IMAGES FOR THE FUTURE

What lessons to learn?

Paul Keller (Kennisland), Bruxelles, 16 October 2012

With this project we have set out to preserve, restore and digitize 137.200 hours of video, 22.510 hours of film, 123.900 hours of audio and 2.9 million photos

(Project plan Images for the Future, April 2006, page 5)

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- 81.094 hours of audio
- 2.027.257 photos

‘A broad availability of audiovisual material for everybody. That is the starting point of this project. Access won’t always be for free though...’

(Project plan Images for the Future, April 2006, page 5)

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- the educational sector
- the creative industries (including broadcasters)
- and the general public

so is how have we done with respect to making the digitized material available online? Is the material available?

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Answer 1: It is already available

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almost entirely available for broadcasters via the DDV network

NPO

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From 2014: plus all titles digitized by EYE (6008 in 2011)

Answer 2: Not yet...

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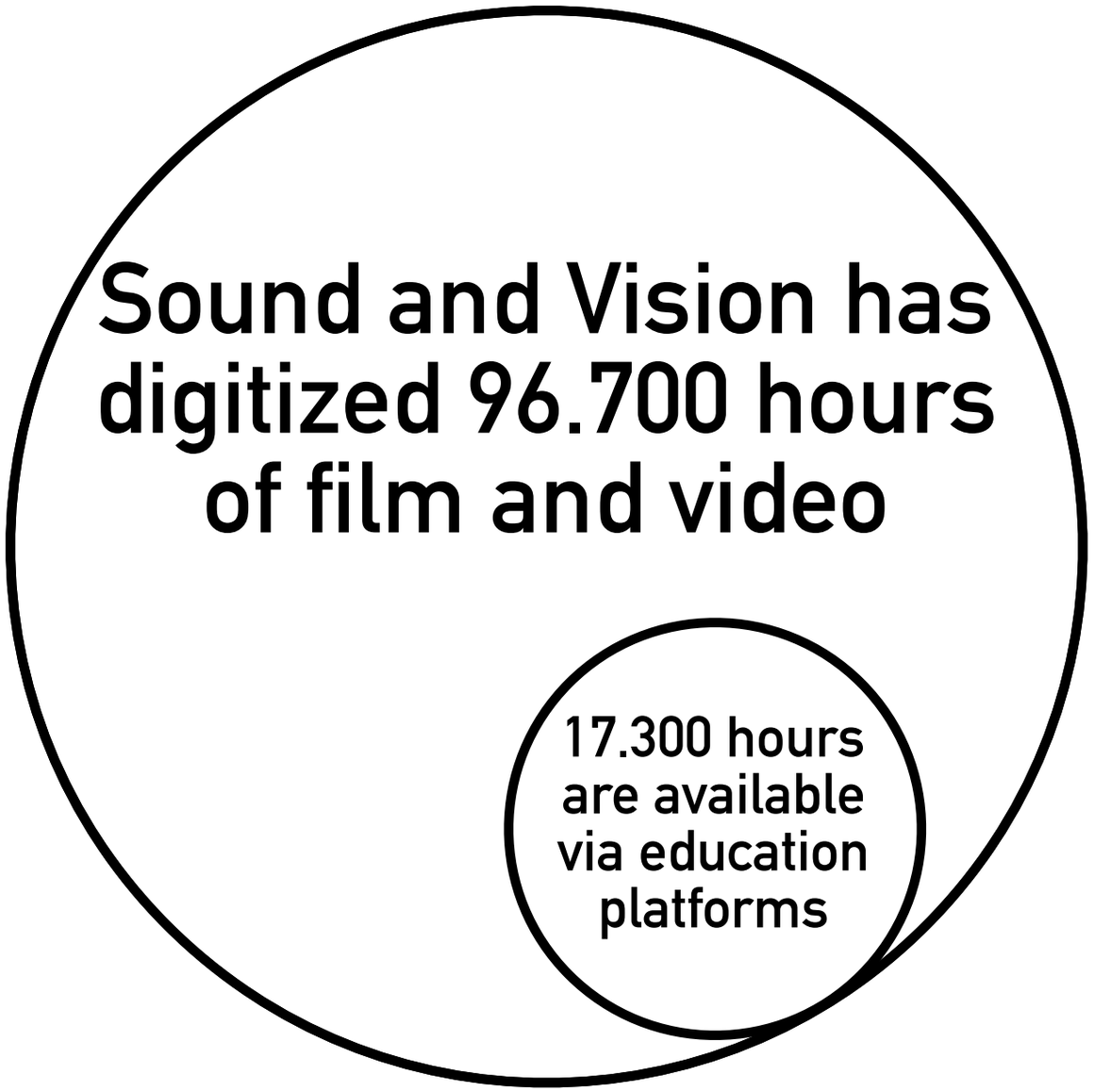

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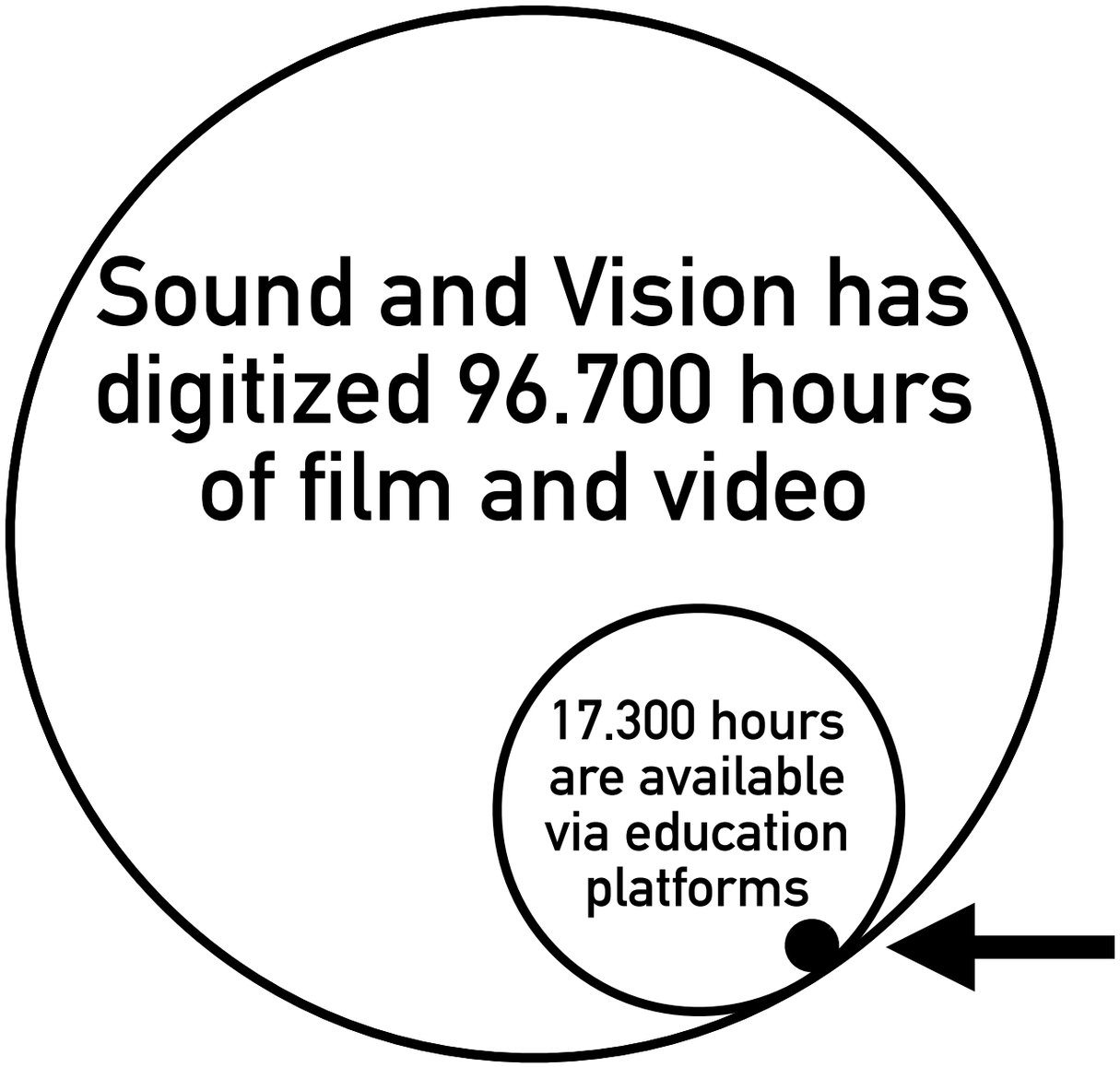
Answer 2: Not yet...



~859 hours are available online on youtube.com, euscreen.eu & openimages.eu

Answer 2: Not yet...

EYE has digitized
6008 films

IMAGES FOR THE FUTURE

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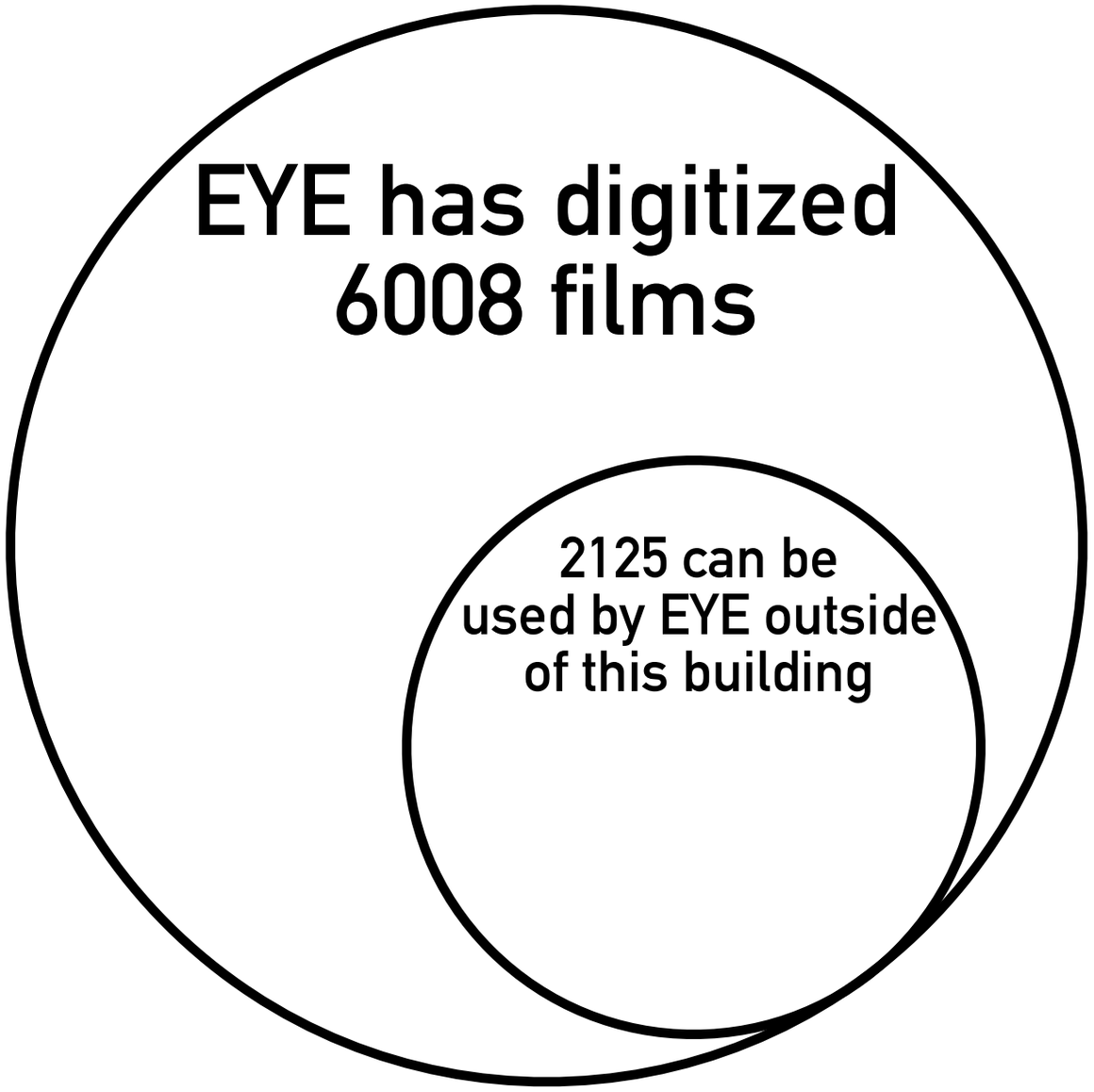

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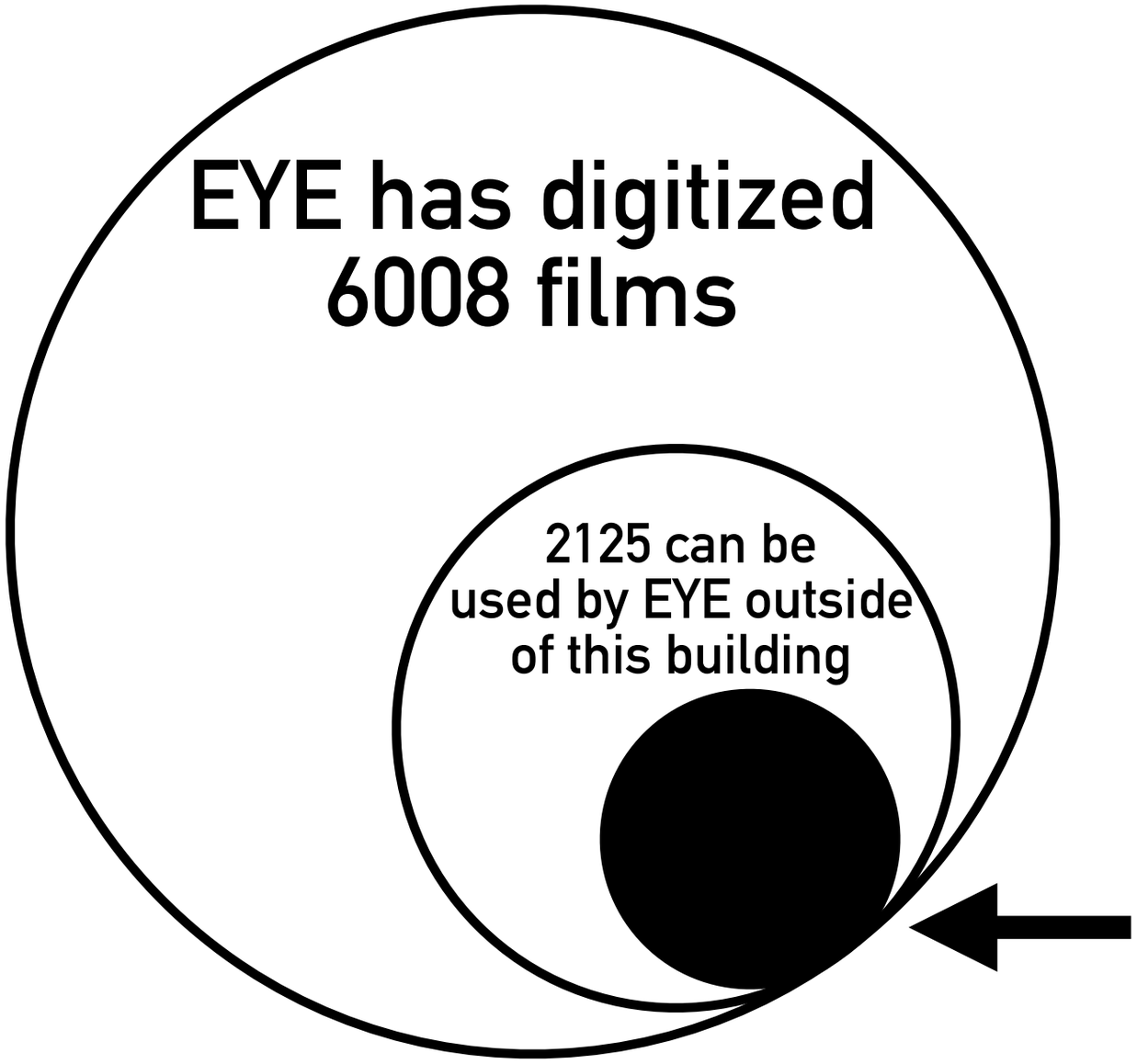

790 films are available
on ximon.nl (440) and
filminnederland.nl (350)

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20th century model (push, intermediaries)

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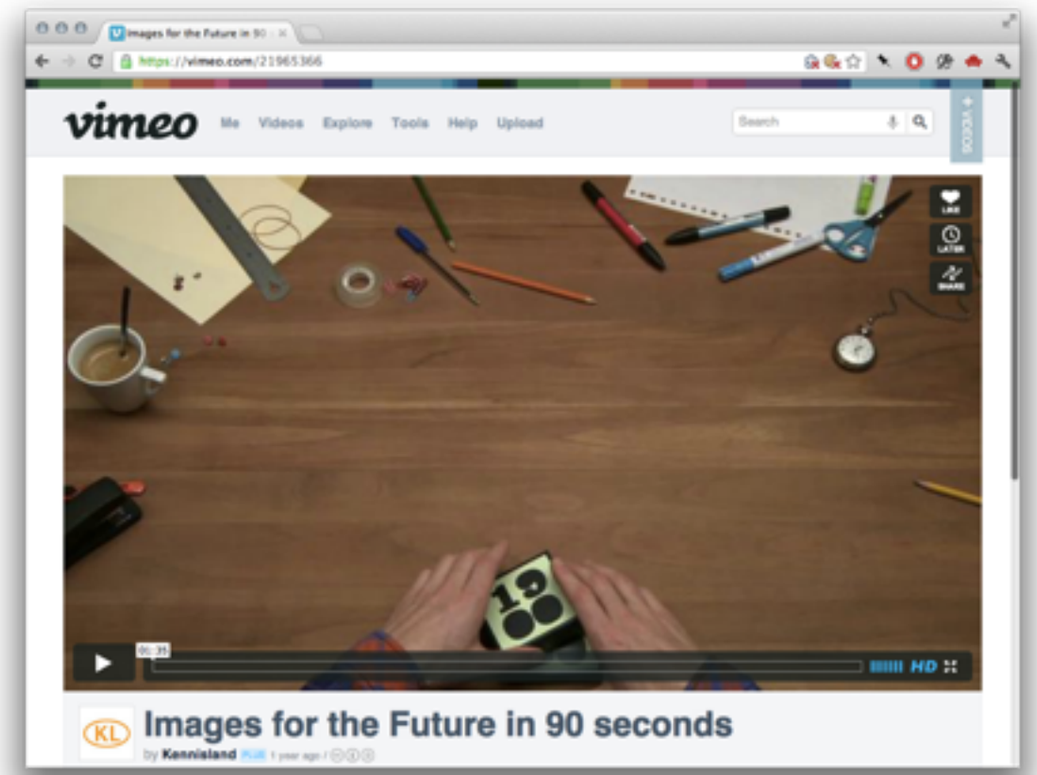

21st century model
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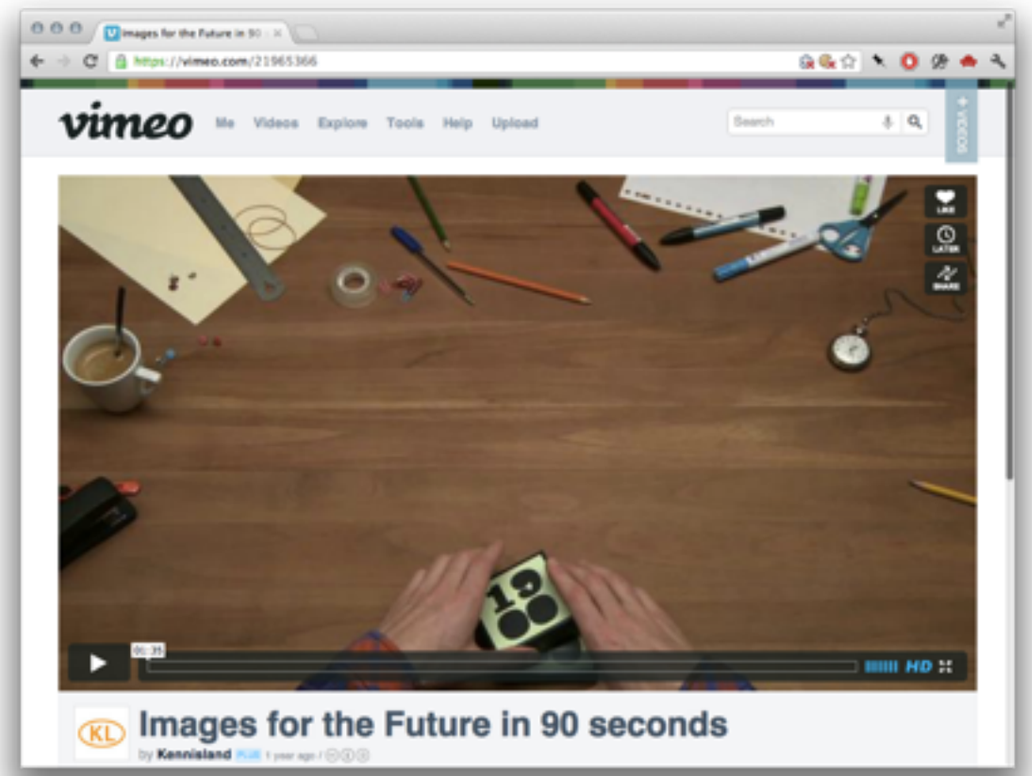

20th century model
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21st century model
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lessons learned

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- Initial Business model: access through professional/specialized channels that required payment
- Result: limited access and limited income
- We have not managed to realize meaningful income via this strategy (as a result the requirement to generate income has been dropped and the project has been downsized)

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- 1600 NA photos on Flickr, nearly 6M page views

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Lesson 3: open data

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- Produced (funded) with public money, freely available for the public to reuse
- EU amendment of Public Sector Information Directive extends this principle to archives, libraries and museums:
  - Memory institutions have to make their digital born and digitized collections (including audiovisual material) available for re-use, unless a third party has copyrights.

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- New role: semi-finished products, crowd sourcing, mass communication
- Specialized institutional channels for specific groups
- But: memory institutions often preserve collections, without having copyrights (no open data)

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  - Refused permission

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  - only works that are publicly funded?
- Extended collective licensing
  - somewhat difficult to implement in the AV sector because of weak collective management

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KL

thank you for your attention!

questions? pk@kl.nl or @paul_keller
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