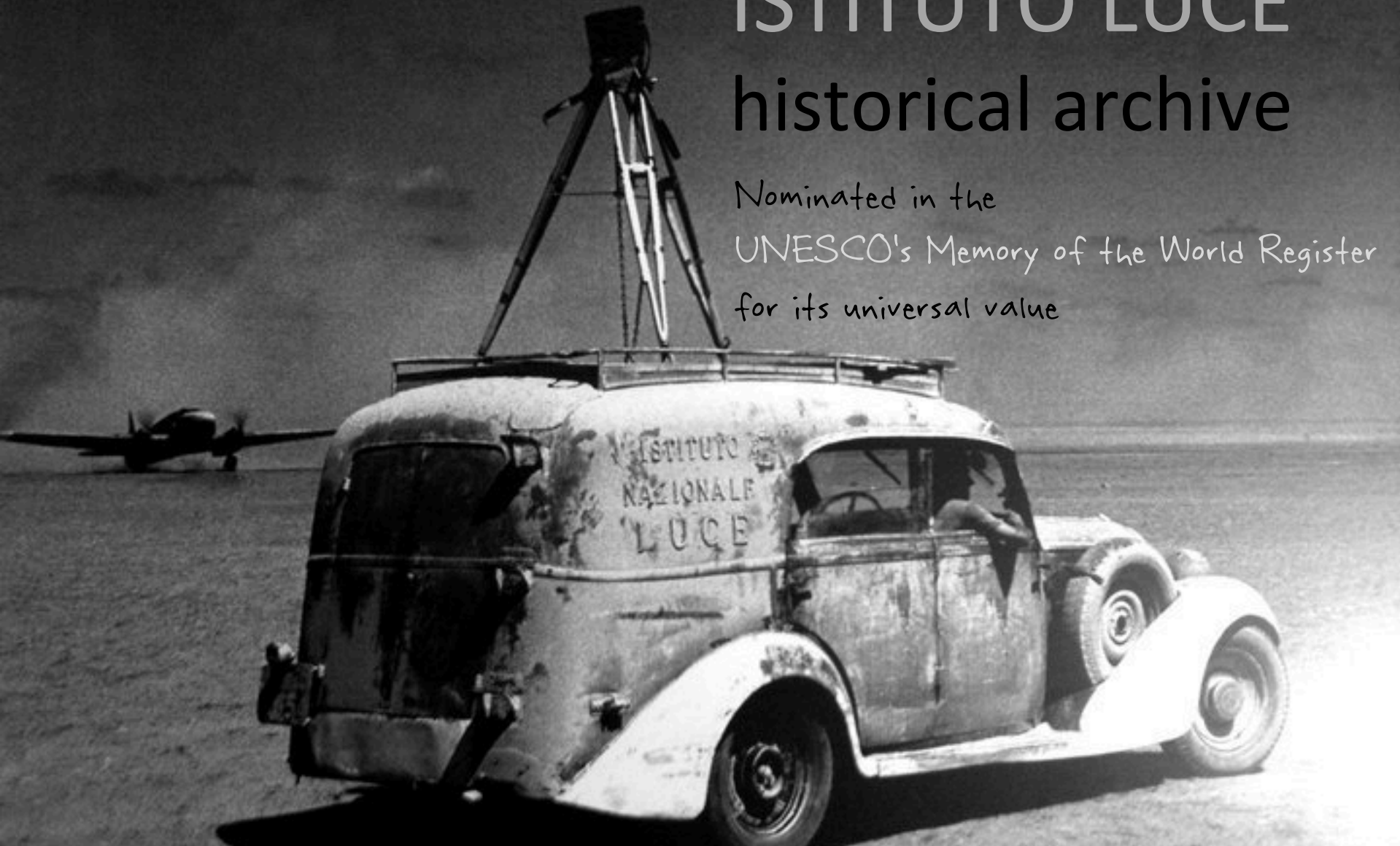


# ISTITUTO LUCE historical archive

*Nominated in the  
UNESCO's Memory of the World Register  
for its universal value*



**Presto4U workshop.** Copenhagen, 23 September 2014

# L.U.C.E.

L'Unione Cinematografica Educativa

ISTITUTO NAZIONALE LUCE

ISTITUTO LUCE



LUCE



12.000  
newsreels



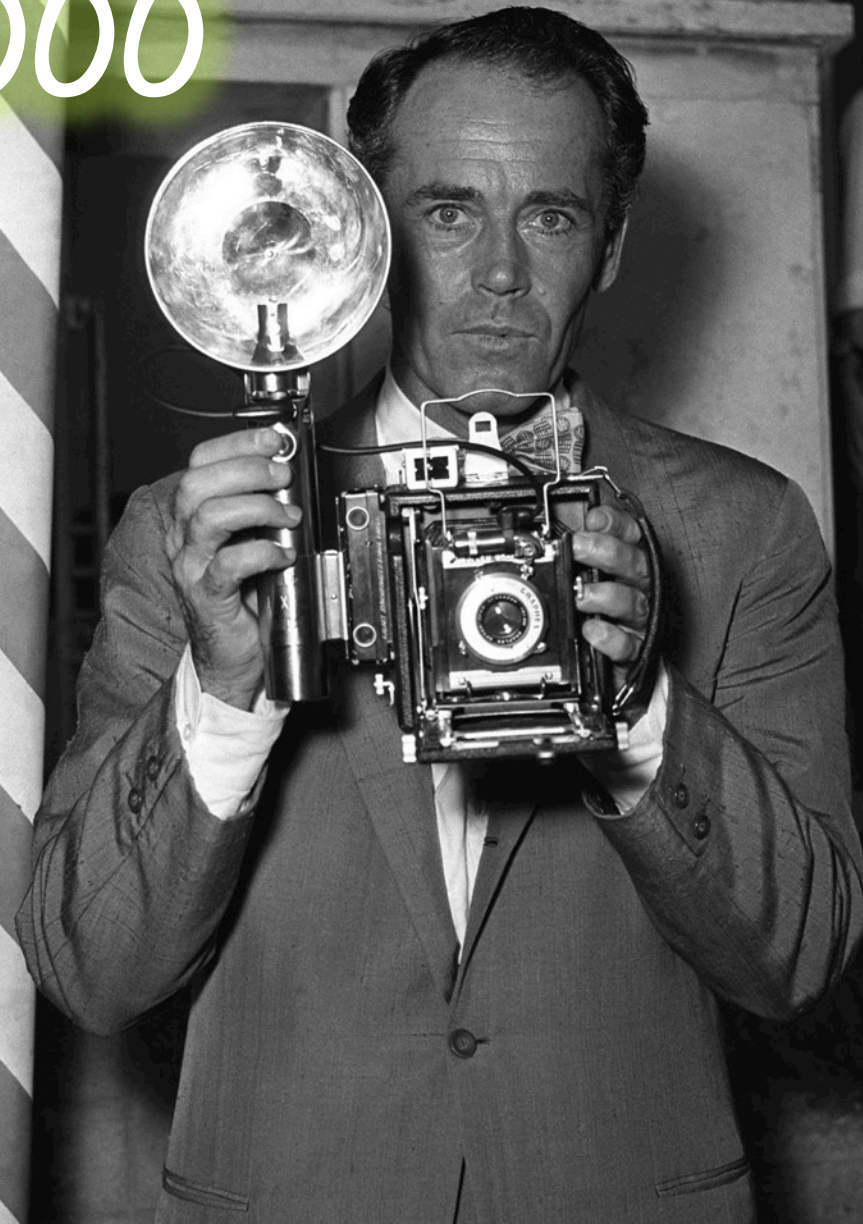
5.000  
documentaries

1.000.000

meters of unedited film



3.000.000  
photos





Since  
the beginnings  
of cinema

Through all  
The 20th century...

# LA DOLCE VITA

UNE CO-PRODUCTION  
RIAMA FILM · PATHE · CINECITTA

BOVIS





## THE FOOTAGE SALES ARCHIVES COMMUNITY

### What footage sales archives do?

- They exploit commercially their AV holdings by selling clips and footage for use in media productions.
- Today they generate revenues for more than \$400 million per year
- They sell footage, but at the same time they act as an archive, being obliged to practice some kind of preservation activities.

## THE FOOTAGE SALES ARCHIVES COMMUNITY

### Who are the footage sales archives?

- Memory Institutions (e.g. Istituto Luce, INA, B&G, Imperial War Museum, British Pathé):
  - usually public co-funded
  - footage sales are not their core business
  - they have at least a “moral” duty of dealing with long term preservation
- Purely commercial entities (e.g. Getty Images, ITN Source, Reuters, AP, Huntley Archive):
  - no public function
  - footage sales are their core business
  - market driven with a very pragmatic approach to digital preservation

## PRESERVATION CHALLENGES

### Which preservation challenges do they face?

- Most of the technical challenges in digital preservation are similar to the ones of Film archives and Broadcasters
- Special attention is given to descriptive metadata and rights metadata

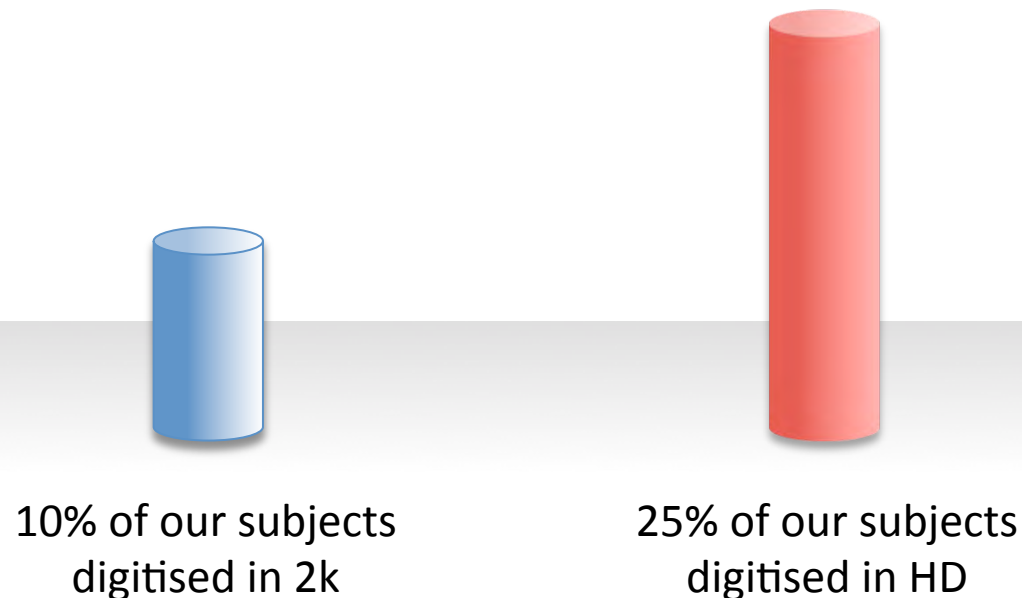
...but the big challenge is:

- the tension between customer-driven activities/policies and digital preservation plans

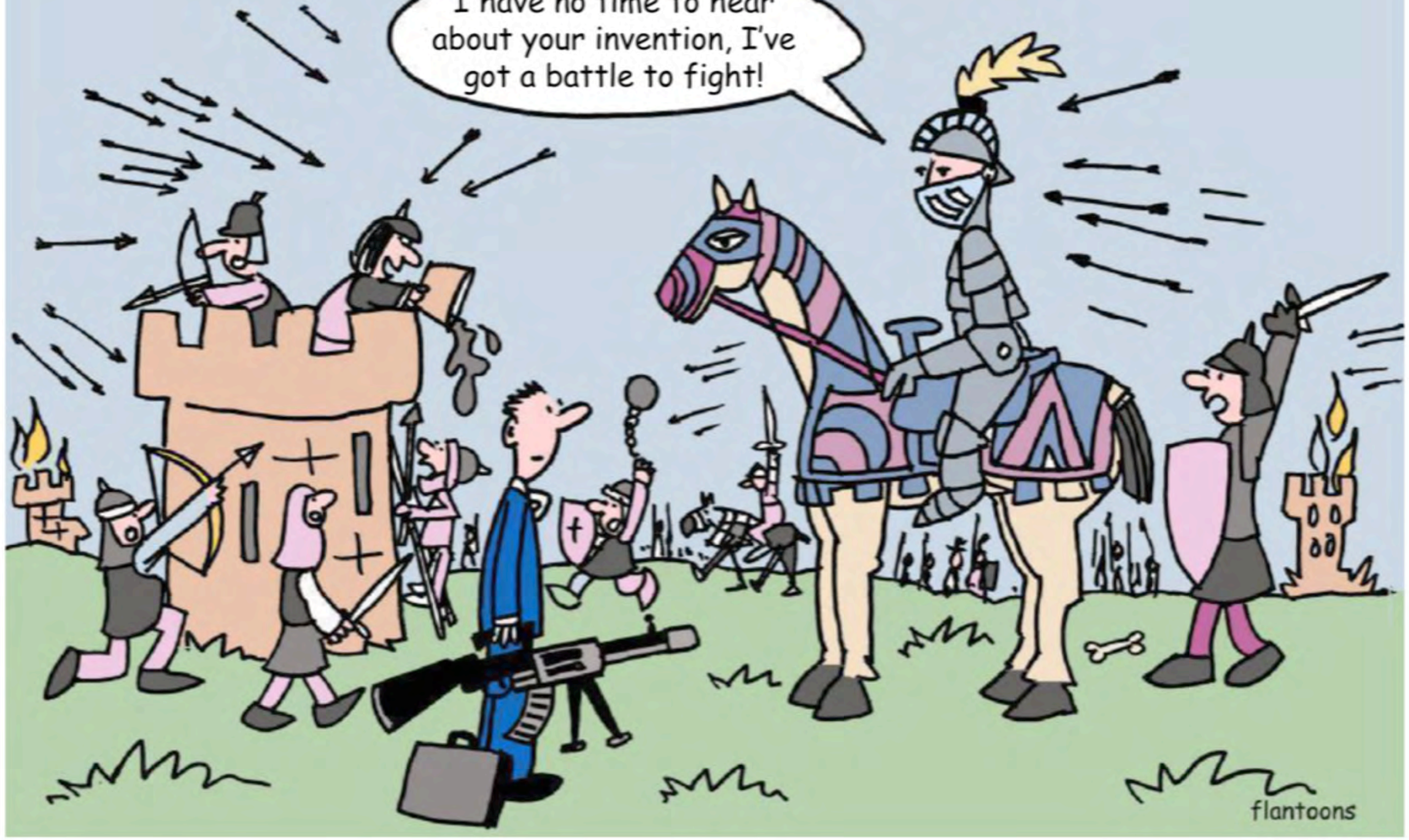
We have in our SAN two main archives for our digitised films:

- 2k digitised film material
  - DPX files only
  - Priority given to unique prints, in danger reels
  - Any digitisation request that involves reels should pass first from here
- HD digitised material
  - ProRes 422
  - It's mainly the delivery archives for our clients
  - It's generated from DPXs ...or from telecine

To confirm this “tension”, despite the above mentioned digitisation policy, today we have:



I have no time to hear about your invention, I've got a battle to fight!



## PROMOTING PRESERVATION RESEARCH UPTAKE

### Why Presto4U?

- Planets 2010: “Until the various research projects and initiatives develop software **that enters the commercial world understood only by IT staff**, digital preservation technology will be limited to national libraries and other major libraries that are big enough to have their own IT staff, recruited and trained specifically to implement technology needed by libraries.”

## PROMOTING PRESERVATION RESEARCH UPTAKE

### Why Presto4U?

- Despite the best efforts of past research projects, most AV archives, outside a small group of large ones, are still without roadmaps, strategies or tools for long-term preservation.
- They make choices based on expedience (or cost) — and hope for the best in the form of possible future technical improvements.
- Presto4U tries to transfer an understanding of the principles, practices, and potential tools for long-term AV preservation from research to members of all the AV communities of practice.

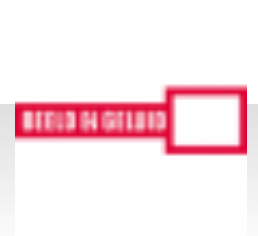


## **What we established:**

- Two years project: 1 January 2013 – 31 December 2014
- Supported by EU, FP7 programme (Coordination Action)
- 14 archives, research organisations and industrial partners
- Through and for PrestoCentre
- With and for members, and anyone else



# PRESTO4U PROJECT PARTNERS AV MEDIA ARCHIVES, RESEARCH, INDUSTRIAL PLAYERS





PRESTO4U PROJECT PARTNERS

## OUR TRIPLE HELIX: AV MEDIA ARCHIVES, RESEARCH, INDUSTRY



## Coordination Action, to

- Create a series of **AV Communities of Practice**
- Develop a body of knowledge on the **status** of digital preservation practice, **outstanding problems** and **needs** for access to research results and new technologies
- **Identify useful results of research**, new and old, in the digital audiovisual preservation domain
- **Promote** the **take-up** of promising research results by users, technology vendors and service providers
- **Sustain and maintain** the resulting knowledge, tools and services

## 1. IDENTIFY COMMUNITIES WITH PRESERVATION CHALLENGES

- Video Art, Art Museums and Galleries – Tate Gallery, UK
- Music and Sound Archives – INA, FR
- Video Production and Postproduction – TV2, DK
- Footage Sales Libraries – LUCE, IT
- Film Collections and Filmmakers – DFI, DK
- Research and Scientific Collections – CNR, IT
- TV, Radio and New Media Broadcasting – B&G, NL
- Learning and Teaching Repositories – KCL, UK
- Personal Audiovisual Collections – INA, FR

## 2. IDENTIFY THE SPECIFIC AV PRESERVATION CHALLENGES

- Create expert groups for each community
- Meet, discuss, share, work, learn, collect
- Involve wider community: test, check assumptions
- Structure results, compare results
- Develop mechanisms for solving, supporting, tackling

### 3. DEFINE SCENARIOS, TEST CASES AND TEST DATA

What are the major common challenges for each community:

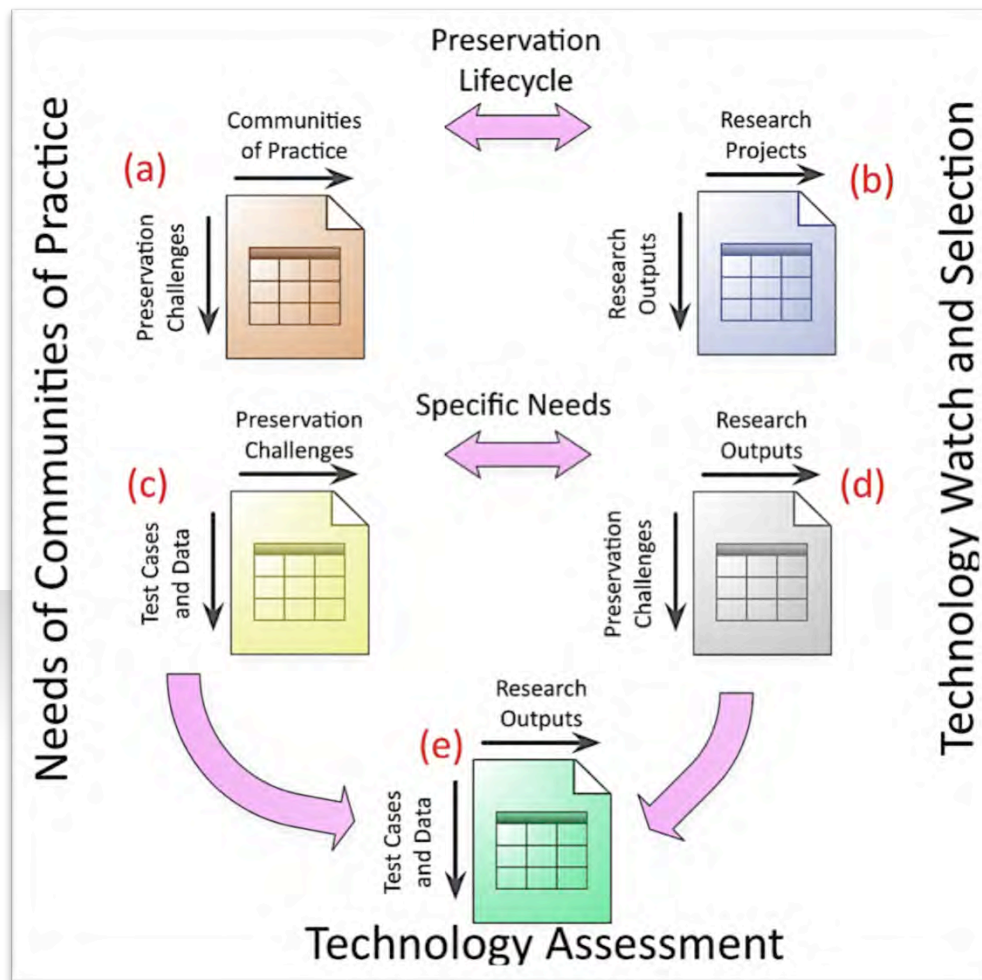
- Related to the specific context and formats
- Related to (available) technology
- Related to (available) standards
- Related to rights
- Related to (available) knowledge

## 4. IDENTIFY RELEVANT TECHNOLOGIES AND RESEARCH RESULTS

- Digital audiovisual production: Euromedia, Amicitia;
- Film and video restoration: Diamant, Aurora, Brava;
- Analogue media digitisation: Presto, PrestoSpace;
- Long-term preservation of information objects: SHAMAN and digital media: PrestoPRIME.
- Other projects: Caspar, Planets, Aparsen, Arcomem, LiWA, Keep, Protage, Scape and Timbus.
- Other research outcomes at national and international levels.
- Already available tools and frameworks, e.g. Archivematica, P4



## 5. MAP AVAILABLE TECH WITH PRESERVATION CHALLENGES



## TWO WAY CONNECTION

**Communities  
of Practice**

**Raw problems become  
refined problems**

**Research  
& technology**

**Raw solutions become  
refined solutions**



## FINAL OBJECTIVES

- Promote the **take-up** of promising research results
- Support the application of standards-based tools and services
- Establish a brokerage and tailoring mechanism

## PROMOTE THE TAKE-UP OF PROMISING RESEARCH RESULTS

- Analysing economic models: business models for product or service based approaches, including SaaS, traditional product models, development by the user community itself, and different varieties of open-source;
- Tech watch: Presenting research results to technology developers and service providers on the supply side; and presenting research outputs to potential users in the communities identified.

## SUPPORT THE APPLICATION OF STANDARDS-BASED TOOLS

- Analysing the needs for- and applicability of- audiovisual and preservation standards by each community;
- Recommendations to the supply side for adopting technologies that employ standards relevant for the specific communities;
- Providing recommendations to Standards Bodies.

## ESTABLISHING A BROKERAGE AND TAILORING MECHANISM

- A set of services targeting the specific communities and their associated technology and service providers;
- Bringing them together around needs and answers; demand and supply; clustering requirements and thus new markets (economies of scale);
- Aimed at supply side, community stakeholders, the research and industry communities, and standards bodies.

## SERVICES OFFERED (1)

### ■ PrestoCentre Library

- A wide range of free downloadable resources have been collated within the PrestoCentre Library to fulfill the various needs of users. Different resources for various levels of learning.

[www.prestocentre.org/library](http://www.prestocentre.org/library)

### ■ Webinars

- Presto4U offers an on-going free webinar series on diverse topics related to audiovisual digitisation and digital preservation. Each webinar is focused on a specific topic and hosted by experts within the field. [www.prestocentre.org/4u/publication-services](http://www.prestocentre.org/4u/publication-services)

### ■ Preservathons

- PrestoCentre Preservathons are two-day hands-on events developed around main themes and challenges in audiovisual digitisation, preservation and long-term access.

## SERVICES OFFERED (2)

### ■ Standards Register

- The Standards Register incorporates information on standards for content and metadata used across all communities involved in audiovisual digital preservation, with further input from experts in audiovisual preservation. [www.prestocentre.org/standards](http://www.prestocentre.org/standards)

### ■ Tools catalogue

- As well as open source and commercial tools, the catalogue incorporates tools and other emerging research results used at different stages of the lifecycle in long-term preservation of digital audiovisual media. [www.prestocentre.org/library/toolscatalogue](http://www.prestocentre.org/library/toolscatalogue)

### ■ PrestoPlaza

- This will be the place where users can express their audiovisual preservation needs and be presented with tailored solutions. Presto4U is currently scoping functional requirements and technical build of the brokerage environment for launch later this year.





PRESTO4U  
MORE INFORMATION

- [www.presto4u.eu](http://www.presto4u.eu)
- Contact us at: [office@prestocentre.org](mailto:office@prestocentre.org)
- Skype: prestocentre

**The PrestoCentre Communities of Practice  
are still open, so you can join us:**

**[www.prestocentre.org/communities](http://www.prestocentre.org/communities)**



You can contact me at [m.rendina@cinecittaluce.it](mailto:m.rendina@cinecittaluce.it)

Thanks for your  
attention

