



InterPARES 2 Project

International Research on Permanent Authentic Records in Electronic Systems

Case Study Proposal Digital Moving Images: Inputs, Processes and Outputs Focus 1 - Arts

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Description

The general goal of this proposal is to build a model describing and explaining the processes involved in creating digital moving image products and the by-products resulting from the activities, including occasional analogue elements. In this case study we will follow a single production through the stages of pre-production, production, and post- production to achieve the following objectives:

- to identify the digital entities created at each stage of the process
- to model the structure of each digital entity by creating tagged fields for the content
- to discover which digital entities have standardised or commonly used structures
- to make explicit the contribution of each digital entity to the overall process
- to show the relationships among the various digital entities and their relationships to the overall production
- to make the link between metadata identified in this study with MPEG7 information

To accomplish this, we will use a moving image production that is created digitally. A likely possibility is an animated commercial production from a chosen large moving images production company if an agreement with them can be reached, otherwise we will choose another producer.

In addition to information about the formal processes of pre-production, production, and post-production, an effort to model additional information will be made to help users of the model get a more complete portrait of the processes. This includes information concerning the origin of the production (pre-visualisation), and material produced at the pitch and development stage before pre-production. The focus will be on the moving image, but we will try to relate textual information to the results of InterPARES1.

We hope to use the results of this case study as the basis for building a second case study within InterPARES2, to advance knowledge in the area of preserving digital moving images (working title: *Digital moving images: the sequel*).

Rationale

To capture all facets of a cinematographic production created digitally, a commercial production is chosen as offering probably the most complete model. It offers a situation in which digital and intellectual output is created in a collective environment. To give an idea of the complexity moving image productions, we offer here a few examples of some of the digital entities generated in the process of creation.

At the pre-production stage: script, sketches, storyboard, production notes, casting information such as resumes and contracts, site location information such as descriptions and paperwork. At the production stage: the shooting script, schedules, camera reports, and continuity information. At the post-production stage: shot logs, editing notes, sound editing information, sound effects, titling information, subtitles, language versioning information, edits for tv, video, DVD, airlines, and so on.

By identifying these entities, studying their content, and modeling the relationships among them, we should be able to gain a clear understanding of the digital entities that are the focus of our work with InterPARES2. From this, we can go on to work out the requirements for guaranteeing their authenticity and ensuring the long-term preservation of the elements.

As a by-product of our research, we hope to encourage good archiving practice (presently sorely lacking!) in the private sector by making the following arguments: (1) that guaranteeing authenticity of digital entities provides a basis for legally proving ownership, and (2) that ensuring the long-term preservation of digital resources ensures preservation of the source of lucrative by-products of movie-making

Research methodologies

- Interviews with studio staff to identify the digital entities and their functions, and to learn the processes involved
- Abundant use of narration and description of entities and processes are proposed for this case study
- In addition, description of the underlying technological infrastructure
- Modeling software to represent the various inputs, outputs, processes, and the relationships among them (workflow and activity modeling)

Timeline

Fall 2001	identify a partner and reach a working agreement with the partner, clear the project with an ethics review committee
Fall 2002/winter 2003	Conduct interviews and other data gathering
Mid-November	Formal submission of proposal to international team, for approval at December meeting
Spring 2003	Produce a model for discussion at Vancouver meetings spring/summer 2003 Refine the model
Fall 2003	Complete the model
Fall 2003/winter 2004	Write up the work and publish it

Case study team

- Marta Braun (Ryerson University)
- Arianna Franceschini (Associazione Nazionale Archivistica Italiana)
- Randall Luckow (DreamWorks)
- Michael Murphy (Ryerson University)
- Isabella Orefice (Associazione Nazionale Archivistica Italiana)
- Andrew Rodger (Library and Archives Canada)
- James Turner (Université de Montréal)

Resources needed

- Modeling software (e.g. System Architect, Visio) to generate a graphic representation of the inputs, outputs, processes, etc.
- Research assistant to conduct interviews, structure the data, help build the model