



InterPARES 2 Project

International Research on Permanent Authentic Records in Electronic Systems

Domain 1 Research Questions

Case Study 09(4): Digital Moving Images – WGBH Boston

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1.1. What types of documents are traditionally made or received and set aside (that is, created) in the course of artistic, scientific, and governmental activities that are expected to be delivered on-line? For what purposes? What types of electronic documents are currently being created to accomplish those same activities? Have the purposes for which these documents are created changed?

- Original footage created in the production of a documentary television program
 - Videotape or film related to a specific production inside or outside of the studio (sound is generally not included because it is usually recorded separately)
- Original footage logs
 - Lists of every shot and includes information on:
 - Subject of the film
 - Who is in the footage
 - Location
 - Environment
 - Context
 - Record time making up the tape
- These documents are created in the process of producing documentary television programs
 - Footage is shot as potential content in a documentary program
 - The log is an extensive list of information pertaining to the footage shot
- The creator currently works in a mixed analog and digital environment. The creator is converting to a digital asset management system (DAM) (although it must still maintain all of its analog film, tape and audio content)
- The types of electronic documents created are moving images (footage) and data in a database (logs)
- The purpose for which these documents are created has not changed in switching from an analog to digital management system

1.2. What are the nature and the characteristics of the traditional process of document creation in each activity? Have they been altered by the use of digital technology and, if yes, how?

- Original film footage is shot on both analog and digital tapes and film; it appears that this will not necessarily change (although one might surmise that the use of digital tape and film will only increase over time)
- There are in-house standards for organizing physical tapes and digital assets
- The analog FileMaker catalog records contains information organized according to a particular hierarchy:
 - Series, season #, program, program #
- Footage tapes are created and stored by the production unit during production and then sends the original footage to the archives
- The original footage logs might not be created until months after the production has finished
- The change here is to a management system for the entities created by WGBH which is a digital system
 - Once the DAM system is fully operational:
 - Original footage will be wrapped in a QuickTime file wrapper and codec relevant to the source
 - The original footage logs will continue to be created in a FileMaker Pro 7 database, but the database itself will be ingested as a digital object with a text representation viewable in the DAM system
 - Production teams will maintain an organization repository for their original footage and logs – this can be used for reference or editing purposes
 - Once production is complete, the production team sends the original footage and logs to the archives
- Major change seems to be that with the DAM system, production teams will create their own footage logs during the actual production process
- Also the DAM system allows for the added capability of creating storyboards using film clips and to re-purpose the footage for other media types

1.3. What are the formal elements and attributes of the documents generated by these processes in both a traditional and a digital environment? What is the function of each element and the significance of each attribute? Specifically, what is the manifestation of authorship in the records of each activity and its implications for the exercise of intellectual property rights and the attribution of responsibilities?

- Original footage is shot on both analog and digital tape and film
 - MiniDV, BetaSP, Digital Beta, DVCPro, DVCam, HDCam, VHS, 16mm film, Super 16mm film
 - Footage is maintained at the tape level and is recalled by tape
- Original footage logs are created within a FileMaker Pro 7 database
 - Logs can be recalled by tape or by individual shot
- In the DAM system: (also see Q. 1.2 above)
 - All files will be digital files (original footage wrapped in QuickTime file)

- FileMaker Pro 7 database ingested into the DAM system
- In this system, footage can be recalled at the tape, clip and shot level
- Professional camera person's working on each individual production create the film footage
- Production Assistants assigned to each individual production complete the footage log database

1.4. Does the definition of a record adopted by InterPARES 1 apply to all or part of the documents generated by these processes? If yes, given the different manifestations of the record's nature in such documents, how do we recognize and demonstrate the necessary components that the definition identifies? If not, is it possible to change the definition maintaining theoretical consistency in the identification of documents as records across the spectrum of human activities? In other words, should we be looking at other factors that make of a document a record than those that diplomatics and archival science have considered so far?

- The original footage and footage logs maybe identified as records according to the InterPARES glossary:
 - Both the footage and logs are affixed to a stable medium and possess fixed content and form
 - Both entities are created during the production of documentary television programs, in accordance with the creator's mandate
 - Both entities are not only linked to each other, but also to the corresponding final production; hence, an archival bond exists
 - The record creation in this case does involve the necessary three persons
 - Author: WGBH – has the physical and juridical authority to issue the record and it is in their name that the record has been created (the archives determines which entities it accepts and thus may also be considered as an author since only the entities it selects and maintains are considered as WGBH records)
 - Addressee: WGBH – it uses the material to produce a full length documentary program
 - Writer: Professional cameraperson in the production unit; production assistants complete the footage logs
 - Creator: WGBH – records exist in its fonds
 - Originator: WGBH – presumably owns the database platform
 - Records do possess an identifiable context in which the action in which the record participates takes place:
 - Juridical-administrative: conditions particular to the WGBH work environment
 - Provenancial: WGBH – its mandate, structure, functions
 - Procedural: footage and footage logs result from WGBH's function to produce television programming; there is a specific production process
 - Documentary: footage and footage logs are part of the WGBH fonds
 - Technological: footage is shot on a variety of formats; the footage logs are contained within a FileMaker Pro 7 database

1.5. As government and businesses deliver services electronically and enter into transactions based on more dynamic web-based presentations and exchanges of information, are they neglecting to capture adequate documentary evidence of the occurrence of these transactions?

- Original footage that is wrapped in a QuickTime file wrapper has associated metadata added
 - The metadata entries are in a database (in-house descriptive standards and Dublin Core and Public Broadcasting Core)
- A unique identifier links the catalog record in the footage log with the original footage
- Both the original footage and the original footage logs follow naming conventions that allow them to be linked together and to the final program production
- Within the DAM system, original footage may be connected to other supporting documentation, stock footage, releases, audio footage etc.

1.6. Is the move to more dynamic and open-ended exchanges of information blurring the responsibilities and altering the legal liabilities of the participants in electronic transactions?

- Does not appear so in this case
- Within the DAM system a login procedure exists so that archives personnel can track use of the digital library and secure certain assets
- Files are read-only
- Only archives personnel can modify metadata information linked to the footage and any changes are tracked by system administrators
- The system can also determine if any changes have been made to digital files

1.7. How do record creators traditionally determine the retention of their records and implement this determination in the context of each activity? How do record retention decisions and practices differ for individual and institutional creators? How has the use of digital technology affected their decisions and practices?

- The creator gives the original footage and footage logs to the archives which is a separate part of the creator's corporate structure
- The DAM system has separate implementations for current production work and for the archives
- The final report does not give information on specific retention times, but does indicate that the creator maintains footage dating back to the 1950s
- Perhaps it can be assumed that the creator retains all of its production work related to the television programs it produces