

DLF
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Moving
Images
And
Digital
Libraries

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The image shows the front cover of a vintage book titled "How to Make Good Movies". The title is written vertically down the left side in a stylized, reddish-brown font. To the right of the title is a black and white photograph of a man and a woman. The man is standing behind the woman, holding a movie camera and pointing it towards the viewer. The woman is sitting on some steps, smiling. Below the photograph is a yellow circular logo containing the text: "A COMPLETE HANDBOOK FOR THE AMATEUR MOVIE MAKER" and "Published by EASTMAN KODAK COMPANY". To the right of the book cover is a vertical column of text. At the top, it says "MORE THAN 200 Pages" with the number "34" handwritten above it. Below that is "MORE THAN 600 Illustrations". Under "PRICE" is "\$2". A large list of topics covered in the book follows, starting with "TELLS ABOUT... Camera Angles, Close-ups, Clouds, Color Film, Composition, Continuity, Customs, Duplicates, Double Exposure, Editing, Enlargements, Exposure, Fades, Film, Film Libraries, Filters, Finishing, Focusing, Foreign Travels, Indoor Movies, Lenses, Lighting, Panoraming, Photofloods, Plays, Portrait Attachments, Posing, Projection, Reverse Action, Scenarios, Scene Length, Scenics, Showing Movies, Silhouettes, Slow Motion, Splicing Film, Stunts, Tempo, Titling, Trick Shots". In the bottom right corner of the text column, there is a handwritten signature that appears to read "1939".

34

MORE THAN
200 Pages

MORE THAN
600 Illustrations

PRICE

\$2

TELLS ABOUT . . .

- Camera Angles
- Close-ups
- Clouds
- Color Film
- Composition
- Continuity
- Customs
- Duplicates
- Double Exposure
- Editing
- Enlargements
- Exposure
- Fades
- Film
- Film Libraries
- Filters
- Finishing
- Focusing
- Foreign Travels
- Indoor Movies
- Lenses
- Lighting
- Panoraming
- Photofloods
- Plays
- Portrait Attachments
- Posing
- Projection
- Reverse Action
- Scenarios
- Scene Length
- Scenics
- Showing Movies
- Silhouettes
- Slow Motion
- Splicing Film
- Stunts
- Tempo
- Titling
- Trick Shots

1939

remit

challenges and rewards of
creating a place for moving image
materials within the total scope of
the digital library

today's talk

- a little bit on digital libraries
- more on the exceptionalism of film/video
- two slides on 17 year olds
- some stuff on the dance community
- how this all fits together
- (not necessarily in this order)

scope of a digital library

- past practice – image collections of one sort or another - some text collections, electronic resources, Finding Aids, online exhibitions, institutional repositories, etc.
- ...and of course the output of private/public digitization arrangements such as the Google partnership and OCA/Microsoft

pretty much everything

- prepping
- evaluating
- describing
- shuttling
- **photographing**
- **processing**
- naming
- transmitting
- contributing
- organizing
- editing
- contextualizing
- structuring
- storing
- preserving
- delivering
- migrating
- exposing

or not

even with the Google and Microsoft
projects digital libraries have suffered
from
organizational isolation
limited focus

organizational isolation

all of it on the outskirts of town

- digital activities are silo'd in our respective libraries
- our activities are directed at digital library goals such as storage, preservation, outbound services to external libraries, among others

limited focus

only been doing the middle bit
OCD activities

so that's it for now on digital
libraries

on to...

what Rick calls

 **the exceptionalism of film, video
and media**

why is it so different from the
other stuff

sCALE

scale

volume

rights

apparati

output formats

players

digital divide

volume

volume of items and volume of bits

too many producers

too much product

too much variety in the product

rights

number of rights holders

dwarf's the orphan books issue in
terms of determining who holds the
rights

unclear what "clearing the rights" might
mean

managing the rights

apparati

number of devices available to create
media

variety of devices to create media

output

number of output formats

variety of output formats

number of transformations per format

players

number of player devices

number of player formats

number of “locked down” formats

and then there is the digital divide

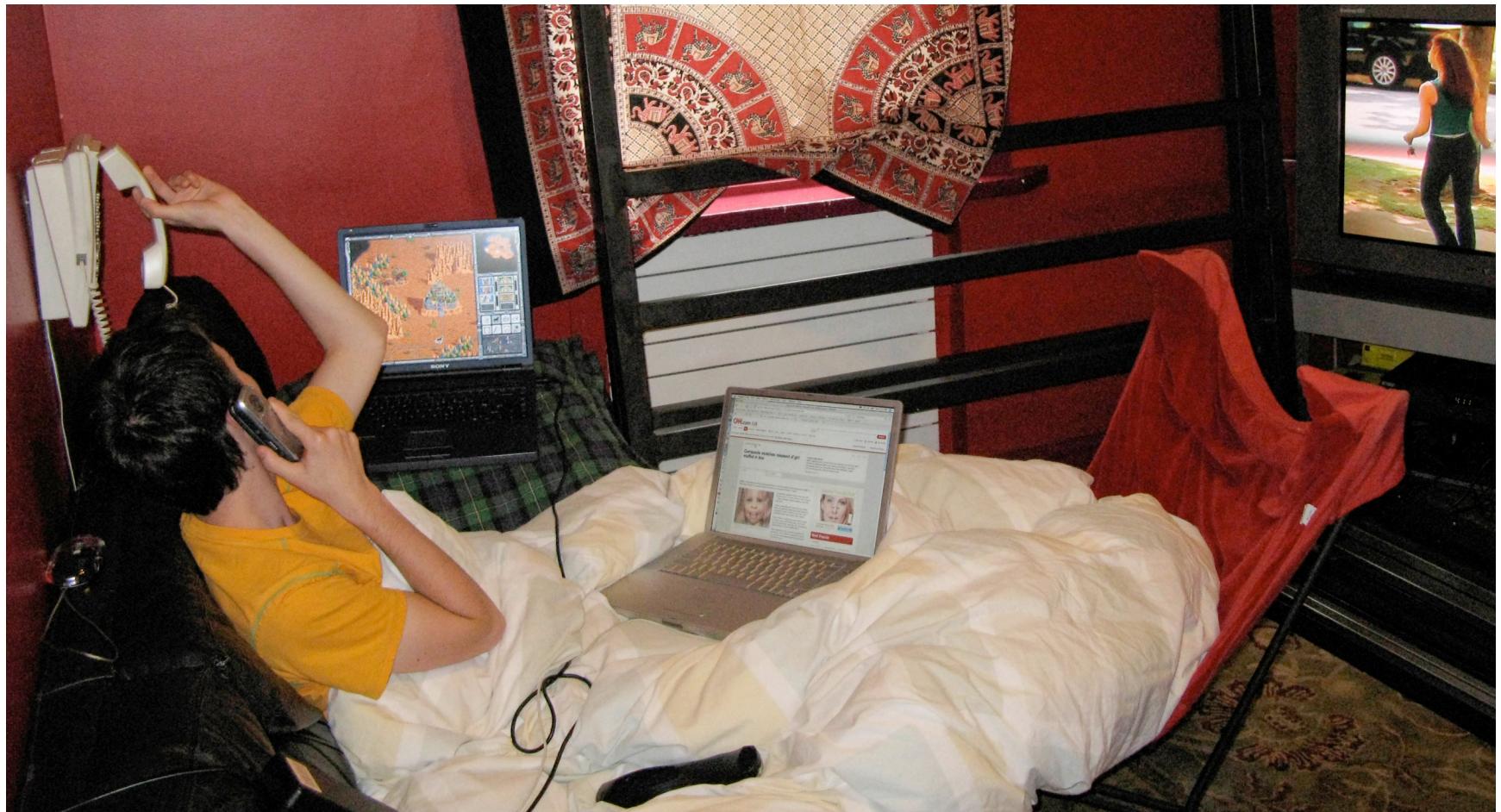
of another order

them



c. b.taranto 2007

and what they do



and us



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but

are film and video and all this new media; and the sheer volume of new product different in kind

i'm not sure

let's put that on hold for second

<< rewind 2005

dance needs analysis

c. b.taranto 2007

something a little different

opened up the conversation

invited stakeholders

practitioners

academics

public service agencies

funding agencies

archivists

lawyers

librarians

film makers

learned a few things

c. b.taranto 2007

tremendous amount of
experience in the community

almost universal recognition of
the challenges

creators are devising their own
solutions but are willing and
happy to have the libraries take
the lead

want to be a part of the larger
social conversation

less concerned about rights than
we are

most concerned with
transparency

how does all this hang together?

c. b.taranto 2007

there is too much, too fast to
handle as a side operation

libraries need to reach out to
content producers

libraries must open up their
internal conversations to the
public

and we need to de-construct
digital workflow if we are going to
manage the volume

we have an opportunity,
maybe even an obligation to do what
ever we can since libraries and
archives still hold some of the most
valuable extant media content

so...at NYPL we trying to work a
little differently

switch 'em up

- selecting
- prepping
- evaluating
- describing
- shuttling
- photographing
- processing
- naming
- transmitting
- organizing
- editing
- contextualizing
- structuring
- storing
- preserving
- delivering
- migrating
- exposing
- contributing

decouple processing from issues of
(selection and presentation)

middle bit

processing / preservation continuum

acquire | organize | structure | name | describe | evaluate | prep | process

evaluate | prep | process | store | preserve | expose | migrate

taken out of the of previous frame

selection - acquistion
editing
contextualizing
delivering

selection | digitize as much as possible and as comprehensively as possible

contextualize | edit | deliver | build tools for downstream use and deliver based on content not format

acquire | begin conversation with content makers while they are in the process of creating work - negotiate on formats, rights and devices before it reaches the library. engage the content community in solving the archiving problem

five things we need to do

- process based on format/deliver based on content
- engage content providers further up stream
- integrate dl activities into the ordinary life of the library
- focus on our mission to make the stuff usable
- above all
 - foster trust - by being transparent

Conclusion

It's all about the stuff