

A Digital Agenda for Film Archives

ACE workshop
“Management Strategies
for Film Archives in the Digital Era”

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Mikko Kuutti, Deputy Director

KANSALLINEN AUDIOVISUAALINEN ARKISTO
NATIONELLA AUDIOVISUELLA ARKIVET
NATIONAL AUDIOVISUAL ARCHIVE
www.kava.fi



Achiving Digital Film

- The role of the archive is to receive the final products of a film production chain, whatever their technical format and properties.
- Films are being made in a new way and they will have to be archived in a new way. Digital film has to be archived digitally.
- Film archives are forced to follow the industry and evolve into hybrid archives taking care of both analogue and digital collections.
- Archiving digital film is conceptually dissimilar to archiving film. Digital archiving concentrates on archiving the content rather than the carrier.
- Existing staff will have to be trained to understand digital technology and to work with current film production practices.
- New staff will have to be recruited or new long-term partnerships established for the setting up of the IT systems and running them.

Digital Access – Digitisation

- film projection available only in a few cinemas if at all
 - film collections are becoming obsolete
- on-line access is expected and widespread
- most access will be digital
- large-scale (collection wide) digitisation is required

Long-Term Storage

- archiving new digital films and digitised films from the collections require a long-term digital storage system – a digital repository
- same repository can be used for both
- new films may be DCPs only, or may be delivered with higher quality materials (a DCMD)
- digitised films will require more storage space per title
 - full quality, overscan, multiple versions etc. require more space
- a system for archiving DCPs is much simpler than a full digitisation workflow

Time Frame

- Digital film is here now – we must be able to archive it now
- Time left to full unusability of film prints in cinemas varies by area. You may or may not have time till all access is digital.
- scanning a national feature film collection will not happen overnight, it will take years or decades