http://sasesearch.brighton.ac.uk/>
- <http://www.euscreen.eu/>
- <http://www.europeana.eu/>

