InterPARES 2 Project

International Research on Permanent Authentic Records in Electronic Systems

Areas That Should Be Covered Validated

Case Study 09(3): Digital Moving Images – Commercial Film Studio

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Creator of the Fonds		
TOPIC	***SPECIFICS***	***SOURCE***
Name	Large commercial (theatrical) film studio (anonymous)	FR, pg. 1
Location	The United States; Hollywood, California	FR, pg. 13
Origins	Information not available in the final report	
Legal Status	Commercial film studio	FR, pg. 1
Legislation	Information not available in the final report	
Norms	Information not available in the final report	
Funding	Information not available in the final report	
Resources	Information not available in the final report	
Governance	Employs 2000 artists, marketing, publicity, legal, administrative and other support staff	FR, pg. 1
Mandate	Information not available in the final report	
Philosophy	Information not available in the final report	
Mission	Information not available in the final report	
Functions	Creation of animated films: • Artwork • Marketing • Publicity • Legal work • Administrative duties	FR, pg. 2
Recognitions	Academy award	FR, pg. 1
Activities Resulting in Document Creation		
Administrative & Managerial Framework		
TOPIC	***SPECIFICS***	***SOURCE***

General Description	The creator produces theatrically released computer graphic animated feature films	FR, pg. 1
Type of activities	Activities related to animation production • Pre-visualization • Story development • Creation of final moving images	FR, pg. 1, 3
Documents resulting from activities	• Memos • Spreadsheets • Drawings • Computer files	FR, pg. 2
Existence of a RM and/or archives program	• There is no records management system for the studio at large • The studio has an archives that uses a recordkeeping system that acts as a repository and a digital asset management system (can ingest, transform, e-mail/FTP assets securely and aggregate sets of assets) • A database (FileMaker Pro) tracks physical pieces of artwork) • The studio's archives uses the Dublin Core and Categories for the Description of Works of Art (CDWA) • Strict naming conventions are used to identify digital entities (includes information on the sequence, scene, name of the object as version number) • Sequence: /studio/title/sequence/scene/object/version.extension • There is agreement on naming conventions used for each individual production	FR, pg. 11 FR, pg. 5 FR, pg. 6
Individuals responsible for preservation	The archivist preserves the material selected to be saved (capture to the digital asset management system is done manually in that the archivist gathers the entities to be archived and ingests them into the system)	FR, pg. 9
Existence of Preservation Strategies	• Daily backups are made at the system level • Studio archivist maintains a digital asset management system • Preservation of assets is temporary	FR, pg. 8 FR, pg. 11 FR, pg. 13
Legal Requirements and Constraints	• The date and author of a work are recorded for legal purposes related to the primary use of the digital entities after the animated film is released (ownership issues) • Security contracts with outside companies that use material from the studio to create trailers for films	FR, pg. 8 FR, pg. 10
Normative Requirements and Constraints	• Handouts and word of mouth are used to explain and make staff aware of the importance of the use of naming conventions as a means of identifying, retrieving and accessing digital entities	FR, pg. 8
Technological Requirements and Constraints	Equipment: • Hardware: Hewlett Packard computers linked in a large server network • Creation and Processing tools: Red Hat Linux operating system, Apache security software, Novell functions for sign-ins • Artwork is scanned • Previous versions of digital objects are saved in case there is a need to return to a previous version; but these back up's do not typically last very long • Hardware in the computing studio is frequently changed	FR, pg. 6 FR, pg. 7 FR, pg. 4 FR, pg. 7

Digital entity being studied		
General Description	Artwork that is modified until it eventually becomes the product that is distributed in DVD format on in theatres	FR, pg. 2
Type of activities	• Visual development • Story treatments and story panels • animatics • Character design • Layout and lighting • Prop design	FR, pg. 2, 3
Documents resulting from activities	• Drawings • Computer files	FR, pg. 3
Existence of Preservation Strategies	• If artwork needs to be re-used and hardware and software changes have occurred since the time the artwork was initially created, the artwork is simply re-created in the new technological environment (there is no process of migration or upgrading) • There is no system for digitally archiving materials • Selected digital entities are stored on backup tapes based on what the archivist selects • Long-term preservation is not a concern	FR, pg. 3 FR, pg. 9 FR, pg. 12
Legal Requirements and Constraints	Legal reasons are the only motivation the studio has for archiving any of its material	FR, pg. 10
Normative Requirements and Constraints	• Physical assets (e.g., a paper drawing) receive an approval signature from the director and it is this version that is archived (not the digital file of the drawing). • When a final approval on an artwork is achieved, versions are eliminated (unless a special provision is made to archive them)	FR, pg. 3 FR, pg. 9
Technological Requirements and Constraints	Equipment: • Architecture: Personal computers • Creation and processing tools: Maya, Render Man, Word Photoshop, Avid software, Shake software, in-house software Media: graphic, text Format: TIFF, .mov files (animatics), JPEG • Pen/pencil drawings are commonly created/used because they are faster to produce compared to digital drawings and can be manipulated more quickly • The digital entities created evolve over time as they are constantly modified as production advances Modified files are overwritten	FR, pg. 4 FR, pg. 3 FR, pg. 9