The Center for Home Movies
2010 Digitization & Access Summit

FINAL REPORT

January 2011

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FOREWORD

BACKGROUND AND GOALS

The Library of Congress awarded the Center for Home Movies a grant in order to organize a Summit meeting in September 2010 about the state of American amateur film, focusing on the role that digitization and online access could play in increasing the availability and, as a result, the understanding of amateur filmmaking.

Instead of presentations or discussions leading to white papers or plans that may or may not come to fruition, the Summit was be centered around a concrete (though ambitious) project that engaged the participants on the most pressing issues regarding home movie preservation—the lack of access to the films themselves. One goal of the project is the development of standards and systems for large-scale digitization and online access using both collaborative and competing technologies in order to determine best practices and the creation of a mass of diverse materials that will allow for comparisons of home movie forms and styles. Given the increasingly short lifespans of standards and technical systems, however, it is more realistic to attempt to come to some sort of consensus on the direction of archival digitization of small gauge materials, and strive for expanded access incorporating an ever-improving quality of reproduction.

Very simply put, the question is: what would be needed (to do, have, spend, work around, etc.) in order to undertake a mass digitization project involving home movies and video from public and private collections online for free public access over the next five years? Secondly, what impact would the availability of these collections have on their use and analysis?

PARTICIPANTS AND LOGISTICS

The Summit meeting took place at the Packard Campus of the Library of Congress's National Audio-Visual Conservation Center in Culpeper, Virginia, and lasted two full days, with an evening of screenings on Wednesday, September 22nd, and meetings on Thursday and Friday, September 23rd and 24th. It included panels and roundtables focusing on the specific topics, as well as more wide-ranging discussions among the entire group. Board members of the Center for Home Movies acted as facilitators and note-takers for the sessions, and curated film screenings and other activities.

46 presenters and a number of observers participated in the Summit, including archivists, film and video transfer technicians and entrepreneurs, IT professionals, and visionary thinkers who also have solid grounding in the practical aspects of getting the project done.

Participants were asked to engage in discussions about specific topics over the course of the summer leading up to the Summit. A wiki was created for online discussions, supplemented by periodic conference calls. The attendees were divided up into smaller groups and were asked to develop documents with recommendations (including budgets, when relevant) for systems and procedures for the planned future project. At the Summit, the individual groups presented their recommendations and all participants were invited to join in general discussion.

[Definition note: while the generic term "home movies" was frequently used, the Summit included discussions of all types of amateur film and video.]

Attendees:

Snowden Becker	Center for Home Movies/Univ. of Texas
Lauren Berliner	Univ. of California San Diego
Howard Besser	New York University
Janet Ceja A.	Univ. of Pittsburgh
Kate Coe	Freelance researcher
Tom Davenport	Folkstreams.net
Skip Elsheimer	AV Geeks
Karianne Fiorini	Archivio Nazionale del di Famiglie
Caroline Frick Page	George Eastman House/Texas Archive of the Moving Image
Brian Graney	Center for Home Movies
May Haduong	Academy Film Archive
Peter Hirtle	Cornell University
Maija Howe	University of New South Wales
Jimi Jones	Library of Congress
Chris Lacinak	Audiovisual Preservation Solutions
Andrea Leigh	Library of Congress
Pat Loughney	Library of Congress
Greg Lukow	Library of Congress
Gerald McKinney	Home Movie Depot
Mike Mashon	Library of Congress
Mary Miller	University of Georgia Libraries
Bill Morrison	Filmmaker
Heather Norris Nicholson	Manchester Metropolitan University
Hope O'Keeffe	Library of Congress
Megan Peck	Texas Archive of the Moving Image
Gemma Perretta	Northeast Historic Film
Rick Prelinger	Prelinger Archives
Dave Rice	Audiovisual Preservation Solutions
Nicole Rittenmeyer	New Animal Productions
Thelma Ross	Academy Film Archive
Angelo Sacerdote	Bay Area Video Coalition
Eric Schwartz	Mitchell Silberberg & Knupp, LLP
Karan Sheldon	Northeast Historic Film
Lee Shoulders	Getty Images
Albert Steg	Center for Home Movies
Jackie Stewart	Northwestern University
Dan Streible	New York University
Russ Suniewick	Colorlab
Dwight Swanson	Center for Home Movies
Katie Trainor	Center for Home Movies/MoMA
Jeff Ubois	Archival TV
Dirk Van Dall	Broadway Video Digital Media
Kara Van Malssen	Broadway Video Digital Media/New York University
Nancy Watrous	Chicago Film Archives
Molly Wheeler	Center for Home Movies/Yale University
Pam Wintle	Human Studies Film Archives

Additional contributors to preliminary discussions:

Grace Agnew	Rutgers University
Mark Rukavina	iMemories
Janis Young	Library of Congress

1. OPENING REMARKS AND INTRODUCTIONS

1.1. RICK PRELINGER – OPENING REMARKS

Presented in conjunction with a screening of his film presentation, *Lost Landscapes of Detroit* (http://www.archive.org/details/LostLandscapesOfDetroit2010).

First, thanks to the Library of Congress for its kind hospitality, and to the Center for Home Movies board and supporters for working hard to put this event together. I'd also like to welcome those of you who aren't fulltime archivists - it's a real pleasure to watch some amateur and home movie material together with you tonight.

This is a very important moment in the evolving relationship between home movies and archives, a relationship we might carefully describe as "It's been complicated."

Home movies are like the rogue genes that never disappear from the family line, that surface at awkward moments. They've been hard to embrace, hard to process, hard to make accessible. And yet many, perhaps most of the people in this room fervently believe that home movies and amateur film are not only some of the most interesting works around, but also key to the future of film and media studies. I'd like to think that the extremes are evening out, and that archives and home movies are coming to the conclusion of their mating dance. We now have widespread institutional acceptance of home movies and amateur film, and those of us who are deeply centered around home movies also believe in supporting archives, whether centralized or decentralized.

And thanks to LC and CHM, we have a great opportunity here and now. In the early stages of conversation about this summit, I admit my perspective was limited. For me it seemed as if the most useful outcome of a summit would be to begin using home movies and amateur film as monkey wrenches to reengineer practically everything about the modern moving image archives; to use home movies to provoke archives and archivists to cross the barriers that fence us off from the territory of constant growth and change.

A process of growth and change is a great outcome. But so is an actual project, like an online home movie archives, that could push out underappreciated but crucially important works to the multitude.

When I worked in TV I learned a few things. One was that shows often spun out of control when talent got creatively involved. Another, much more relevant to our meeting, was that it was really hard for a fan to make a good show about the object of their fandom. Now some of us are here because of the tools we build, the services we offer, or the expertise we bring to the table. But many of us are here because we love home movies. I am. Almost 30 years of working with nontheatrical film has left me mostly interested in home movies and the occasional sponsored film of excellence. This is home movie cinephilia. Many of you must know how hard it is for outsiders to understand this, but we also know how much more they understand when we actually get a chance to show them home movies.

Still, many consider home movies simply to be curiosities. Others find them boring, slow, repetitive, and cryptic. (I know to many of us these are cardinal virtues.) But if we're going to make the effort to re-insert these materials into the culture, we need to figure out how to inflect them so that they're interesting and urgent. I realize this is nothing you don't already know, nothing you haven't talked about on retreats, nothing that most archivists don't obsess about. How can we go beyond simply saving materials and make history and culture

pertinent?

I think home movies and amateur film might be just what we need to link archives with an ever-growing public. They're inherently populist without being simplistic. They're documentary in all its chaos and purity, yet express an infinity of enticing narratives. They lend themselves to appreciation and analysis in a wealth of domains, many yet to be imagined. As the biggest chunk of the vast and mostly unknown body of nontheatrical moving images, they offer scholars many lifetimes of investigation. Intensive work with home movies will also change archival practice and workflow, and I think it will help archives garner the public support they need in order to flourish.

So just a word about *Lost Landscapes of Detroit*. As most of you know, I've done local history screenings in San Francisco for some time, for the past four years under the Lost Landscapes umbrella. The next one will be on December 16. These have grown into huge extravaganzas, to the point that some people sniff around for tickets in a kind of canine anxiety. While the screenings use sponsored films, outtakes, newsreels, and travelogues, their backbone is home movies and amateur films. Last February, I had a screening arranged in Columbus, and planned to fly into Detroit to spend a few days with some of the interesting people there. Suddenly I realized this might be why I'd been collecting Detroit footage for so long. I asked around for a venue, and got one.

Most of you know or have heard that Detroit is an exciting place once again, but all the ferment, invention and discussion don't make it any less complicated and contested. The attraction of its emptiness and ruins is undeniable. However, I didn't want to be negative, to traffic in what people are calling "ruin porn." Rather, I wanted to test whether it was possible to use archival material to contribute to the city's evolving sense of itself, to help facilitate discussion of its future. I'd also had some amazing experiences bringing archival footage back to the place where it was shot, and hoped Detroiters would find the material interesting. Since there was a legitimate issue about a carpetbagger from the Coast flying in to tell Detroit its own history and out again, I decided to symbolically repatriate the material by making 200 DVDs and handing them out, and by putting the program online for remixing under a Creative Commons license.

Craig Baldwin talks about "availabilism," making work with the resources you have at hand, and all I had was what I had. But I edited together 65 minutes (about 70% of which was home movies) and went to a contemporary art museum in Detroit, for whom this program was kind of an afterthought, and we set out 100-150 chairs. As people came in we increased seating to 200. By showtime there were about 450 people there, more standing than not, a mix of union people and hipsters, elderly white-flighters and African Americans. Even one of my middle-aged eBay sellers showed up. If this was the new Detroit, I really wanted to live there.

The Lost Landscapes screenings don't have much sound, so I ask people to make the soundtrack themselves - to shout out questions, identifications, comments. No one needed to be told what the footage meant. One sequence, for instance, shows a block of nice houses with an Edsel in front of one of them. All the houses are for sale. An African American scholar came up afterwards and told me that this was her neighborhood, where her father bought a house in 1959 in spite of restrictive racial covenants. She also commented: "This show was a perfect blend of nostalgia and provocation." For me, this sums up much of what I love about home movies, and much of their value. And isn't it also a good way to describe the archival mission - blending nostalgia and provocation?

1.2. INTRODUCTIONS

Patrick Loughney

Greetings and thanks to attendees.

Dr. James Billington, the Librarian of Congress, has been interested in home movies almost from the very first meeting of the National Film Preservation Board. Dr. Billington grasped the importance of home movies early on because he had seen a home movie shot by somebody from Philadelphia that captured the march of Mussolini into Rome, a historical event that wasn't captured on film in any other medium. He's still looking for that film and wonders if somebody in Philadelphia could be located who might have it.
Creating a taxonomy for home movies and cataloging recommendations makes sense not only for the Library of Congress, but for any other organization that might want to start collecting this valuable and undiscovered type of film record.

Dwight Swanson

When the Library of Congress offered funding for this meeting, the Center for Home Movies looked around at all of the areas in home movies, and while there has been a huge amount of progress over the past 10 or 15 years, one area that struck us as being lacking was in terms of access, which in 2010 is nearly synonymous with online access. This is not specific or unusual for home movies, it is one of the main issues that is facing moving image archives of all types, but it does seem particularly acute for the part of the archival community dealing with home movies. The archives that tend to focus on amateur collections have traditionally been (although this is changing) smaller regional archives that tend not to have the resources for digitization or the IT infrastructures for media storage. There are also issues inherent with home movies themselves that tend to make them more difficult than other types of films.

The online access project that framed the Summit discussions was intentionally very large and massive, and possibly too large, but we wanted it to be large enough to allow for discussions in every possible area involving home movie digitization. No assumption was assumed and few definitions were defined, because the goal was for those to come about in the planning process, and out of the discussions at the Summit. The intention was to create a platform that would allow for both broad and specific discussions that would be helpful for the field as a whole, and that the information that came out of the Summit would be beneficial even if the digital portal project were not to come to fruition

2. CATALOGING & DESCRIPTION

Cataloging & Description group:
Thelma Ross and Albert Steg (Discussion leaders)
Grace Agnew, Karianne Fiorini, Mary Miller, Megan Peck, Dave Rice, Karan Sheldon, Kara Van Malssen, Nancy Watrous, Janis Young
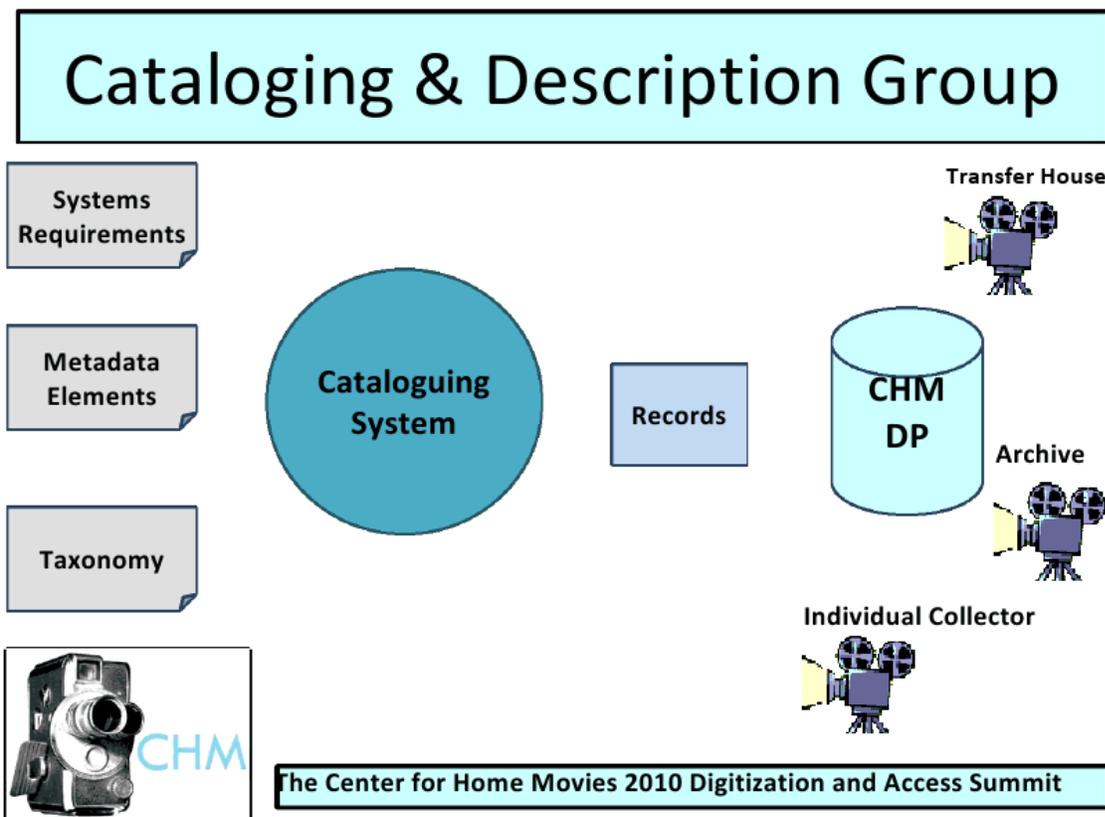
Group objectives: To describe or define an effective cataloging or descriptive system specifically intended to support an online portal for digitized home movies from a variety of sources.

Group tasks:

- Develop a system for metadata contribution and create workflow diagrams that account for different metadata schema
- List and describe metadata elements for identifying and describing home movies in a digital portal environment
- To create a list of sub-genres, or a taxonomy of home movies, including the identification of home movie "tropes."

Other areas needing further exploration:
- How to treat compilation films
- Determining the ideal workflow for cataloging home movies at different levels (collection, item, scene, shot)

2.1. TAXONOMY

Group members: Albert Steg, Karan Sheldon, Janis Young

Group objectives:

Create a list of sub-genres, or a "taxonomy" of home movies, home videos and amateur films. This categorical schema should ideally be as complete as possible in addressing the history of amateur film production, and be consistent with the Library of Congress's Moving Image Genre-Form Guide. Also, discuss further ways in which to develop better standardized vocabularies for home movie-specific terms. One option is to establish some terms that will be universally useful in identifying home movie tropes, while leaving the keywords/description of movie content as wide open as possible so that (a) archives can focus on the particular aspects of content that they find important and (b) the public can be enlisted in tagging and describing and providing historical context for the images in home movies.

2.1.1. TAXONOMY. DOCUMENT

The following document contains revisions based on discussions that took place at the Summit.

Toward a Taxonomy of Home Movies

In the context of archives whose collections contain Home Movies only by happenstance, and whose missions do not prioritize their cataloguing or preservation, the broadly monolithic term *Amateur Film* has generally been sufficient for categorizing them within these much larger collections. When Home Movies become a central focus of an organization such as the Center for Home Movies, or for a project such as a Home Movie Portal, or for scholars, artists, or consumers interested in mining this vast pool of moving image production, it is natural (and, perhaps, *useful*) to discern patterns and regularities within this conceptually undifferentiated mass of film production.

A request from the Library of Congress that a "taxonomy" of Home Movies be produced as part of this Home Movie Summit has provided a timely impetus for this effort. As a practical matter, the request is born of a desire to identify outstanding Home Movies as candidates for the National Film Registry: how to identify and choose among this enormous mass of material exemplary films worthy of elevation to this list? "Best of Kind" is a natural approach to this sort of task, and "Best Home Movie" is an absurdly broad rubric.

At the same time, scholarly interest in Home Movies may suffer from a similar overwhelming. Films notable for capturing some already-significant event (e.g. Internment of Japanese-Americans during WWII), or for presenting a compelling narrative on a topic of public interest (e.g. caring for a special-needs child in *Think of Me First as a Person*), or for dazzling us with home-made artistry (Margaret Conneely's *The Fairy Princess*) readily galvanize interest through their exceptional qualities, a central conviction of the Center for Home Movies and Home Movie Day has been that the purely quotidian, nominally unglamorous productions of common folks with common experiences constitute an important cultural record worthy of preservation and study. The identification of genuinely distinct *kinds* of Home Movies might invite study and engagement, providing intellectual purchase on an otherwise amorphous landscape.

Finally, the request for a Home Movie Taxonomy signals a watershed moment in the acceptance of Home Movies as a significant moving image category. We've moved well

beyond the need to argue that Home Movies are worthy of attention and preservation, so the question is no longer "How Come?" but "What Kinds?"

Home Movies & Amateur Film

A first question is whether Home Movies warrant differentiation from *Amateur Films* as a Form of moving image media. Although it may be difficult to define the two terms such that they would form two mutually exclusive groups, and while it might be sensible to regard *Home Movies* as a subset of *Amateur Films*, their typically casual production values (usually unedited, rarely titled), their core subject matter (immediate family, local scenes, travel), and their limited intended audience (primarily family and friends) describe a very different media object from the outward-looking Amateur Film.

Conferring a distinct Formal term for *Home Movies* would also have the desirable effect of raising the profile and status of these films. Nancy Watrous (Chicago Film Archives) has noted a tendency for genuine Home Movies to be shouldered to the side by more elaborately produced films that would be more properly termed Amateur Films. If Home Movie preservation is concentrated at the more professional end of the Home Movie spectrum, the more homely "family films" that are most neglected may tend to remain that way.

HOME MOVIES – A Working Definition: Home Movies are "home made" motion pictures created by individuals primarily for an intended audience of family members and friends within the immediate circle of the home.

The following factors make it likely that a Home Movie designation is appropriate:

1) The subject matter includes family members, family events, and family activities.
2) The films were manipulated, edited, screened, and stored in a home setting.
3) The film materials are original reversal projection materials.
4) The film stock is a popular consumer gauge (9.5mm, 16mm, 8mm, Super8).

"Amateur Film" would take in non-professional film production that aims for a wider audience in settings such as film-making classes, film festivals, or local broadcast, or by means of mechanical reproduction in the form of multiple prints or copies made available to a public outside of the film maker's immediate circle of friends and family.

The following factors make it likely that an Amateur Film designation is appropriate:

1) The film is a composite work making use of multiple elements in the final print.
2) Multiple copies were struck in order to reach a wider public.
3) The film was screened at film festivals or public events.
4) The film was created in the context of a filmmaking course or made use of film editing equipment outside of the home.

While it will always be possible to cite examples which straddle the two categories and appear to blur the distinction, it is probably fair to say that those examples would represent a vanishingly small proportion of the footage we would be tempted to consider Home Movies.

Narrative & Non-Narrative Home Movies

A suggestion was made at the Home Movie Summit, with a general sense of agreement, that a fundamentally useful distinction that can be made within the corpus of

Home Movies is "Narrative" vs. "Non-Narrative." In the taxonomy of Home Movies presented in Section III below, several Genres might be regarded as "Narrative" films – in particular, "Amateur Drama" might be regarded simply as a "Narrative Home Movie." However, the presence of several other types of "Narrative" films distinguished in the taxonomy below suggests that this broad division, while useful in itself, should not preclude further distinctions within the rich variety of both Narrative and Non-Narrative materials. Herewith an attempt to distinguish the two:

*Narrative Film – In the simplest sense, Narrative tells a story, and the subjects in the film "play parts." The presence of structural devices such as title cards, "cast" lists, interfiles propelling a storyline, or a soundtrack with scripted dialogue may signal a Narrative mode of film making. "Acting" behavior on the part of participants, such as dressing up in costumes, adopting roles or names distinct from their "real" selves, and performing scripted actions also characterize Narrative Home Movies. Perhaps most essential is the sense that events in the film proceed in a deliberate way, having some kind of "narrative arc" – which is to say the action is to a significant degree "plotted."

*Non-Narrative Film – The use of prefix signals that this term is simply defined as the negation of Narrative film. Attempts to define Non-Narrative in an affirmative mode tend to flounder (Is non-narrative film "unstructured," "raw," "spontaneous," "unscripted," "naturalistic" . . . ? The objections are immediate and obvious).

As with any attempt at definition, interpreting and applying the rubric is challenging. Is a film account of a boat ride, with a beginning (boarding), middle (sailing) and end (disembarking), with everyone "being themselves" a Narrative film? What if there are title cards? What if Jimmy pretends to be a pirate in an isolated sequence? Is not *anyone* aware of being filmed "playing a part" in some sense? Mightn't some viewers discern a suburban "Narrative" even in the most casual and spontaneous of Home Movies?

Still, difficulty of attribution and distinction will be common to many of the Genres outlined below, and the challenge raised by "grey areas" should not discourage us from applying useful terms to the many, many films that unambiguously deserve them. And crucially, *it is often the very questions that are raised in protest to a Generic term that point the way to fruitful intellectual study and refinement of our understanding of Home Movies.* It is best to make a start.

Fictional & Non-Fictional Home Movies

All Home Movies are *Non-Fictional* by nature. Making a "Fictional" Home Movie is properly seen as a form of *play* akin to singing songs, playing catch or building a snowman. Whether we watch a Home Movie of a family performing an original, scripted drama, or playing out "The Three Bears," we are not immersed in the Fiction – rather we are at a further remove, watching footage of *people making a movie*. They might just as well be making an igloo.

No, wait – all Home Movies are *Fictional* by nature! Even the most spontaneous, raw footage is a contrivance, a selection made by the camera operator and implicitly involving the collusion of those filmed (always self-conscious, always putting on a "show"). There is no Reality here – only a pantomime! You think that sentimental "Town Portrait" with all the perfect lawns is *Non* Fiction? How naïve!

Okay -- unless someone else wants to settle this, let's just agree to use "Narrative" and "Non Narrative." The friendly and familiar terms of "Fiction" and "Non-Fiction" are simply *not at all useful for Home Movies.* The most arguable non-fiction examples (explicitly

didactic documentaries about nature, for instance) will tend to be more in the realm of Amateur Film -- see (I) above.

Literary Warrant & Amateur Film Categories

As previously mentioned, the paucity of published discourse about Home Movies makes it difficult to rely on "literary warrant" for help in defining a taxonomy. There is, however, potential benefit in mining amateur film publications from the heyday of Home Movie making for vocabularies that were current at the time.

The most concrete examples likely to emerge are those used as categories for Amateur Film competitions – and therefore may be somewhat at cross-purposes to our effort to discern *Home Movie* genres as opposed to *Amateur Film* Genres (as per Section I above). Examples gleaned from a perusal of just a few issues of the magazine *Home Movies* yielded the following categories:

- Scenario Class
- Documentary Class
- Family Films Class
- Sound on Film
- Novelty Film

It would be useful to find somewhere the rubrics for inclusion in these classes, and the criteria, if any, for judging them. By employing generic terms in currency when many of these films were made, we would make it easier to connect Home Movies to the film discourse of their own day. In other words, to recognize a Home Movie as an instance of "that sort of thing they were talking about in 1951."

Home Movie Taxonomy of Genres

HOME MOVIE GENRES (TAXONOMY)

The question is whether there are meaningfully discernable sub-categories within the *Home Movie* Form that would usefully characterize the patterns of Home Movie production. Such a taxonomy would acknowledge that Home Movies have an internal logic different from commercial film production and consumption. It would seek to capture the "types" of home movies that are seen to recur over time and place – not variations in subject matter ("ABOUTness"), but differences in kind ("OFness").

To contemplate a taxonomy of Home Movies is not parallel to discerning a taxonomy of mammals, or of orchids, or of coins. A taxonomy of natural species seeks to catalogue the significant branchings of a lineal family tree. For any man-made coin it is reasonable to ask, "What nation minted this? What was its denomination?"

A taxonomy of home movies aims at a different task: to identify significant regularities in form and content among a diverse and unregulated field of film productions. Identification of Genres and Tropes proceeds empirically: the categories we define arise from watching a finite number of Home Movies and noting regularities. Genres will emerge as they are recognized through viewing.

Genre Defined by Maker

Child-Made Film – the film is the work of a minor, including films made in grade-school classes.

Military Service Record – the film is shot by individual serving in the military or at War. Leisure / Recreational footage is on a par with Action / Political footage

*<u>Cine Club Film</u> – the film was made in the context of participation with Amateur cine clubs. (possibly also an *Amateur Film*)

<u>A note on characterizing "Identity Group" films</u> (proposed in a previous draft): while researchers are likely to be interested in finding examples of "Feminist Films" or "African American Films" or "Gay Movement Films," marking filmic expressions of these "identity groups" is problematic in a number of ways, not least of which is an ironic segregation of materials by people striving against various forms of exclusion and prejudice. (The best name for such a Genre might be *Films of the Other*). While it is important for the public to be able to locate films involving such movements, they would be better marked either (a) by Subject Keywords descriptive of their actual content and (b) through biographical metadata describing the Maker of the films.

As a side note of related importance, though, this question should alert us to the importance of *using* other metadata fields to capture the presence of identity groups appearing in films and the presence of ideas related to social movements as we describe Home Movie footage, for researchers often *are* interested in finding, for example, footage of African American families enjoying quotidian middle-class pastimes, or self-originated expressions of protest within communities known to the public chiefly through commercial productions. Cataloguers may feel that it is wrong to tag a film with a Subject Term pointing at ethnicity, when films portraying Caucasians earn no such notice, for doing so would seem to confirm the notion that "whiteness" and "maleness" and "straightness" are the default, "normal" settings. And yet if no means of fairly and accurately marking differences are allowed, then footage of many minority and interest groups may remain effectively undiscoverable. (My half-serious, playful solution: tag Caucasians with the subject term "White" when their racio-social status seems particularly marked in their behavior or appearance.)

Genre Defined by Formal Structure / Coherent Whole

*<u>Compilation Film</u> – the film captures and preserves multiple examples of a unified theme over time or space, probably splicing together footage shot at various times and/or places. Examples: Sunsets from the back porch; Best cars of the 60's.

*<u>Travelogue Film</u> – the film captures sightseeing images from travel beyond the home milieu. Examples: "Our Trip to Yosemite;" "Summer in Florida;" "Coney Island Boardwalk scenes;" "Israel 1973."

*<u>Community Portrait</u> – the film attempts to capture the wider community setting outside of the home. Examples: Our Town of <name>; methodical footage of the neighbors & their houses; "The Great State of Ohio."

*<u>Documentary Film</u> – A film devoted to the exposition of a single subject of interest, often with lavish enthusiasm and attention to detail. Often capturing esoteric interests. Examples: Sid Laverents's "The Butterfly with Four Birthdays." (This genre would perhaps best represent the borderline between Home Movies and Amateur film).

*<u>Voyage Film</u> – the film captures travel in the context of a public voyage, as on a luxury liner or group tour. Examples: "S.S. Caledonia Cruise 1933;" "Goodyear Blimp, Florida 1966."

*<u>Amateur Drama</u> – the film presents an original storyline played out by participants taking on dramatic roles.

*Parody /Tribute Film – a film that re-enacts popular media such as TV shows, commercials, or movies, for example home-made episodes of *Star Trek*, or a re-make of *Lord of the Flies* made by a 7th-grade class.

 *Art Film – the film is manifestly an attempt to create a work of art, as opposed to a mere recording of events, persons, or places. Includes Experimental films or unconventional techniques.

*Animation Film – the film employs techniques of stop-motion photography to achieve movement of objects across the screen. (Isolated employment would be a Trope).

*Sound Film – the film includes a recorded (likely magnetic) soundtrack. While this genre might be discovered in cataloging systems simply by searching for "Sound" Home Movies, it is worthwhile regarding those Home Movie makers employing Sound technologies as occupying a Generic space of their own. In other words, the employment of Sound might be seen as an essential, rather than a contingent aspect of the film, if only because of its rarity, and because the fimmaker's use of sound is likely to be very deliberate. (In contrast, consider "Color Film" as a genre. Useless.) Finally, "Sound Film" was its own category in many of the Amateur Film contests of the 1940's and 50's.

*Trick Photography Film – the film is primarily a vehicle for deploying one or more "trick photography" techniques such as slow motion, double exposures, reverse filming. (Isolated employment would be a Trope).

 *Television Capture -- A micro-genre, homemade kinescopes, basically, the preservation of broadcast media on home-movie media. Is an 8mm record of a "Movie of the Night," replete with television tube shape and commercial interludes a valuable media document? Does the fact of recording confer some further meaning beyond the content of the broadcast element itself?

Genre Defined by Subject Matter

*Milestone Film – the film captures the marking of some notable event. Examples: the birthday party; the New Years celebration; the opening of gifts at Christmas, mourning of death, funeral procession.

*Public Event Film – the film presents an individual perspective on an event (formal or informal) of public significance, such as a victory celebration, building dedication, political campaign stop, neighborhood fire, or riot.

*Nature / Wildlife Film – footage intended to capture natural beauty and living creatures in natural habitats.

*Family at Leisure Film – undifferentiated footage of family members at play, engaging in pleasurable everyday activities before the camera.

*Family Business / Livelihood – films that capture "work"-oriented activities reflecting family industry.

*Party Film – the film records social interactions at a party set in a private dwelling. (This is an example of a truly emergent Genre – not just a home movie with dancing in it, these are films devoted almost exclusively to drinking, dancing, and socializing, generally in a busy indoor setting.)

*<u>How-To Film</u> – the film records the process of completing a distinct activity, such as building a model rocket, baking a pie, or shoeing a horse. Processes can include hobbies, professional activities, or industrial processes.

*<u>Performance Film </u>– the film captures a public performance intended as a personal record of a public event. Examples: High school Shakespeare play; Piano recital, Age 9; Dad leads Vespers service.

*<u>Voyeuristic Recording</u> – the film captures imagery for the prurient interest of the filmmaker, apparently without consent or participation of the subject. Example: Bikini Girls on the Jersey Shore.

*<u>Sex Film </u>-- the film captures explicit sex acts. Examples: Pittsburgh Swingers 1972.

Genre Defined by Undefinability

*<u>Sui Generis Film</u> – a paradoxical category for uncategorizable films. A genre to take in films that are strikingly unique, indefinable and surprising in some vivid way.

<u>Home Movie Tropes</u>

On a finer-grained level, there are recurring images and themes peculiar to Home Movies that catalogers might profitably note. "Baby in the Backyard" is one. "Moving landscape out the passenger window" is another. "Mugging for the Camera" is one more. The range of possibilities here is bounded only by the interest of the audience in analyzing these films. Tropes are "larger" than topical subject keywords, and often involve a combination of subject matter and camera posture not typically captured by subject-term keywords.

Some Tropes will be seen to echo Genre terms. While a Genre term would suggest the bulk of a "film" (itself in need of definition) devoted to the given endeavor, a Trope would appropriately capture a small passage or fleeting image within a larger work.

Researchers interested in plumbing the data embedded in large volumes of home movies for a very particular kind of information – say *Left-handedness in Children* or *Holiday Gift-Giving* – but unable to invest the time to personally screen thousands of hours of home movie footage could benefit immensely from a crowd-sourced approach to identifying and tagging relevant clips from the enormous body of home movie material channeled through a unified portal.

Such tropes would be best defined through expression of *interest* – otherwise the fields of potential interest would appear to be virtually infinite. Listed here is an initial brainstorm of Home Movie Tropes generated by respondents this summer. Many are playful in nature – and most are instantly familiar to frequent viewers of Home Movies.

<u>Trope Defined by Camera Technique</u>

The Long Pan – film sequence in which the camera sweeps across an extended vista.

Road Shot –filmed "out the window" of a moving vehicle (see below, also)

Surveillance Footage – the camera is intent upon capturing individuals without their knowledge or consent

Time Lapse Footage et.al. . . . Each of the "Trick" techniques outlined in the popular *How to Make Good Movies* text published by Eastman Kodak in the 1940's-50 might be tagged as a separate Trope.

Title Cards / Intertitles – the presence of homemade or store-bought intertitles represents a deliberate commitment to home movie craft worthy of note.

Trope Defined by Human Behavior

Coming of Age/Childhood Development /Milestone Moment – new baby, feeding the baby, baby standing up, learning to walk, potty training, toddler time, baby bath time, baby's first steps, communion, bar/bat mitzvah, first dance party in the basement, etc.

The "Check out our stuff" motif: Family members (sometimes dad but just as often mom or the kids) posing with the new car in the driveway, or in front of the new house, new couch, Christmas tree with presents, little girls prancing in their Easter outfits, (members of) the family dressed up and standing in a group on the front porch before heading off to church, prom, etc.

Self-documentation/Self-aggrandizement: The budding genius capturing his/her greatness for posterity (or, sometimes, later self-examination and critique). One example of this is "Florence Vandertramp,"–a videotape screened at an Austin TX Home Movie Day event of a teenage girl swanning around pretending to conduct an orchestra while wearing her best Jessica McClintock violin-recital dress a playing a "Hooked on Classics" LP.

"Oh no he didn't!": Might fit into the "Look Ma, No Hands" category (see below), but more focused on youths doing/being gross things. Eating weird stuff, out-of-control partying, trying to get the dog stoned, etc. Overlaps with material of the same themes shot by adults at wedding receptions, house parties, and so on.

Images of the Beloved: A film that shows the spouse/significant other--sometimes on vacation, sometimes in a domestic setting--in loving and lingering detail. Often includes extreme close-ups of the face or body, playful batting-away of the camera (person) by subject, flirty responses such as eyelash-batting, shirt-unbuttoning, skirt-flipping, dancing with the camera, etc. Not necessarily pornographic or prurient in effect, but definitely indicative of intimacy and absorbed regard.

"Mugging" for the Camera – the phenomenon in which the subject conveys an overt awareness of the camera, responding with antic or exaggerated poses or expressions.

Trainspotting: Films aiming to capture "sightings" of prized ships, planes, autos, air shows, maiden voyages, etc. There's a lot of this stuff out there, and it tends to get snapped up on eBay really quickly.

"Look Ma, no hands": Stunts and risk-taking captured on camera. Lots of skateboarding stuff from the '80s and '90s fits this category, but there are also jumping-off-high-places and other forms of messing around captured by the jumper/messer-around and/or pals. Girls' stuff tends to have lots of gymnastics or dancing.

"Look, an animal! And it's so close I can feed it a potato chip!": Self-explanatory

Human Diversity as Curiosity – footage of people as an object of interest due purely to

difference from the filmmaker – "Images of the Other".

Trope Defined by Recurring Imagery

These examples would come closest to simply Subject Keywords, and perhaps would best be served that way. It might be desirable to identify a limited vocabulary of popular Home Movie subject matter – but this might best be done through routine subject-word tagging and then searching for the most commonly applied terms.

Parades: Specific, but common topic of home movie makers

Public Event: Presidential visits, sporting events, concerts, etc. Showing that the person was there is at least as important as showing the event itself.

The Road (literally): people shot the road or highway, sometimes time lapse. Roadside Americana.

Gardens: This can be deadly but color film drove a lot of it; in the "not-so-deadly" footage Northeast Historic Film has excellent garden/backyard in Shanghai footage, as well as Katharine White, author of "Onward and Upward in the Garden," casually in her garden.

Special Weather: Freak (or just long-anticipated and gleefully enjoyed) snowfalls, floods, hurricanes, temperatures hot enough to fry an egg on the sidewalk, etc.

Demolitions & Construction: Self-explanatory.

Tropes Defined by *Particular Realms of Interest*

One of the truly provocative and perhaps profound aspects of Home Movie preservation is the notion that Home Movies might be mined for an untold variety of focused *tropes* of interest to a highly specialized audience. For instance, there might be behaviors involving *food* that are of interest to researchers – of serving size, or of presentation. Or geographers might identify a certain feature of terrain, or human interaction with terrain that would provide a basis for scientific study.

The application of Subject Terms is not equal to the task of collating these notable occurrences in the absence of a directive as to *what to look for*. (A cataloguer cannot be expected to tag *all details of potential interest*). In this sense, a system of Home Movie Tropes might be conceived of as a working list of notable motifs. As such, a listing of Tropes should be flexible, open to addition, and appealing to crowd-sourcing constituencies of participants who might enjoy identifying and tagging such tropes.

Final Comments

This document should be regarded as an exploratory look into the prospects for a Home Movie taxonomy, not a settled proposal to codify the terms listed here or implement them in cataloguing metadata. Significant questions remain. Some of them are listed here:

- Are the Genres & Tropes of sufficient interest and use to warrant the effort to promote and maintain them?

- Home Movie Genres and Tropes may work very well in a catalogue devoted exclusively to Home Movies – but how would these terms be implemented in or integrated with existing metadata schemes currently in use?

- The lists here are more of a "folksonomy" generated by Home Movie consumers in the moving-image archival milieu. Given the "emergent" nature of the Genres and Tropes, we should expect the terminology to be very fluid and require a lot of maintenance – adding, combining, and dropping terms. What would be the process for maintaining the lists? What level of formality would we aspire to in codifying the Taxonomy?

- The project of developing a consistent Taxonomy is complicated by the difficulty of defining what constitutes a "Work" in the realm of Home Movies, because Genres tend to refer to consciously structured works that participate in a tradition. Here again it seems that "Genre" may not be the best term for characterizing types of Home Movies, as this term has many associations in its application to professional film production, narrative traditions, and classes of film that are irrelevant and therefore possibly distracting when applied to Home Movies.

- Particularly with reference to 'Tropes,' but also to tagging sections of longer "Works" with Generic terms, some sort of *time-based* metadata scheme would be especially valuable for describing Home Movies – the ability to specify the time-code at which point a given attribute is noted.

- Effective cataloguing of Home Movies is unlikely to occur without a means of tapping the actual *donors* of Home Movies for information about their collections and storing this metadata *on a Collection* level. (Genres would be applied at the level of "Work.") It would be of significant historical value to appeal to *the film makers themselves* for help in characterizing their own works. Such an effort may well yield Generic terms more faithful to the conditions and intentions of production than our post-hoc efforts can achieve.

- A Significant Caution: As surely as Genre terms or any descriptive system can render many works easily *discoverable*, they can also render those works whose contents are *not* captured in the working vocabulary *invisible* in a system which users access primarily by means of such descriptive vocabularies. Ironically, the project of thorough tagging may have the effect of reducing the user's discovery of some important material which does not fit the current scheme of terminology, or which has not been effectively characterized in the database.

- It will be readily noted that this entire endeavor to identify Home Movie Genres has been based upon "film on film" specimens – that is, 16mm, Reg8 and Super8 films. Home Movies on Videotape and later digital media will participate in many of the same Genres and Tropes but will also suggest many further conceptual structures, as these newer media brought with them significantly altered practices owing to a myriad of factors such as price-per-minute cost, physical characteristics of recording devices (more bulky for VHS, much less bulky for iPhone movies), aesthetic qualities of varying media, and reproducibility / longevity issues. Increasingly, Home Movies on *film* will be recognized as a media phenomenon limited to a fixed period in history, and the current project has been devoted to these media. Indeed, 2010 may well serve as the iconic date defining the end of Home Movies (on film), owing to the discontinuation of Kodachrome this year.

2.1.2. TAXONOMY. PRESENTATION: ALBERT STEG

The focus on creating a home movie taxonomy was a response to a request from the Library of Congress and the National Film Preservation Board, in order to make sense of the vast pool of home movies. This is a provisional attempt to begin to create something that may be useful. It is a natural step when acquiring collections such as home movies, especially quotidian, untitled, amorphous collections, to want to begin to categorize them, so the process of creating a taxonomy was done by first brainstorming a list of genres within the group, and then contributions from the broader archival community were solicited.

The first question was whether *Home movies* should be considered a subset of *Amateur films*, as is generally done. What is meant by the difference, and how can this be clarified?

Home movie genres emerge from the act of watching the mass of materials, without significant input from an outside literature.

Problem: What is the "work as a whole" for home movies when they do not have credits, beginnings, middles and ends? They do, however, tend to emerge as somewhat definable groups within a collection. [Example: two reels of "Christmas 1956," a batch of travel films, etc.] Within the reels there can be still more variety [Example: the "Christmas 1956" reel may also include unrelated scenes].

"Tropes" emerged during the discussions, when it became clear that they weren't reflecting works "as a whole," but instead were recurring gestures, motions, elements, that become the vocabulary of home movies.

The intention of the Home Movie Taxonomy is to focus on the home movie end of the spectrum rather than the more "finished" amateur films.

The films from the "Living Room Cinema" DVD were as a test to see how the genre formulation fit in with real films.

Categories as represented by films on "Living Room Cinema":

- Milestone film. Represented by movies of weddings, bar mitzvahs, Christmases, birthday parties, etc.
    - Zizes Wedding
    - Rosenblatt Wedding
    - My Bar Mitzvah
    - Menzies Family Christmas
    - Mandelberg/Elrauch Seder
    - Chloe's 3rd Birthday
    - Albritton Family 9.5mm films (Christmas in Siam segment)

- Family at Leisure. Determined to possibly be too broad of a category.
    - Fred McLeod's All Personal Sound Movies
    - DiFranco Family Home Movies
    - Lujan Family Home Movies
    - 1928 Kodacolor Party
    - Sara With Kitten
    - High School Home Movies

- Family business/Livelihood.
    - Charlie Says Bagel & Four Block Walk
    - Kodacolor Party
    - DiFranco Family Home Movies (Beauty salon segment only)

- Travelogues/Community portraits.
    - Goodbye Ohori Railroad
    - Havana 1955
    - San Francisco in Cinemascope

- Amateur Dramas.
    - Tarzan and the Rocky Gorge
    - The Sheep
    - Winter Sight (Fuyu no Kokei)

- Art Film.
    - Chloe's 3rd Birthday
    - Winter Sight (Fuyu no Kokei)

- Films without Genre
    - Decomposed Carnival

Benefits gained from a home movie taxonomy:

It provides:

- A "way in" to a large undifferentiated mass of material
- A means of linking otherwise unrelated films
- A spur to exploration and discovery of new "genres"
- A source of conceptual vocabulary for scholarship
- Increased status of home movies in archive

Difficulties in applying genre terms to home movies:

- Lack of clarity on what a "work" or "film" is
- Latitude/inconsistency in applying Genre terms
- Risk of imposing "ways of watching" on viewers
- Challenge of maintenance and revision of terms
- Incompatibility of cataloging with existing schema, structures

2.1.3. TAXONOMY. DISCUSSION

Skip Elsheimer: Is there an established taxonomy in the audio field? This could be useful comparison.

Howard Besser: Testing the methodology in a real life environment would be helpful. Amateur films and home movies have previously been qualified as "other" (without distinctions) by catalogers and scholars. Additional things to consider include the intentionality of audience, and the distinction between "Edited" and "Not edited" films.

Heather Norris Nicholson: Language used by contemporaneous publications can be helpful. For example, awards and festivals in "Amateur Cine World" magazine used changing categories. We should engage with the terminologies of the time.

Rick Prelinger: It might be helpful to consider kinesics and communicating through language and gesture. How micro do "Tropes" get and should we distinguish between tropes of cinematography and behavior? Is there something in the behavioral sciences and a schema of kinesics that would be useful?
(See Birdwhistell collection at the Human Studies Film Archives:
http://siris-archives.si.edu/ipac20/ipac.jsp?uri=full=3100001~!218562!0)

Pam Wintle: The Human Studies Film Archives has research collections that deal with gestures and body language that might be worth exploring.

Jackie Stewart: What was process of determining genre by maker? Researchers looking for social and historical documentation might be more interested in seeing *who* made the films rather than what they contain.

Albert Steg: Sub-categories, such as the genre defined by maker were the result of sifting through ideas developed during the brainstorming process and seeing which categories seemed to go together best. A call wasn't put out to specifically to define which types of makers would make sense together. Strategically, one approach might be that if there was a record on the maker of the film, the maker could be characterized by some criterion, and that would remove the onus of making a judgment about the type of film (such as by calling something a "woman's film").

Jackie Stewart: Conversely, sometimes the category of the maker is sometimes not a determining factor in the content of the film itself. The intersections across categories are most important to track. We should be listening to and learning from the users as to what they are looking for, rather than imposing too many definitions, since this will change over time.

Albert Steg [asked of **Jackie Stewart**]: Do you have an instinct as to whether the genre approach is perhaps not a useful way of approaching this?

Jackie Stewart: In film scholarship there is a history that needs to be thought about regarding applying the term "genre." It is useful because it is a term that film scholars know and like, so it would indicate to other scholars that these films are intelligible, but the term carries with it a lot of baggage. Referring to Rick Prelinger's comment that home movies can serve a "monkey wrench" function in redefining and opening up the understanding of archival film, why should they simply replicate traditional classification rules? Instead there might be new and innovative ways of looking at them, since these films are very difficult to classify.

Albert Steg: Genre may not be the best term to use. This is a work in progress and we need to analyze whether this approach really does solve problems rather than create them. Would a more atomic tagging approach be more valid?

Dan Streible: The word "category" might be more useful than "genre" because the Library of Congress genre headings do not jibe very well with the history of film scholarship, in which genre is almost always about narrative and character types. Without the metadata about the film and direct knowledge about its creation you have to make presumptions about the content and the makers without actually knowing the true history.

Karan Sheldon: Pushing the practice of categorization and trying it out is the next thing to do. It is incumbent on the collecting organizations, which have relations with donors, to put them together with the scholars. Having access to the creators is essential, since it is a fleeting opportunity. There is a history of literature about amateur film and that should be utilized to help describe the films. That layered experimental phase of categorization should be the next element.

Collection-level description is important when you have access to the donor or a body of work. It is a starting point that does not have to be repeated, but can be added to.

Mary Miller: It is important to not label films based solely on their maker's attributes (e.g. "a woman's film," "a white man's film,") but if we do not have any information about the creator, the scholarship that would allow us to see the similarities between films and compare works. If the information is not there that scholarship is more difficult.

Time-based metadata will allow for more specific identification of tropes.

Kara Van Malssen: Looking at this from an access point of view, how do users find things, and what are the implications (of using taxonomic terms) on how users will access the materials? If a cataloger or archivist is making a subjective judgment about categories, that can be limiting. People search by browsing or searching by keyword, and if there are too many limitations on how things are categorized it limits the access.

Kate Coe: Home video has led to an explosion of new genres.

2.2. METADATA CONTRIBUTION AND ACCESS

2.2.1. METADATA CONTRIBUTION AND ACCESS. PRESENTATION: DAVE RICE & KARA VAN MALSSEN

Goals:
- Describe requirements and use cases for metadata, contribution, management and access.
- Investigate technologies to support workflow requirements.
- Investigate relevant communities of contributors, uses, etc.

Kara Van Malssen: All of these are dependent upon the users, so it is important that users participate in the development of these goals. Without their input it is hard to meet their needs, so there is a dependency between both users and providers.

Dave Rice: The following questions affected their research:

- What is the focus and purpose of a home movie portal?
- Is "home movie" an analog film-specific format or does it describe any format that can be created in a home or amateur environment?

A lot of digital video portals, such as YouTube and the Internet Archive, are media-focused, meaning metadata gets attached to the media and there can be no asset without the media itself. Archives, on the other hand, often have collections that are not yet digitized but have associated metadata which can help facilitate access and prompt digitization.

One presumption is that the metadata should be made available first, and then the media would be associated with the metadata as it becomes digitized. It is faster to aggregate metadata and bring it into a portal system than it is for the media itself, since it can be done in an IT environment, while the digitization must be done by hand.

2.2.2. METADATA CONTRIBUTION AND ACCESS. DISCUSSION

Gerald McKinney: How can the vast majority of home movies that are not in archives and which have no associated metadata be incorporated?

Dave Rice: For metadata that does exist, we do not want to put a burden on the holders of that metadata to demand that the content be digitized first.

Mary Miller: Individuals with small collections at home would be able to get the metadata online easier than getting it digitized. It is an access path for people who do not have cataloged collections as well.

2.3. SELLING POINTS

2.3.1. SELLING POINTS. DOCUMENT

SELLING POINTS FOR THE HOME MOVIE DIGITAL PORTAL

What is the Home Movie Digital Portal?

- The Center for Home Movies digital portal will provide free public access to consolidated metadata on home movies and amateur film from participating archives, collections, and users.
- Where feasible (according to copyright, technology and intent of the originating collection) the Center for Home Movies digital portal will offer online access to proxy versions or the media of the original files.
- The portal will hold a centralized catalog of metadata and will link users to the digital object from third party sources.
- The portal will facilitate the submission of both metadata and media from a variety of providers regardless of differences in media standards, metadata standards, structures or formats.

How will the Home Movie Digital Portal benefit users?

- The user will have unprecedented access to traditionally difficult to describe and/or difficult to locate content.
- Access to integrated content facilitates new ways of cross-disciplinary study, across geographic boundaries, and increases the potential for cultural insights.
- Allows the user to discover information that was not earlier known to be relevant.
- User will be able to use the discovered and retrieved data to develop his/her own project(s).
- The digital portal will allow potential contributors of home movie content to identify potential repositories for donation or deposit.

Why should I contribute content?

- The Home Movie Digital Portal enhances your users' experiences by helping them to find your materials and related information held by other participants. This adds value to your content through association with linked material.
- The Home Movie Digital Portal will expose your metadata to search engines.
- The Home Movie Digital Portal will direct traffic to your site, or increase the web visibility of your materials.
- The Home Movie Digital Portal may be able to provide a set of API's to enable you to use or receive enriched content from the portal for your own online platforms.

2.3.2. SELLING POINTS. PRESENTATION: KARA VAN MALSSEN AND DAVE RICE

Question to be addressed: What is the home movie portal, how does it benefit users, and why should they contribute content?

Kara Van Malssen: One key question that needs to be answered is "What would this portal offer that is not already offered by YouTube?"

There has to be some strategy for creating unique value that is not available somewhere else, whether that is rich metadata, a unique collection, or a large aggregation of content that's unique in this environment. There does need to be a clarification around the question "why bother?"

For seekers and users, what will be unique about this, how will they know that this exists and why shouldn't they just go to YouTube, since that is what they normally do? Maybe the portal is just a pointer to a file that is on YouTube.

2.3.3. SELLING POINTS. DISCUSSION

Snowden Becker: One of the discussions early on in developing the problem around which to center the Summit was how to ensure that it is not "reinventing the wheel," and doing something that YouTube already does very well, namely creating a place where people can post and view digital video. The narrowness of the focus of a home movie portal would be unique. Additionally, YouTube is bad about describing provenance, contextualization and framing. The home movie portal would be a way of elevating provenance information.

The vast majority of home movies are not and never will be in institutional collections and they have no feasible way of being digitized. There is a vast unseen archive that this portal can start leading people to, and that is something that this project can do better.

Rick Prelinger: Persistence is a potential selling point for the portal, since there is increased public consciousness about what archives are. The Personal Archiving movement is not just an inchoate movement; it is also a market, such as how the scrapbooking movement is driving sales of paper-based archival supplies. This is an opportunity to pitch what a moving image archive can be to the masses, and this involves issues such as selection, curation and provenance.

2.4. FUNCTIONAL REQUIREMENTS

2.4.1. FUNCTIONAL REQUIREMENTS. DOCUMENT

HOME MOVIE DIGITAL PORTAL: FUNCTIONAL REQUIREMENTS

CONTRIBUTION

Contributors will include diverse communities of individuals and institutions with home movie or amateur film collections. Users will have a range of technological capabilities. Some will have existing databases from which they may want to export metadata data records in bulk; others will need to input metadata manually. The following requirements are necessary to support contributions of metadata, video, images, and other materials from a variety of user groups.

Contributor Registration: Contributors should first be presented with a registration screen, which will:

- Assign them a unique contributor ID
- Enable the contributor to revisit the system and have it recognize them each time

Web-based input console: with entry fields for minimum required metadata. This input screen should:

- Force the contributor to input minimum metadata
- Allow the contributor to input additional metadata when available
- Support item and collection-level records
- Have drop-down lists for controlled vocabulary
- Allow video, audio, or image upload when available

Batch record import: The System should support for import of individual or batch records from external databases. This should allow contributors to provide individual records or batches of records in their database's native metadata model, and include support CSV or XML formatting

Submission via URL from contributor's site: If submitters want to host asset streaming on their own site, a URL can be provided to enable streaming via the HMDP. Contributors will still need to submit HMDP metadata through one of the methods defined above.

Licensing: Submitters will choose from a set of web-based licenses in order to set permissions for content they are contributing to the HMDP.

MANAGEMENT

These requirements are specific to the back end and administration of the HMDP.

Format standardization: Automatically convert submitted video, audio and image files to a standardized digital portal proxy format for viewing/streaming.

Mapping utility: A mapping functionality will be necessary for ingesting external records in different data formats and converting them to the HMDP metadata model.

Collection-Item-Segment level records: The system should allow for both item and collection-level records and support hierarchical linking and navigation between them. Hierarchies should be understandable and easy to traverse.

Metadata creation: Extensive fields for catalogers to enhance metadata records. This should include all mandatory, recommended, and optional elements as defined by the Metadata Elements working group. Additional administrative, rights, and other metadata types may be required. Catalogers must be able to traverse taxonomy and assign terms to assets.

Segmentation: Administrators will be able to create sub-clips of contributed assets within the system (i.e. without having to download and edit in external software).

Time-based metadata: They system will allow for the addition of metadata to specific segments of video. This metadata might include keywords, descriptions, names, places, etc. Metadata should be timecode based.

Search and browse: The system will support robust search and browse features, including basic search, advanced search, and faceted search.

Analytics: The system will provide analytics based on search topics, requests, frequently viewed items, traffic sources, etc.

User-specific views: Different users may need different views or element sets for either ease of use or restriction. Customizable user administrative interface will be available.

ACCESS

Those wishing to access the collections will be as diverse as the content contributors: scholars, amateur historians, producers seeking footage, genealogists, and the individuals and institutions who contributed content, among others. The following requirements are necessary to support access to metadata and digital content by all interested parties.

Arrangement: the system will allow collection managers to curate and make special exhibits

Searching: The system will allow both basic and advanced searches. Advanced searches will allow users to limit by multiple criteria, either by supporting search limits (e.g.: temporal and spatial coverage; collection or contributor) or by allowing the specification of multiple search criteria.

Saving: The system will allow users to save, download, and share search results. Users may annotate search results (with detailed notes, as distinct from tagging) and may create (permanent?) collections that may be composed of records from a variety of search results.

Content: The system will allow users to view metadata, digitized video content, and, when available, supplemental materials.

Identification: The system will allow users to understand materials in context by understanding what collection a record/asset belongs to. Users will be able to search by collection and/or archive. The system will allow unambiguous identification of all assets,

possibly by a unique identification number. (Depending on description level, it is quite possible that assets from different collections will have the same supplied title (e.g., "Birthday party," so an unambiguous identifier is necessary.)

Tagging: The system will allow users to contribute folksonomic metadata, to search their own tags exclusively, or to search on all tags, including their own and those supplied by others.

Export of metadata: The system will allow users to export metadata in XML or CSV formats. Users will be able to export metadata for individual records or for a group of records saved as a search result.

Downloading: in cases where rights permit content to be downloaded, the system will allow users to download such content.

API: Provide Application Programming Interfaces using SOAP/REST protocols to support re-use of content by web environments outside the HMDP.

HTML 5: Should support streaming via <video> tag

Contact details: Contact details for archives or individuals should be made available to users.

Users to create collections/annotations for research purposes.

2.4.2. FUNCTIONAL REQUIREMENTS. PRESENTATION: DAVE RICE & KARA VAN MALSSEN

Task: Describe functional requirements for what a portal does in both the short term and long term.

Requirements:
- Contribution
- Administration & Management
- Access

Functionality needs to be informed by users. What do users want to do with this and participate in it?

- Task: Investigate supporting technologies that could be used in support of a portal

Dave Rice: First, define what technologies are necessary for portal, depending upon how it is designed to support media and metadata.

Many organizations present media, but do not host it, thus saving themselves money on media storage. One benefit of the Internet Archive is that its user agreement does not obligate users to give up rights. It also provides access to original digital material (including original embedded metadata), not just lossy derivatives. This allows for retaining metadata found embedded in original born-digital recordings.

Other web architectures such as Drupal and Wordpress were also considered, tools that can be used to set up a website, including Open search and RSS media modules that allow for creating sites quickly without requiring significant amounts of programming.

Case study: Dance Heritage Coalition

The goals were to set up network that stores copies of metadata from collections of partner organizations and aggregates them in one central place. A side project was to get the media from the collections digitized so it could be made accessible. Because the metadata can be translated much faster than the media it was easier to incorporate into the system, and as a result the database currently has 25,000 metadata records but only several dozen media records. Because of the metadata, however, the site is now usable as a resource without having to wait for the digitization process.

The project established metadata standards, but the partner organizations were generally not using those standards during metadata creation so a way to translate the metadata from one standard to another had to be created. Once the metadata was aggregated from a variety of formats and diverse organizations, controlled vocabulary and taxonomy work had to follow because certain types of information are important for the records, but each organization expressed it in different ways. Using standardized forms of terms and more precise formats allows the metadata to be used in more faceted browsing and discoveries across a broader collection of content.

http://www.danceheritage.org/index.html

2.4.3. FUNCTIONAL REQUIREMENTS. DISCUSSION

Dan Streible: Someone seeking a film could possibly post metadata about a known but unavailable film (using the example of the film of Mussolini sought by Dr. Billington as an example) as a way for it to be found.

Howard Besser: The ability for users to curate sets from within the available works is one of the most important elements to attract new users to the site. Teachers could create curated sections, and that made the use of the materials catch on in ways that it wouldn't have otherwise.

[On the relation to YouTube] The key is identifying what it is that we need. Everything we need is not available through YouTube, so leveraging that through the things that they do better is the appropriate approach. The time to think concretely about what YouTube does well is right when it needs to be done, because it is a moving target. The next year will likely see an influx from the commercial television sector that will be leveraging YouTube in a similar way to ideas expressed for the Home Movie Portal—posting files in YouTube to be discovered, but also posting them in other places for other uses. YouTube will also continue to morph and will support more types of formats, etc. Therefore we should not get too focused on what the things to be leveraged are until it is time to do it.

Chris Lacinak: A number of initiatives designed to create their "own YouTube" have failed, so rather than push YouTube (or other systems) away, it is important to figure out how to integrate with it. It is important that we get functional requirements of the people uploading individual files, functional requirements of administrators and caretakers, and functional requirements of researchers and scholars. That might mean a system that integrates with a YouTube in order to meet all of those needs. There are potential partnerships or potential integrations of systems that can meet the needs of all of the user groups. The model depends upon public using it, so must not compete with existing systems.

Mike Mashon: In early 2011 the Library of Congress will be launching a project called the "National Jukebox" that will start out with 10,000 streaming recordings (digitized from analog sources). It will allow people to create and share playlists, and that is an important part of what we need to be talking about.

Greg Lukow: Giving the users the opportunity to geospatialize is an important potential tool for a digital home movie collection, based on how Rick Prelinger said that he was on the lookout for addresses in the home movies that he used in his "Lost Landscapes" project. Geographic location should be emphasized as one of the functional requirements, and people should be encouraged to contribute specific geographic information that could be linked to a mapping function.

Skip Elsheimer: Eventually the web is not going to be what it is now. It is interesting to see how we are accessing web content, and how more people are watching web content on television monitors. We should be thinking ahead to the various platforms and their requirements and should keep up with what YouTube and Vimeo, etc. are doing because they are also looking forward.

Jeff Ubois: Using third party video hosting sites does not address the idea of long-term viability. The Library of Congress will be around longer than Silicon Valley companies, so emphasizing the long-term prospects of the custodial institution would be a strong selling point for people concerned with their legacies.

Dirk Van Dall: The Netherlands Institute for Sound and Vision was finding that privacy was one of the issues that stood in the way of people being more generous with their home movie donations—particularly in regard to providing geolocations. People were more willing to put their films up and tag them if they were anonymous, so they were trying to develop licensing protocols that allowed for anonymity.

2.5. METADATA ELEMENTS

2.5.1. METADATA ELEMENTS. DOCUMENTS

MINIMUM METADATA ELEMENT SET FOR HOME MOVIE AND AMATEUR FILM DESCRIPTION AND ACCESS

Cataloging and Description Issues   Thelma Ross
Metadata Elements   Karianne Fiorini
                                                      Megan Peck
                                                      Nancy Watrous

| Elements	Definitions	Repeatable	Comments
Mandatory			
Contributor/Submitter	The contributor of the object to the HMDP. Includes institution/individual name, contact info, URL for the institution, if applicable.		
Description	Describes intellectual content of item; includes summaries, abstracts, and general notes.	X	
Original Format	Format of source material for object. May include controlled vocabularies.		
License/Permissions	Controlled list of licenses that indicate the permissions they allow for the object.		Out of scope. Will have to be developed. Creative Commons could be a starting point. Recommend controlled list with a full license contributor can read and understand and agree to, to avoid having each contributor make up their own, which could be open to legal interpretation, and put too much work on both the contributor and the CHM.

Mandatory if Applicable			
Unique Identifier	ID unique to the contributing repository or individual, if applicable. Includes IDs assigned for internal management. For hosted files, this ID should be the URL for the object on the contributor's server.		
Identifier Source	Name of contributor that assigned the identifier to the object.		
Highly Recommended			
Color or b/w	Color, B/W, Color and B/W		
Duration	Overall length.		Should allow for expression in length (feet) or time.
Form	Home Movie or Amateur Film	X	
Sound	Yes or No		
Recommended			
About the Collection	Describes the collection the item is a part of, and collection-level information such as the size and the nature of the collection.		Still unsure about this. To have in each item record produces redundancy; separate collection and item records requires relationship management.
Date	Can include date created, date issued, a date range—exact or approximate. ISO 8601 primary standard notation recommended.	X	
Geographic location(s)	Any location names, including where content was filmed, family residence, nationality or country of origin.	X	
Language	The chief audio or textual language.		
Name(s)	Anyone identifiable appearing in the content. Also, name of creator, specific person or family name associated with the item/content.	X	Establishing the role(s) of those named is desired, if feasible.

Provenance	Information about where the item came from/its acquisition.		
Title	A word or phrase naming or describing the content.		
Genre(s)	The manner or style in which the content is presented. May include controlled vocabularies.	X	
Recommended (cont.)			
Subject(s)/Keyword(s)	Topical headings or descriptive terms that describe the intellectual content. May include controlled vocabularies, authorities, or crowdsourced tags.	X	
Trope(s)	Common themes or devices.	X	Could be controlled list based on developed taxonomy.

2.5.2. METADATA ELEMENTS. PRESENTATION: THELMA ROSS

Task: Facilitating metadata contribution for item-level records describing home movies in a digital portal environment.

The set contains 20 elements (see list above).
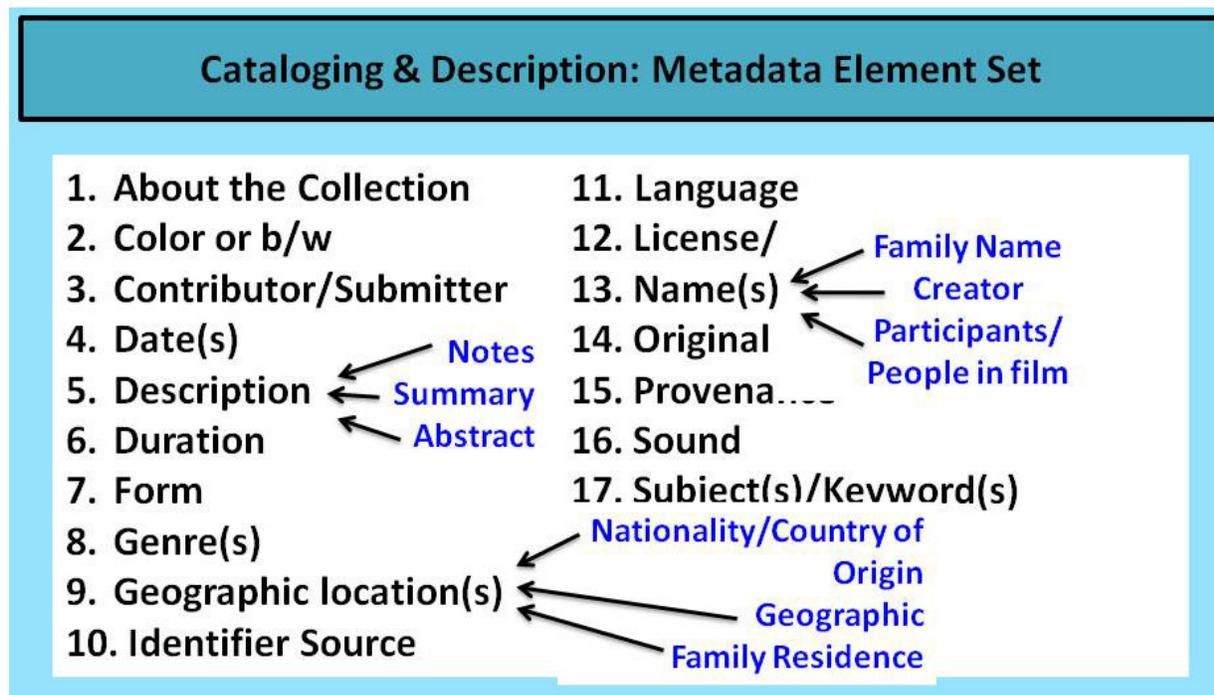
The group was focused on developing descriptive metadata for home movies (as opposed to amateur films).

The group pooled elements used in the members' institutions, as well as those found on the Internet Archive, the Moving Image Collections (MIC) catalog, and Europeana (the European publicly-funded archival portal).

A master list was compiled, and 30 metadata elements most useful for home movies were selected. The data content would not appear conformed, and the goal was not to proscribe standards, but to ask for pieces of descriptive data from the contributors. Also tried to anticipate what types of information a contributor would have, with an emphasis on individual contributors. The list was simplified by combining elements where there was conceptual overlap or redundancy.

The list of elements was then divided up into Obligations of Use categories: "Mandatory," "Mandatory if applicable," "Highly recommended," and "Recommended."

CATEGORIES:

Mandatory: Elements required for a minimum record
Since most home movies do not have a fixed, known title, a Description was considered mandatory.

Cataloging & Description: Mandatory -- Minimum Metadata Set

Elements	Definitions	Repeatable
Contributor/Submitter	The contributor of the object to the portal. Includes institution/individual name, contact info, URL for the institution (if applicable).	
Description	Describes intellectual content of item; includes summaries, abstracts, and general notes.	X
Original Format	Format of source material for object. May include controlled vocabularies.	
License/Permissions	Controlled list of licenses that indicate the permissions they allow for the object.	

Mandatory if applicable:
Allows for assignment of external or internal unique identifiers to records.

Cataloging & Description: Mandatory if Applicable

Elements	Definitions	Repeatable
Unique Identifier	ID unique to the contributing repository or individual, if applicable. Includes IDs assigned for internal management. For hosted files, this ID should be the URL for the object on the contributor's server.	
Identifier Source	Name of contributor that assigned the identifier to the object.	

Highly recommended:
Describe physical aspects of the piece.

Cataloging & Description: Highly Recommended

Elements	Definitions	Repeatable	Comments
Color or b/w	Color, B/W, Color and B/W		
Duration	Overall length of the item.		Should allow for expression in length (feet) or time.
Sound	Yes or No		
Form	Describes distribution and/or presentation aspects, or particular methods of production. Could be a dropdown menu of terms (e.g. Short, Animation, Home Movie, Amateur Film)	X?	LCSH topical heading usable as form/genre headings = *Amateur Films.*

Recommended:

Cataloging & Description: Recommended

Elements	Definitions	Repeatable	Comments
About the Collection	Describes the collection the item is a part of, and collection-level information such as the size and the nature of the collection.		Still unsure about this. To have in each item record produces redundancy; separate collection and item records requires relationship management.
Date	Can include date created, date issued, a date range—exact or approximate.	X	
Geographic location(s)	Any location names, including where content was filmed, family residence, nationality or country of origin.	X	
Language	The chief audio or textual language.		
Name(s)	Anyone identifiable appearing in the content. Also, name of creator, specific person or family name associated with the item/content.	X	Establishing the role(s) of those named is desired, if feasible.
Provenance	Information about where the item came from/its acquisition.		
Title	A word or phrase naming or describing the content.		
Genre(s)	The manner or style in which the content is presented. May include controlled vocabularies.	X	
Subject(s)/ Keyword(s)	Topical headings or descriptive terms that describe the intellectual content. May include controlled vocabularies, authorities, or crowdsourced tags.	X	
Trope(s)	Common themes or devices.	X	Could be controlled list based on developed taxonomy.

"About the Collection": It has not been decided if the portal would incorporate both item-level and collection-level description, or how they would be expressed. If limited to item-level, we would want to allow for collection-level description, which contextualizes the item, but to have an "about the collection" item introduces redundancy. However, maintaining separate item and collection-level records will require relationship management on the back end. If collection-level records were included, they could be linked to from the item's record.

Names: Establishing the roles of names would be desirable.

This set does include most of the elements listed as being desirable by the Scholars' group during the preliminary discussions.

2.5.3. METADATA ELEMENTS. DISCUSSION

Jeff Ubois: Suggests merging the "Names" field into single term is questioned because it would be useful to have them designated as creator or subject, etc.

Heather Norris Nicholson: Suggests field for associated materials, such as correspondence, diaries, etc. and links to cine clubs, film societies.

Lee Shoulders: Suggests links to associated public records, family trees.

Peter Hirtle: Given interests in Semantic web technologies and RDF (Resource Description Framework) triples, what about structuring the portal with a new metadata standard instead of MARC-based or flat databases?

Brian Graney: Suggests (in item-level records), having a reference to derivative works and history of exhibitions and re-uses.

Andrea Leigh: Encourages relational database for names, as that would allow for controlled vocabularies.

Stresses the importance of collection-level records in order to include biographical information, historical notes, and scope and content notes.

System should give direction on how to formulate titles, including descriptive aspects (who, what, when and where), getting as much descriptive information as possible in the title.

2.6. TAGGING AND CROWDSOURCING (CASE STUDY)

2.6.1. TAGGING AND CROWDSOURCING (CASE STUDY). PRESENTATION: MEGAN PECK

TAMI Tags

TAMI tags are a bit of information linked to time coded online videos, contributed by members of the public using video clips posted online on the Texas Archive of the Moving Image (TAMI) website.

The tags provide the public with a quick and easy way to share their knowledge with TAMI, since there are many things in the collections which would not be identifiable without input from the public. Tags become part of the searchable keywords in the library's database. Tagging also enriches the online experience by allowing for as many access points to the collection as possible. Tags allow the user to go to the specific point in the clip they wish to identify. The tag points are highlighted, so viewers can see tags displayed during playback. TAMI is going to be implementing a mapping feature, linking the tags to Google maps.

How the quality of the tags is controlled: The tagging is a moderated system, and submitted tags are posted by the librarian after vetting. She will generally do research to verify that the information is correct, and if the information in a tag is potentially useful, but not verifiable, language such as "believed to be..." prefaces the tag. Most anything deemed to be relevant is approved as a tag, and although the information that is submitted may not be significant enough for the cataloging record, it generally adds something of interest to the record and adds to the enjoyment of the film. Tags are submitted on a weekly or daily basis.

A look at TAMI Tags:

The tagging information is sent by e-mail to TAMI cataloger:
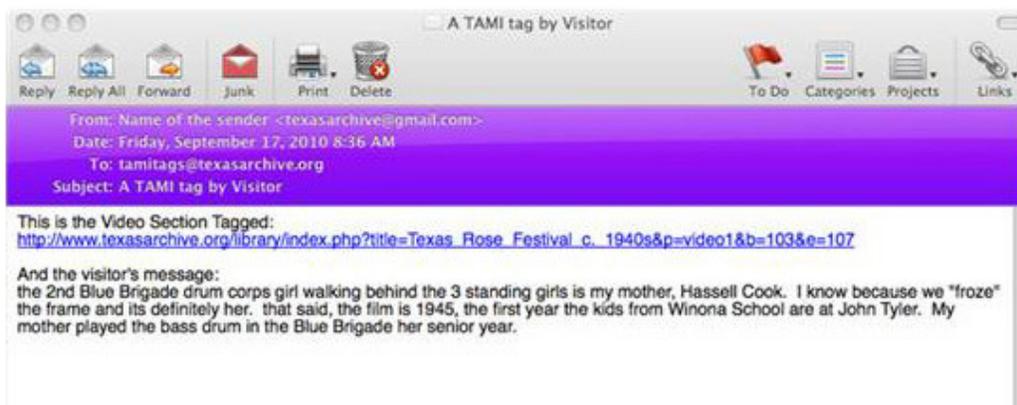
Incorporating the tag in the back end catalog:
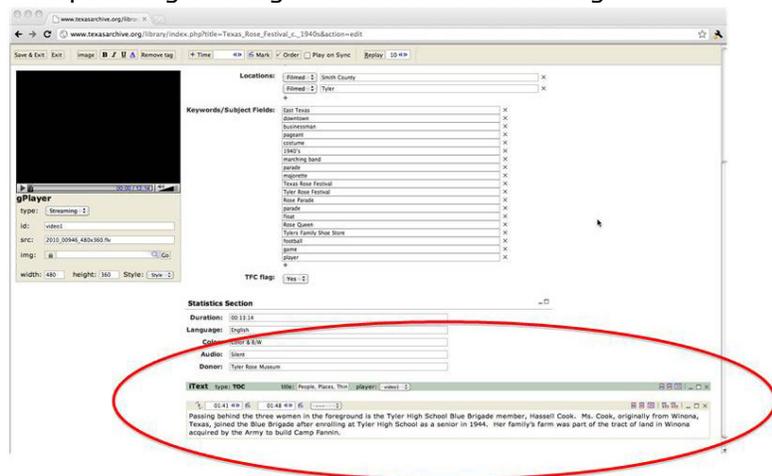
The tag, as displayed on website:

2.6.2. TAGGING AND CROWDSOURCING (CASE STUDY). DISCUSSION

Mary Miller: Crowdsourced tags are seen as a time-saver for the cataloger, but it seems like they are more of a time redirector, since it focuses the cataloging effort on smaller segments of a film than a cataloger would.

Howard Besser: When users are allowed to post directly (with attribution, not anonymously), it allows for users to judge the authority of other uses and make judgments about whether or not to accept their authenticity. It is too time-consuming to have to have the cataloger authenticate each piece of information.

Caroline Frick: There is a tendency to overemphasize how many people want to do tagging. In one example of a film that had been viewed 12,000 times, only one person did tagging. TAMI has benefited from a few local historians, and while it has been useful it has not been overwhelming.

Hope O'Keeffe: The Library of Congress's experience with tagging images on Flickr has been amazing.

Megan Peck [in response to question from **Janet Ceja**]: Tags have so far only been submitted in English.

2.7. CATALOGING AND ONLINE COLLECTIONS (CASE STUDY)

2.7.1. CATALOGING AND ONLINE COLLECTIONS (CASE STUDY). PRESENTATION: KARIANNE FIORINI

Presentation on the online home movie project "City for the Archive"

The Archivio Nazionale del Film di Famiglia was founded in Bologna, Italy, in 2002 and it is run by Associazione Home Movies. Its mission is to retrieve, preserve and valorize Italian home movies and amateur film heritage. As of today, its collection has grown to include over 11.000 reels of small gauge film (8mm, super8, 16mm, 9,5mm-Pathé Baby), covering a total of 3500 hours.

Since January 2009 they have been working on cataloging their Bolognese home movie collection as part of the "Una città per gli archivi (A city for the archives)" project. It is promoted and supported by two bank foundations from Bologna. The database will be available online in early 2011 and will eventually include 2,000 home movies.

The platform they are using is xDams (Digital Archives Management System), the platform most widely used by audiovisual archives in Italy for digital archives and memory storage.

http://ec.europa.eu/information_society/activities/eten/cf/opdb/cf/project/index.cfm?mode=detail&project_ref=ETEN-27985

The archives relies on several cataloging standards—FIAF rules, ISAD(G) [General International Standard Archival Description], and ISAAR (CPF) [international Standard Archival Authority Record for Corporate Bodies, Persons, and Families]. They are creating controlled vocabularies and authority files (names of people, places and keywords).

Biographic entries of the filmmakers are created and, where possible, the history of the provenience of the film is recorded for its historical contextualization. The work of cataloguing and gathering of testimonies is done in close collaboration with the families and the individual donors, through interviews and questionnaires.

There is a transition in the intended audience from families to online access and from private to public. It is important to involve the creators of the films and their families in the cataloging and description process in order to collect information about the contents of the films, their social contexts, biographical information about the creators and family histories.

Comment: Every time you are describing a home movie you are losing something because it is impossible to describe everything in a film. The first step to giving new life to the audiovisual information is found in working with the family to read a home movie in the proper way.

Anonymous, orphan collections have been used in artistic contexts, but those films are limited in the ways that home movies can be used and shown. Their archive has worked with musicians to give new life to the unknown orphan collections in this way.

Representative screenshots of database:

Collection level description:

REGIA

Oreste Baldi

EDIZIONE / PRODUZIONE

lingua: italiana
data: 1959 - 1977
altre datazioni: 1959 - 1977

ABSTRACT

Il fondo filmico è costituito da 50 bobine in formato 8mm di diversa lunghezza girate da Oreste Baldi dal 1959 al 1974, e donate all'Archivio Nazionale del Film di Famiglia dal figlio Andrea Baldi il 17 novembre del 2007.

Le pellicole erano state conservate dal figlio del cineamatore all'interno di una cassapanca in una stanza della sua abitazione e non presentavano segni di decadimento ad una prima analisi dello stato di conservazione. E' stato in ogni caso necessario un intervento di pulizia e un lungo lavoro di ripristino delle giunte in quanto la maggior parte dei film è il risultato di un lavoro di montaggio.

Il contenuto delle pellicole è in prevalenza di carattere familiare, pur essendo presenti alcuni film a soggetto, tra i quali un documentario sulla storia della costruzione delle 666 arcate del portico che congiunge Porta Saragozza al Santuario di San Luca a Bologna, un documentario sull'ultima corsa del tram a Bologna nel 1963 e un documentario girato nel 1967 che narra la storia dell'Università di Bologna e della festa delle matricole, diventata parte integrante del folclore locale, che si svolgeva in città negli ultimi tre giorni di Carnevale. I suddetti documentari sono provvisti di commento sonoro. Tra gli altri, risultano di particolare interesse documentario un film girato durante la costruzione della tangenziale nord di Bologna nel 1967, le riprese di una piantagione di canapa a Cadriano, nel comune di Granarolo dell'Emilia in provincia di Bologna, un film girato a Bologna durante la marcia della pace del 13 marzo 1966 contro l'aggressione americana in Vietnam, e un film girato a Bologna durante il 50° anniversario della 1000 miglia nel 1977.

NOTE BIOGRAFICHE

Oreste Baldi (Bologna, 30/11/1920-1980)
Figlio di Giovanni Baldi e Ersilia Bragaglia. Di estrazione sociale modesta, il nucleo familiare vive del lavoro saltuario del capo-famiglia che svolge l'attività di muratore e bracciante agricolo.
Dopo aver frequentato la scuola elementare e di avviamento professionale, dove viene a contatto con le prime pubblicazioni di divulgazione popolare che gli fanno sviluppare una grande curiosità per tutto quanto di innovativo va succedendo in quegli anni, Oreste Baldi inizia a lavorare per contribuire al sostegno della famiglia che, nel corso degli anni, è cresciuta con la nascita dei fratelli Irma, Giovanni e Alice. Lo scoppio della seconda guerra mondiale lo trova in servizio di leva e nel 1940 viene inviato sul fronte Jugoslavo. La passione per la fotografia, che si è successivamente estesa alla cinematografia, nasce proprio durante il periodo bellico, dalla frequentazione con un suo commilitone, sig. Turchi, come si evince da un diario da lui tenuto nel periodo dal 1940 al 1945: "Nel frattempo avevamo preso in forza Turchi (il commilitone suddetto, ndr) col suo motocarro ed egli era sempre in giro con la Leica a tracolla e far foto a chi gliele chiedeva; alla sera poi sviluppava e stampava con un attrezzatura di fortuna che si era fatto da solo. E fu così che si sviluppò anche in me il virus della fotografia che già vi era latente! Sotto la sua guida cominciai a distinguere pregi e difetti dei vari tipi di obiettivi e le loro caratteristiche specifiche in rapporto all'uso, così che in breve cominciai a sentire la necessità del meglio perché con l'obbiettivo a menisco della mia cassetta non potevo che ottenere

Item level description:

SCHEDA

PRECEDENTE
SUCCESSIVO
SUPERIORE

INSERISCI
MODIFICA
MULTIMOD
QUICKEDIT
Find\Replace

COPIA DI CATALOGAZIONE

durata complessiva	00:12:29
copia di visione	HMBaldi2
cromatismo	b/n
URL allegato digitale	hm_baldi_02.flv
time code: iniziale / finale	00:00:06 - 00:12:35

MAGAZZINO

Contenuto e struttura

ABSTRACT

abstract — Montaggio di filmati girati in diverse occasioni a Bologna e dintorni tra il 1959 e il 1960. Una festa di compleanno, scorci di Bologna in città e in collina, una mostra catechistica alla presenza del Cardinale Giacomo Lercaro, un camera-car del tram sulla strada trafficata in direzione Bologna.

CHIAVI DI ACCESSO

persone	IT-CPA-AU0002-0000593	INFO	Baldi, Andrea
	IT-CPA-AU0002-0000376	INFO	Lercaro, Giacomo
	IT-CPA-AU0002-0000601	INFO	Bonini, Giorgio
luoghi	IT-CPA-AU0003-0000017	INFO	Bologna
	IT-CPA-AU0003-0000378	INFO	Castel San Pietro Terme
	IT-CPA-AU0003-0000379	INFO	Cascate del Dardagna
	IT-CPA-AU0003-0000380	INFO	Poggiolforato (Lizzano in Belvedere)
	IT-CPA-AU0003-0000104	INFO	Lizzano in Belvedere
	IT-CPA-AU0003-0000381	INFO	Bologna, via Emilia
temi	IT-CPA-AU0001-0000341	INFO	Compleanni
	IT-CPA-AU0001-0000005	INFO	Religione
	IT-CPA-AU0001-0000001	INFO	Gite
	IT-CPA-AU0001-0000001	INFO	Gite

Sequenze

DESCRIZIONE

Sequenze

1 . cartello disegnato con la scritta: "20-2-1959 Buon Compleanno Andrea"
(00:00:08 - 00:00:26)

2 . inquadratura di un uomo che mima il saluto fascista
(00:00:27 - 00:00:33)

3 . il compleanno di Andrea Baldi per i suoi 8 anni
(00:00:34 - 00:01.02)

2.7.2. CATALOGING AND ONLINE COLLECTIONS (CASE STUDY). DISCUSSION

Howard Besser: This takes a conventional paper archive approach, as opposed to a library approach, in that much of the information is at the collection-level as opposed to the item-level. Most film archives catalogs function primarily at the item-level, but perhaps home movie collections might work better with collection-level cataloging.

Karianne Fiorini: Because we do not know how the film collections will primarily be used, we have used this traditional way of cataloging. When working with historians, they tend to start on the collection-level, while filmmakers and other users are not as interested in the biographical information and tend to work from the item-level. This way we can give access to different types of users.

3. LEGAL AND ETHICAL ISSUES

Legal and Ethical Issues Group
Snowden Becker (Discussion leader)
Peter Hirtle, Peter Jaszi, Hope O'Keeffe, Eric Schwartz

The objectives of the group were to come up with some basic documents and frameworks that would help people feel comfortable, supported and safe in contributing to a home movie website and posting digitized materials online.

Deliverables: Terms of Use Agreement, Privacy Statement, and Takedown Policy

3.1. LEGAL AND ETHICAL ISSUES. DOCUMENTS

3.1.a. Terms of Use Agreement

TERMS OF USE AGREEMENT

Use of the [Home Movie Database] is subject to our Terms of Use Agreement.
This terms of use agreement (the "Agreement") governs your use of the collection of Web pages and other digital content (the "Collections") available through the [Home Movie Database] (the "[Database]"). When accessing an archived page, you will be presented with the terms of use agreement. If you do not agree to these terms, please do not use the [Database]'s Collections or its Web site (the "Site").

Access to the Collections is free, and the [Database] is designed for research and scholarship use of these materials.

A password may be required to access certain Collections; protect your password and use your access privileges appropriately.

Registered users may receive access to password-protected Collections from the [Database] or other registered users who post or administer those collections. You may use your password only to access the Collections in ways consistent with this Agreement — no other access to or use of the Site, the Collections, or the [Database]'s services is authorized. You agree not to interfere with the work of other users or [Database] personnel, servers, or resources. Further, you agree not to recirculate your password to other people or organizations or to copy offsite any part of the Collections without written permission. Please report any unauthorized use of your password promptly to info@[database].org. You acknowledge that you have read and understood the [Database]'s Privacy Policy and agree that the [Database] may collect, use, and distribute information pursuant to that policy. If you provide any content to the [Database], you grant the [Database] a nonexclusive, royalty-free right to use that content.

Behave nicely, and do not break the law when using the [Database].

Some of the content available through the [Database] may be governed by local, national, and/or international laws and regulations, and your use of such content is solely at your own risk. You agree to abide by all applicable laws and regulations, including intellectual property laws, in connection with your use of the [Database]. In particular, you certify that your use of any part of the [Database]'s Collections will be noncommercial and will be limited to noninfringing or fair use under copyright law. In using the [Database]'s site, Collections, and/or services, you further agree (a) not to violate anyone's rights of privacy, (b) not to act in any way that might give rise to civil or criminal liability, (c) not to use or attempt to use another person's password, (d) not to collect or store personal data about anyone, (e) not to infringe any copyright, trademark, patent, or other proprietary rights of any person, (f) not to transmit or facilitate the transmission of unsolicited email ("spam"), (g) not to harass, threaten, or otherwise annoy anyone, and (h) not to act in any way that might be harmful to minors, including, without limitation, transmitting or facilitating the transmission of child pornography, which is prohibited by federal law and may be reported to the authorities should it be discovered by the [Database].

We may ask you how you use the [Database], or collect information about [Database] use, for our own research.

You agree that we may contact you from time to time with surveys or other questions regarding your opinions about and uses of the [Database], as well as with information we believe may be of interest to you. We encourage you to respond to these surveys because we value your input, which will assist us in improving the [Database].

Please cite the [Database] as you would any other resource you have used in your research or creations.

In addition, we request that, according to standard academic practice, if you use the [Database]'s Collections for any research that results in an article, a book, or other publication, you list the [Database] as a resource in your bibliography. We also ask that you credit the [Database], as well as the items used from the [Database Collection], in any derivative works. *We also ask that you register any publication or production that makes use of [Database] resources in the appropriate section of our site, and link those listings to individual collection entries, where applicable, to help us and the owners of this material track the use of the [Database] and Collections.*

The [Database] is not free storage; access restrictions are possible, but they cannot be permanent.

The purpose of the [Database] is to provide access to posted material to as broad an audience of researchers and scholars as possible. Those who post new material to the Collections may restrict access to that material for a limited time; however, if the access restrictions are not lifted by the poster before the end of this period, the material will revert to full public access or be removed from the Collections.

The [Database] may remove material from the Collections or modify our Agreement with you.

We reserve the right to remove material at any time from the [Database].
If the author or publisher of some part of the [Database] does not want his or her work in our Collections, *or can demonstrate that previously unattributed, unidentified, or anonymous material belongs to them and was posted improperly,* then we may remove that portion of the Collections without notice.

The [Database] may immediately terminate this Agreement at its sole discretion at any time upon written notice (including via email) to you. Upon termination, you agree that the [Database] may immediately deactivate any password it has issued to you and/or bar you from accessing the Collections or the Site.

The [Database] may modify this Agreement from time to time, and your continued use of the Collections and/or the Site constitutes your acceptance of any and all modifications. The [Database] will attempt to notify you of substantial modifications via the email address that you have registered with us, if any.

The [Database] contains many strange and wonderful things; your and other users' reactions to them may vary.

The [Database] regularly receives home movies and amateur films from a wide variety of sources. Because the content of the Collections comes from around the world and from many different sectors, the Collections may contain information that might be deemed offensive, disturbing, pornographic, racist, sexist, bizarre, misleading, fraudulent, or

otherwise objectionable. These images may have unexpected effects on viewers and subjects, impinge on personal privacy, violate community standards or laws.

While the ____ Archive reserves the right to take materials down for any reason, the Archive will attempt to maintain some level of public access to potentially objectionable materials, and to respect the rights and interests of creators and the subjects portrayed. To help warn patrons of potentially objectionable materials, the Archive solicits and displays warnings from other patrons.

The [Database] does not endorse or sponsor any content in the Collections, nor does it guarantee or warrant that the content available in the Collections is accurate, complete, noninfringing, or legally accessible in your jurisdiction, and you agree that you are solely responsible for abiding by all laws and regulations that may be applicable to the viewing of the content. In addition, the Collections are provided to you on an as-is and as-available basis. You agree that your use of the Site and the Collections is at your sole risk.

We make no warranties or representations; use this material at your own risk.

You understand and agree that the [Database] makes no warranty or representation regarding the accuracy, currency, completeness, reliability, or usefulness of the content in the Collections, that the Site or the Collections will meet your requirements, that access to the Collections will be uninterrupted, timely, secure, or error free, or that defects, if any, will be corrected. We make no warranty of any kind, either express or implied.

You agree to indemnify and hold harmless the [Home Movie Database] and its parents, subsidiaries, affiliates, agents, officers, directors, and employees from and against any and all liability, loss, claims, damages, costs, and/or actions (including attorneys' fees) arising from your use of the [Database]'s services, the site, or the Collections. You agree that this Agreement is governed by *[applicable state]* law and that any suit arising from this Agreement will be brought in *[applicable venue]*, and you further agree that on the election and reasonable notice of either party any litigation shall be referred to arbitration pursuant to the *[applicable state law. n.b. may not wish to require arbitration]*. In addition, you agree that should any provision in the Agreement be found invalid, unlawful, or unenforceable, that provision shall not affect the validity or enforceability of the remaining provisions.

Under no circumstances, including, without limitation, negligence, shall the [Database] or its parents, affiliates, officers, employees, or agents be responsible for any indirect, incidental, special, or consequential damages arising from or in connection with the use of or the inability to use the Site or the Collections, or any content contained on the Site or in the Collections, or resulting from unauthorized access to the Collections or your transmissions of data, including, without limitation, damages for loss of profits, use, data, or other intangibles, even if the [Database] has been advised of the possibility of such damages.

Some jurisdictions do not allow the limitation or exclusion of liability for incidental or consequential damages, so some of the above may not apply to you.

This Agreement, the Privacy Policy, and other policies posted on the Site constitute the full and complete agreement between you and the [Database] and are not intended to inure to third-party beneficiaries.

We welcome your input. Please contact us with any comments or questions at info@[Database].org.

For More Information

If you have any questions or comments regarding these terms and policies or the [Database]'s data collection practices, please contact the [Database] at info@[Database].org or [Home Movie Database], Address, City State ZIP, Phone

3.1.b. Privacy Statement

PRIVACY STATEMENT

The [Home Movie Database] (the "[Database]") is committed to making digitized home movies and other forms of digital content (the "Collections") freely available to researchers, historians, scholars, and others ("Researchers") for purposes of benefit to the public. The [Database] offers access to some of its Collections mainly by allowing Researchers to access its Unix machines. This open approach is somewhat like the situation in a public library, where staff and patrons might see who else was in the library and a bit of what they were working on. When Researchers using the Collections log on to the same Unix machine using different accounts, some sharing of information may take place. While the [Database] endeavors to enforce its Terms of Use (http://www.[Database].org/terms/index.html) and maintain standard computer security, it is important for both those who visit the site ("Visitors") and Researchers (collectively, "Users") to be aware of the open nature of the [Database].

The [Database] may make changes to this policy from time to time and will notify you of such changes by posting an updated date in the Terms, Privacy, and Copyright link at the bottom the home page of the [Database]'s Web site (the "Site"). Your continued use of the Site and/or the Collections constitutes your acceptance of any changes to the Privacy Policy concerning, but not limited to, both previously and prospectively collected information.

What Personal Information May the [Database] Have on Its Computers and Systems?

Because the [Database] uses standard Web logging in its Web servers, our Web server may automatically recognize the domain name of each Visitor, each Visitor's IP address, what Web page the Visitor requests, and the time of the request, along with a variety of information supplied by the visitor's browser. See www.microsoft.com and www.netscape.com for information about the Microsoft Internet Explorer and Netscape Navigator browsers, and see www.apache.org for details about Web logs.

In addition, the [Database] may collect the email addresses and messages of those who communicate with it via email or who enter email addresses in forms.

The [Database] may collect personally identifying information when a Researcher registers for access to the Collections, including the Researcher's name, address, telephone number, and email address, and the Researcher's proposal for using the Collections.

The [Database] may use "cookies" to track Users' activities on the Site and in the Collections. Cookies are small files that a server transfers to the hard drive of someone who visits a site and that the server can access when the person returns to the site.

The primary sources of content for the Collections are publicly accessible Web pages that were collected and donated by third parties, but the [Database] will expand on such sources through its own collection activities. For instructions on removing a particular set of pages currently included in the Collections, please see our policies and procedures for page removal.

The communications between you and the [Database] may pass through many machines, operating systems, programs, browsers, Web servers, networks, routers, Ethernet switches,

Internet service providers, proxy servers, intranets, the public phone system, or other devices (collectively, "Devices") on your premises, at the [Database], and in between. Some of these Devices create logs of activities that are recorded on computer systems.

What Might the [Home Movie Database] Do With the Information on Its Computers?

The [Database] has no present intention to charge for access to the Collections. The [Database] may transfer the information on its machines, including personally identifying information, into the Collections. The Collections are made available to researchers and may be made available on the Site, or provided to third parties, for any use, without limitation.

For instance, parts of the Collections are now in the collections of the Library of Congress and the Smithsonian Institution.

Advances in data mining technology may make it possible to discover more personally identifiable information or profiles in the Collections.

The [Database] may disclose any information it collects from Users if the [Database] believes in good faith that such action is reasonably necessary to enforce its Terms of Use or other policies, to comply with the law, to comply with legal process, to operate its systems properly, or to protect the rights or property of itself, its Users, or others.
It is possible that the computers at the [Database] could become compromised by others and that the information on the [Database]'s computers could be collected and disseminated without the knowledge or consent of the [Database]. While the [Database] endeavors to block "crackers" from breaking into its machines, the [Database] is not responsible or liable for any such unauthorized uses of the [Database] or its data.

How to Update Researcher Registration Information

Researchers can help the [Database] maintain the accuracy of their information by notifying the [Database] of any changes in their address, title, phone number, or email address. *Sign in and visit the My Profile page to view, change, or update your information, or email info@[Database].org if you are unable to sign in and change information yourself*.

3.1.c. Takedown Policy

TAKEDOWN POLICY

The [Home Movie Database] is committed to providing fair, free, and unrestricted research access to home movies and other amateur recordings, including the large portion of this material that may be unidentified, anonymous, or incorrectly attributed. Whenever possible, we will work with our users to correct, improve, or add descriptive information to the material in our Collections. We will also work to achieve non-litigious solutions to any perceived instances of misappropriation, misattribution, intellectual property infringement, or illegal content.

Specific procedures and policies regarding removal of material from the [Database] are included in our Terms of Use and Copyright policies, and are reproduced here for your information. If you have any questions or concerns about items in our Collections, or the use of material from our Collections in other projects, we encourage you to visit our FAQ page or contact us at info@[Database].org.

Relevant sections of the Terms of Use and Copyright policies:

The [Database] is not free storage; access restrictions are possible, but they cannot be permanent.

The purpose of the [Database] is to provide access to posted material to as broad an audience of researchers and scholars as possible. Those who post new material to the Collections may restrict access to that material for a limited time; however, if the access restrictions are not lifted by the poster before the end of this period, the material will revert to full public access or be removed from the Collections.

The [Database] may remove material from the Collections or modify our Agreement with you.

If the author or publisher of some part of the [Database] does not want his or her work in our Collections, *or can demonstrate that previously unattributed, unidentified, or anonymous material belongs to them and was posted improperly,* then we may remove that portion of the Collections without notice. The Database reserves the right to remove materials for any reason. In addressing removal requests, the [Database] will generally follow the standards set forth in the Oakland Archive Policy, http://www2.sims.berkeley.edu/research/conferences/aps/removal-policy.html

The [Database] may immediately terminate this Agreement at its sole discretion at any time upon written notice (including via email) to you. Upon termination, you agree that the [Database] may immediately deactivate any password it has issued to you and/or bar you from accessing the Collections or the Site.

The [Database] may modify this Agreement from time to time, and your continued use of the Collections and/or the Site constitutes your acceptance of any and all modifications. The [Database] will attempt to notify you of substantial modifications via the email address that you have registered with us, if any.

We make no warranties or representations; use this material at your own risk.

You understand and agree that the [Database] makes no warranty or representation regarding the accuracy, currency, completeness, reliability, or usefulness of the content in the Collections, that the Site or the Collections will meet your requirements, that access to the Collections will be uninterrupted, timely, secure, or error free, or that defects, if any, will be corrected. We make no warranty of any kind, either express or implied.

You agree to indemnify and hold harmless the [Home Movie Database] and its parents, subsidiaries, affiliates, agents, officers, directors, and employees from and against any and all liability, loss, claims, damages, costs, and/or actions (including attorneys' fees) arising from your use of the [Database]'s services, the site, or the Collections. You agree that this Agreement is governed by *[applicable state]* law and that any suit arising from this Agreement will be brought in *[convenient venue for Database]* , and you further agree that on the election and reasonable notice of either party any litigation shall be referred to arbitration pursuant to the *[applicable state or federal law. nb: I may be skeptical about the usefulness or cost effectiveness of mandatory arbitration]*. In addition, you agree that should any provision in the Agreement be found invalid, unlawful, or unenforceable, that provision shall not affect the validity or enforceability of the remaining provisions. If you are a federal government agency, your liability will be determined under the Federal Tort Claims Act, the Tucker Act or any other applicable Act of Congress; the agreement shall be subject to the laws of the United States; and any dispute shall be subject to the jurisdiction of the federal courts.

Copyright Policy

The [Home Movie Database] respects the intellectual property rights and other proprietary rights of others. *We also respect that many of the home movies and amateur recordings created over the last century have been taken from, lost or abandoned by, or otherwise separated from their original creators, and believe that a major function of the [Database] can be to identify lost materials and reconnect them with their originators. If you have information about the material in the database, or if you identify material that you believe was created by or once belonged to you, a family member, or friend, please help us in this effort by contacting site administrators via email at* info@[Database].org *or at the address and phone number provided below.*

The [Home Movie Database] may, in appropriate circumstances and at its discretion, remove certain content or disable access to content that appears to infringe the copyright or other intellectual property rights of others. If you believe that your copyright has been violated by material available through the [Home Movie Database], please provide the [Home Movie Database] Copyright Agent with the following information:

Identification of the copyrighted work that you claim has been infringed;

An exact description of where the material about which you complain is located within the [Home Movie Database] collections, *including URLs for specific [Database] entries and/or timecodes for allegedly infringing segments of individual entries*;

Your address, telephone number, and email address;

A statement by you that you have a good-faith belief that the disputed use is not authorized by the copyright owner, its agent, or the law;

A statement by you, made under penalty of perjury, that the above information in your notice is accurate and that you are the owner of the copyright interest involved or are

authorized to act on behalf of that owner; and

Your electronic or physical signature.

The [Home Movie Database] Copyright Agent can be reached as follows:

[Home Movie Database] Copyright Agent
[Home Movie Database]
Address, City, State, ZIP
Phone
Email: info@[Database].org

For More Information
If you have any questions or comments regarding these terms and policies or the [Database]'s data collection practices, please contact the [Database] at info@[Database].org or [Home Movie Database], Address, City State ZIP, Phone

3.1.d. Sample Home Movie Depository Gift Agreement

SAMPLE HOME MOVIE DEPOSITORY GIFT AGREEMENT

1) <u>Gift</u>. _____ ("<u>Donor</u>"), of _____ hereby donates to the *[DEPOSITORY],* a collection consisting of _____ ("<u>Collection</u>"). Any additional materials that the Donor gives to the *[DEPOSITORY]* will be governed by the terms of this agreement unless the Donor and the *[DEPOSITORY]* agree upon different terms in a writing made in advance of such additional gift.
2) <u>Copyright and Permissions.</u>

____The Donor hereby dedicates to the public domain such intellectual property as the Donor may own in the Collection. [OR]

____The Donor reserves all rights in such intellectual property as the Donor may own in the Collection. The *[DEPOSITORY]* may, individually or jointly with other cooperating individuals or entities, use, reproduce, transmit, prepare derivative works from, distribute, perform, and display materials in the Collection, in any format now known or later developed, to promote the *[DEPOSITORY]*'s mission (such uses may include, without limitation, display on the *[DEPOSITORY]*'s web sites, and reproduction in informational or scholarly publications.) In addition, Donor agrees that members of the public may use, reproduce, transmit, prepare derivative works from, distribute, perform, and display materials in the Collection [check ONE of the following three options]:

_____ without restriction [OR]

_____ only as permitted under United States copyright law [OR]

_____ provided that the user ensures that (please check all that apply):
_____ proper attribution is given
_____ only non-commercial use is permitted
_____ only verbatim use of the work is allowed (user is not permitted to create derivative works)
_____ user agrees to "share and share alike" (user must license derivative works under the same terms as this license)

3) <u>Warranties</u>. The Donor warrants that, to the best of the Donor's knowledge, the Donor owns the physical property in the Collection, free and clear of any liens, and the Donor has the full right, power and authority to transfer the Collection to the *[DEPOSITORY]*.
4) <u>Release.</u> I hereby release *[DEPOSITORY],* and its assignees and designees, from any and all claims and demands arising out of or in connection with the use of the Collection, including but not limited to any claims for copyright infringement, defamation, invasion of privacy, or right of publicity.

5) <u>Choice of Law and Jurisdiction.</u> This agreement is to be governed by, and construed in accordance with, *[CHOICE OF LAW]*. Any action in regard to the agreement or arising out of its terms and conditions is to be instituted and litigated in the courts of *[CHOICE OF VENUE].*

In witness whereof, the authorized representatives of the parties have signed this agreement effective as of the last date of signature:

Donor   **For** *[DEPOSITORY]*

By: By:

_____   _____

_____   *[Authorized signatory]*
                                               _____

Date   Date

3.1.e. Generic Home Movie Deed of Gift with All Rights

GENERIC HOME MOVIE DEED OF GIFT WITH ALL RIGHTS

I, **(NAME)** (hereinafter the "Donor"), being the sole owner of the motion picture film and related materials described in the attached Schedule A, **(collection name)** (hereinafter the "Collection"), do hereby grant, give, convey, and assign all [of my] right, title, and interest, including all copyright and artistic interest, in and to the [Name of Archive] ("Archive"). Archive is a nonprofit organization formed to [insert purpose of archive, e.g., "collect, preserve, provide access to, and promote understanding of home movies and amateur motion pictures."] Donor's primary objective in making this gift is to further the long-term preservation of the Collection.

With regard to this gift, the following terms and conditions are set forth:
1. Donor warrants and represents that he/she has the authority to convey the rights granted herein, and that such conveyance does not violate the rights of any third party.
2. With this instrument, Donor intends to irrevocably transfer and assign to Archive the copyright and all additional right, title, and interest in and to the Collection, including without limitation the benefit of all agreements, assignments and other documents entered into regarding the Collection, and the proceeds of any personal services relating to the Collection, it being acknowledged and understood that it is the intention of this assignment to confer upon the Archive full and complete ownership of the Collection, all underlying rights in it, and all copyright protection without need for the execution of further documentation; and it being further acknowledged and understood that Archive may transfer its rights in the Collection to another institution..
3. This Deed shall bind Donor, and the successors and assigns of Donor.
4. This Deed shall be construed in accordance with the laws of, and shall be deemed to have been executed and fully performed in, the State of [preferred jurisdiction].

Signed: _____Dated: _____

Donor Name (print): _____

3.2. LEGAL AND ETHICAL ISSUES. PRESENTATION: SNOWDEN BECKER

Terms of Use Agreement

[See 3.1.a. Terms of Use Agreement]

This was based on existing models, particularly the Internet Archive's, because those are functioning models that have had few problems in the real world. This agreement would cover all users, whether they are posting, tagging, searching, or possibly even just a casual browser in order to create the sense of a protected, "gated" community.

This also functions as a Mission Statement and a description of the spirit of the project as well as a means of communicating what we would expect users to do and what we would expect the portal to deliver. In order to encourage contributions from individuals, the language was made as simple and as accessible as possible while also providing the additional *legalese* detail where required or where it was felt that expansion was necessary.

The portal is positioned as a free site that is research-oriented. This affords it some protections such as the Section 108 exemptions for libraries and archives and the Communications Decency Act. Licensing and re-use would have different legal parameters and would have to be dealt with outside of the boundaries of the portal site. The group did also have unresolved discussions about the role of password-protection. "Behave nicely and do not break the law" is a distillation of how the home movies on the site should be treated and regarded, and being explicit that these are not for mockery or exploitive use and that they came from homes and from individuals. Therefore they are being presented by people who have high regard for them and we would ask other users to treat them as such. This is not just a site for research and scholarly users, but the site itself is a form or research and scholarship on how home movies are (or may be) used, and to that extent we may be collecting data on users and the uses of the collection. Users are often bad about using correct citations and preferred credit lines--this is an area where we can encourage good standards by providing the information about credit lines or attribution and providing model language for works discovered through the site.

Depositing materials physically in archives is problematic for archives if there are access restrictions on that material, and because the same is true with virtual collections, digital donations with restrict with restrictions could be accepted temporarily, but removed later.

Topic: Image ethics.

How vulnerable are administrators of a site like this to lawsuits if somebody finds something that they do not like or find upsetting (example: tagging a film with the term "obesity")? How much can we allow people to say before it gets into the area of libel or slander? There is a tension between optimizing access and enforcing thoughtfulness. The issue of rights of the subject is under-explored in the archival community and we may need to establish a level of risk-tolerance at the outset.

Topic: Privacy Statement

[See 3.1.b. Privacy Statement]

This is constructed around the users of the portal, and will be determined by the construction of the back-end of the site.

Topic: Takedown Policy

[See 3.1.c. Takedown Policy]

- The HMDP is committed to providing fair, free, and unrestricted research access to home movies and other amateur recordings, including the large portion of this material that may be unidentified, anonymous, or incorrectly attributed. Whenever possible, we will work with our users to correct, improve, or add descriptive information to the material in our Collections. We will also work to achieve non-litigious solutions to any perceived instances of misappropriation, misattribution, intellectual property infringement, or illegal content.

The Takedown Policy is based on the Internet Archive and other models, and restates things that are already stated in the Terms of Use and Copyright policy. It is aimed at providing non-litigious avenues to address the problems people might have with items posted online.

We [the site administrators] may take things down if are not made publicly available. We may take things down at our discretion. Use at your own risk. We are attempting to provide as many non-litigious avenues to redress as possible for problems that arise, as they inevitably will. This project can be a proof-of-concept for ways in which we hypothesize that those problems might be dealt with.

We have tried to state very clearly, based on the users' experience, what should be done if they have a problem with content on the site. We are hoping to encourage a temperate, proportional response through careful design of the system and its legal frameworks. Other documents: Sample Deed of Gift for repositories. This project can serve as a model for different behaviors for institutions collecting and managing home movie collections.

Hope O'Keeffe: We should also discuss the ethics of this "land grab" approach by archives in which they seek out as many rights as possible for donations.

Next steps include compiling legal statutes and documents relevant to the topic. There is no legal precedent for the worst case scenario, and people have not been sued for these types of uses, but this has not reassured in-house counselors or pro bono lawyers who are being asked to advise on topics about which they know very little, and so tend to be very conservative in their advice. Documentation should be compiled to show users what work has been done in this field, as well as model language that could be used to cite individual works found on the portal, as well as the portal itself.

Documenting re-uses of films on the site will show precedents and also demonstrate real monetary values of home movies (which in most cases is negligible). It could also be used as a proof of concept for other access projects of moving image collections of all kinds. The longer a site like this stays up and the more that is contributed to it without it becoming the object of lawsuits or other legal problems, the more compelling the argument will be for adding more material online.

Copyright law is not going to be changed, so we should instead learn to deal with problems through practice.

The largest hope that we can have for a project like this is to find a way to get the lawyers who are working with archival institutions who have previously said "no" to access to these kinds of materials to say "yes" instead.

Eric Schwartz: The first step is to "teach the teachers." Many institutions are represented by in-house counsel who do not understand the basics of copyright law. As a result, no lawyer has ever been fired for saying "no," so when asked "can we do this?" they advice against allowing uses of materials, without any basic knowledge of the law. It is very easy for users to threaten action, but those threats rarely have any credible basis for the types of uses and users we are taking about, and the types of non-commercial materials. We should broaden the pool of knowledge, and then break down the issues. Few people would have any problems with digitized material being made available online unless the objects had high commercial value.

Everything that we've talked about comes solely from the perspective of the archives, but there are generally two rights that rightsholders want: control and compensation. For control, they may want attribution, or at least want to know how something is being used.

Donor agreements should be flexible, but he personally does not like Creative Commons because it does not cover international law and does not cover termination. A vibrant takedown notice and a quick response to takedown requests (within 72 hours) would eliminate 99.9% of problems, because none of the home movie material would be registered for copyright. Copyright owners would have no ability to get attorney fees and all they could get would be an injunction, which would be irrelevant if it were already down. Once taken down, there would not be any damages or lost property to negotiate.

Trainers could triage the problems into "no risk," "low risk" and "high risk," and for most instances home movies would be in the "no risk" or "low risk" category.

Risk areas to pay special attention to are the use of music within films and publicity and privacy issues.

The only major change he sees to copyright laws in the near future is Orphans Works legislation, but archives have been largely absent from that debate.

There is laziness in the legal profession, and for what is being asked in this situation, there are not a lot of problems.

Recruit law students for assistance, because the biggest obstacle is the cost of legal fees. Let them work through the problems and teach the counsels in the institutions to work though the problems.

3.3. LEGAL AND ETHICAL ISSUES. DISCUSSION

Howard Besser: The Takedown Policy is largely focused on copyright, but privacy may end up being a bigger problem than copyright.

There is a granularity within home movies, so they should be looked at as a series of parts rather than just as a whole. What if there is a request for takedown for a small segment within a larger film? People may only contest a small element.

Snowden Becker: One question faced by archives is who owns a film in the legal sense vs. who feels like they "own" it by dint of their participation in it or being depicted in it, or as their involvement in a larger community (as stakeholder status).

Howard Besser: The site should have a statement that web cookies will not be shared with other organizations.

Karan Sheldon: The portal should be international in nature because archives have materials that are not North American and we have users that are not North American.

If it is a portal, however (with a variety of contributors), it may not be possible for the portal administrators to take down items held by a participant if the files are not centrally-located.

Eric Schwartz: Copyright Commons licenses do not reach into the international sphere. Anything that we are doing is an intersection of contract law and copyright law and it cannot be assumed that Copyright Commons licenses have any legal standing outside of the United States. Moral rights cases are rare, but they do arise and it depends upon the nature of the future use. If home movies are licensed for commercial use and there was a resulting suit, the applicable copyright law would be territorial and the governing law would be determined by either the location of the contract or the place of use. The key is to not get in the position where evoking moral right would be a problem, but it is important to at least understand it.

Peter Hirtle: Following on the OCLC's "Well-Intentioned Practice for Putting Digitized Collections of Unpublished Materials Online" document (www.**oclc**.org/research/activities/rights/practice.pdf), this is an ethical issue, not a legal issue, and we've got to let good archival practices guide what we're doing.

Eric Schwartz: The U.S. copyright law is a lot more liberal than European laws, but on privacy, Europeans are a lot stricter. At some point it becomes an ethical question of what you are doing with the films, and would it meet any international standard of privacy? If the film is not putting someone in an unfavorable light there likely is not a privacy concern. If it is a famous person, then it does deal with the right of publicity.

Gerald McKinney: People can be sued for anything. Home Movie Depot has posted tens of thousands of films on YouTube, and while they do get occasional takedown requests from people who appear in the movie when they are taken down there are no more problems. The question of damages is not relevant.

Eric Schwartz: It would not take long for people to learn enough about copyright law to judge whether takedown requests are legitimate.

Rick Prelinger: Minimum standards of access tend to turn into maximums over time.

Dan Streible: For clarification, in most cases are home movies considered unpublished works?

Snowden Becker: Yes, and the copyright clock starts at the date of fixation in a tangible medium and runs for 120 years.

Eric Schwartz: The definition of "published" is "the offering of copies for sale or lease to the general public." Presumably this could include whether the collection [and thus copies] were purchased.

Rick Prelinger: Would that include eBay?

[Several people]: Yes.

Howard Besser [to **Peter Hirtle**]: When an archive purchases a collection of unpublished materials does it become *Published* [in the legal sense]?

Peter Hirtle: That is a tough question to answer. Regarding the transfer of material before 1978, if the copyright owner sold a work of art [refers here to the paintings covered in the "Grandma Moses case"*] on the open market it became *Published,* and it had to have a copyright notice in order not to enter the public domain. That reasoning has never been applied to manuscript materials, however, and may not apply therefore to film collections. Of course, the difference between *Published* and *Unpublished* does not matter as much today. Since 1989, both published and unpublished are protected by copyright, so the unpublished/published distinction matters primarily when considering the duration of copyright term.

* *Grandma Moses Properties, Inc. v. This Week Magazine, 117 F. Supp. 348 (S.D.N.Y. 1953)*.
Further clarification by **Peter Hirtle**: The case established that a work of art could be "published" if copies were sold by the creator without restrictions. If the work of art did not have a copyright notice on it, this publication would cause the work of art to rise into the public domain. The doctrine expressed in this case and similar cases is strongly contested by many artists. Recent work by Deborah Gerhardt at the University of North Carolina on the history of what constitutes publication is showing that what is publication for a work of art may not be publication for a home movie.

4. DIGITIZATION AND ONLINE ACCESS ISSUES

Digitization and Online Access Issues group members:

Skip Elsheimer, Gemma Perretta (discussion leaders)
Tom Davenport, Jimi Jones, Chris Lacinak, Gerald McKinney, Mark Rukavina, Angelo Sacerdote, Russ Suniewick, Dirk Van Dall

Group Topics:

Transfer and Digitization Techniques
Technical Standards
Functional Requirements for Online Access
Example of Online Access
Workflow Scenarios

The Digitization and Online Access group was charged with the following questions:

- How do we get a mass of amateur films digitized and accessible online?
- What is the film transfer process regarding workflow and technology?
- How will this decentralized project be managed?
- How will this be paid for?
- What will the technical standards be?
- Can digitization be made cheaper and faster while maintaining an acceptable level of quality?

4.1. DIGITIZATION

4.1.1. DIGITIZATION. DOCUMENTS

4.1.1.a. Recommendations for file formats

Analog video source file format recommendations:
- Preservation Master - 10 bit Uncompressed in an AVI, Quicktime or MXF wrapper file.
- Access Master - DV, 720x480 in an AVI, Quicktime, MXF or DV stream file.
- Access Copies (primarily for online distribution) - MP4, h264, 640x480, 1500kbps bitrate
- Aspect Ratio - it is strongly recommended that the source material's aspect ratio (generally, 4:3) and video standard (NTSC, PAL, SECAM) be maintained.

Up for debate - Does video that originates from VHS, 8mm, U-matic tape formats benefit from uncompressed 10bit digitization?

- Film file format recommendations:
- Preservation Master - 10 bit Uncompressed in an AVI, Quicktime or MXF wrapper file.
- Ideally, the file should contain progressive frames with no pulldown (added frames to compensate between the film and video frame rates).
- Access Master - DV, 720x480 in an AVI, Quicktime, MXF or DV stream file.
- Access Copies (primarily for online distribution) - MP4, h264, 640x480, 1500kbps bitrate
- Aspect Ratio - it is strongly recommended that the source material's aspect ratio (generally, 4:3). If the film is captured with a 16:9 camera it is recommended that the film be pillarboxed and not cropped or stretched to fit the 16:9 frame.

Up for debate – What's high enough resolution for small gauge formats?

4.1.1.b. Survey of Film Transfer Types

SURVEY OF FILM TRANSFER TYPES

By Skip Elsheimer

Key to equipment costs:

$:   1,000-9,000
$$:   10,000-$99,000
$$$:   100,000+

Filming off a wall/screen

Vary the film playback speed or the video camera's shutter to match video frame rate and reduce the flicker. Or just not worry about the flicker.

Examples:
- Do-it-yourself transfers at National Archives.
- Canal Street bootleg DVDs

RCA
Telecine

Film Chain
   • Uses traditional intermittent projector claw film transport
   • Vary the film playback speed, the shutter blades or the video camera's shutter to match video frame rate and reduce the flicker.
   • Video camera focused on film frame directly, via mirror.

Examples
   • Elmo TRV series ($)
   • Singer Graflex Telecine (less than $)
   • RCA TP-66 and Kodak film chains ($)
   • Scores of modified projectors.

Flying spot scanner (CRT)

A photo beam scans horizontally across the film frame and is captured by sensors.

Examples:
- All Cintel telecines (except ADS-1) ($$-$$$)
- FilmSystems Nova ($$$)
- Kodak VP-1 (working ones are rare)

Line Array CCD
Like a flatbed scanner but instead of the CCD moving, the film moves passed the CCDs (red, green and blue).

Examples:
- Digital Film Technology (previously Thomson Grass Valley, Philips, BTS, Bosch) FDL-60/90/
- Quadra/Spirit/Shadow/Scanity ($$-$$$)
- Marconi B3410 (rare)

Frame by Frame Scanning
Similar to an optical printer. Usually run at much slower than real time.

Examples:
- Moviestuff Workprinters, Snipers, etc. ($)
- JK Optical Printer ($)
- Oxberry Oxscan, Cinescan ($$)

Pulsed LED/Triggered system
Film runs continuously without using intermittent claw. LED strobes with each frame and camera is triggered to captured "paused frame".

Examples:

- MWA Flashtransfer16/35, FlashscanHD, Vario ($$-$$$)
- Kinetta (all formats up to 35mm) ($$$)
- Müller HM Data Framescanner (claims support for all formats up to 16mm) ($$)
- P+S Technik Steadyframe (currently 16mm and 35mm only) ($$$)
- Image Systems Goldeneye II (currently 16mm and 35mm only) ($$$)
- CIR D-Archiver (claims to support all formats, built on a film inspection bench) ($$$)
- CTM Debrie HD Box (?, but probably $$)

Other solutions

- CTM Debrie Memory/Harmony/Film Transfer SD&HD - uses an "oscillating galvanometric mirror synchronized" to the film's movement to minimize flicker. Uses CCD camera ($$-$$$)

- Goko TC-20, TC-302 - uses a rotating prism like flatbed scanners. User aims video camera at lens. (less than $ on Ebay)

- Video tap from flatbed – Some Moviolas, Steenbecks, KEM flatbeds have been fitted with a video camera. ($)

Scanners

Traditionally differ from telecines, in that they output each film frame as a separate high-resolution digital file. Telecines generally transfer in real time so the video signal can be recorded to a video tape deck or broadcast. Scanners are lower, more expensive. Most scanners only scan 16mm and 35mm and higher although modifications could be made to support smaller gauges. No sound option and scanning of shrunken, archival material is questionable.

- Lasergraphics Director ($$$)
- ARRI ($$$)
- DFT Scannity, Spirit ($$$)
- Cintel ($$$)
- Northlight ($$)

Homebrewed solutions

- Flatbed Scanner Digital Telecine (FSDT) Project
  http://www.truetex.com/telecine.htm

- Scanning 8mm with a flatbed scanner and Lego
  http://www.kaimio.fi/blogs/harri/entry/fun_with_mindstorms_old_8mm

- Variations on the Moviestuff Sniper - using different cameras and projectors
  An HD solution by Freddy van der Putt
  http://www.super-8.be/s8_Eindex.htm

- American version
  http://www.movie2video.com/

4.1.2. DIGITIZATION. PRESENTATION: SKIP ELSHEIMER

Challenges of transferring small gauge film to video:

Varying frame rate: Film could be any frame rate, but is generally 16, 18 or 24fps. Video is 29.97 fps NTSC or 25 fps PAL. The mismatching frame rate results in a flicker.

Aspect ratio: Film's aspect ratio does not really match video's. With Standard Definition video (4x3), this is a problem transferring anamorphic film (roughly 16x9). With Hi Definition, the opposite is true - most small gauge is 4x3 and the video is 16x9.

Lighting: A traditional film projector may be too bright and uneven for the video camera creating a hotspot. Also film can capture a wider dynamic range than a video camera.

The basics to consider:

1. Film transport and path

    •   How the film is moved through the machine can determine potential hazards of transferring film - places where the film frame comes in contact with metal or plastic, gears that could punch holes in film if misaligned. Is the film in close proximity to a hot bulb?

    •   Warped, cupped, curled shrunk films are problematic because most telecines/scanners are expecting materials to be a limited depth and for sprocket holes to be consistently located. Films can get jammed in telecine film paths increasing their damage.

Claw and sprockets, intermittent

Traditional way to view film. A sprocketed gear pulls the film off the source reel and keeps a slack loop. A pulldown claw advances the film in sync with a rotating shutter.

Pros: In most cases, this is the best way to move the film in a consistent motion and register a frame. Cons: Can be devastatingly damaging to film.

Capstan/PTR

Uses friction, tension and PTR tackiness to move film.

Pros: Does not rely on sprockets and can hand shrunken materials.
Cons: Tension can snap film and break weak splices.

2. Frame detection

    •   While a telecine/scanner might not use the sprockets of a film to pull the film through the machine, they still need to use sprockets to determine discrete frames.

The Future of film digitization:

Video playback is less dependent on media such as video tape or DVD, so the limitations of frame rate is being removed since video player software (such as Quicktime player,

Windows Media Player and VLC) can play at almost any frame rate, so traditional telecine methods are becoming more irrelevant.

More telecine/scanner manufacturers (MWA Nova, Kinetta, Müller, etc.) are developing machines specifically for small gauge formats.

This Summit will help raise the bar on what an archive should expect with film digitization.

Efficient mass digitization means multiple machines digitizing in parallel probably in regional archives and regional/national vendors.

Since there are so many diverse ways to get film material onto a computer, should we come up with recommendations of preferred methods, okay methods and methods to avoid?

If someone submits material digitized with a method to avoid, should it be refused?

What resolution format should we consider to be a preservation level digitization of film?

Should we (archives and vendors) create a wish list for manufacturers describing the ideal small archival film scanner?

4.1.3. DIGITIZATION. DISCUSSION

Gerald McKinney: A survey of transfer techniques by PC Magazine (http://www.pcmag.com/article2/0,2817,1620686,00.asp) indicated that the quality of transfers does not go up at the same rate as costs do, but that is partly in the eye of the beholder, and different people will have different priorities as far as image quality. We sometimes focus too much on the technology and not enough on the results, and we need to look and see what the end product is going to look like.
It is now easy to get into the film transfer business, and there are people doing it professionally in their spare time, so clients need to be working with companies that they can trust dealing with.

Skip Elsheimer (asked of Russ Suniewick): Is the money needed for the higher end equipment (particularly High Definition) worth it for smaller archives that are purchasing new equipment?

Russ Suniewick: No. If it is a matter of quantity, and the goal of the archives is to get film into the form of data, they need to look at a scanner that is cost effective to operate, has LEDs instead of tubes and other considerations that will allow for high resolution scans to data, which is the deliverable that most archives are looking for, as far as access and deliverability. The Library of Congress has two systems, and one is capable of going to data. They are expensive, but it the mechanics are well-designed and well-thought out, and the machine will be in operation for a long time. The bad part is the amount of handling that is needed to get the film ready for transfer.*

*Further clarification by **Ken Weissman** of Library of Congress:

The Library of Congress has two 8mm capable scanners:

Spirit 2k datacine, which is a capstan driven machine and generally does not require a lot of prep before the film can be transported through the machine.

4k Oxberry Cinescan. It uses the same movements as our Oxberry optical printer, and is dependent upon the perforations being mostly intact - so depending upon the condition of the film, a lot of prep work might be necessary.

For 16mm films, they use the Oxberry Cinescan or a MWA Vario HD scanner. The Vario is also a capstan driven machine, so it can generally transport films with a minimum of prep work required. The key step is always evaluating the condition of the original, which then helps point to a likely machine for scanning.

Skip Elsheimer: Is 10-bit necessary for VHS and other consumer formats?

Dave Rice: Software support for 10-bit goes down quickly, since software developers are expecting that video is going to be encoded to 8-bit, so there are challenges to fit 10-bit into certain workflows. There are mathematical differences in the amount of information in 10-bit files, but not necessarily visible image quality differences.

Howard Besser: There is a project underway at NYU (sponsored by the Mellon Foundation) called "Video at Risk" that is partly looking at this question, primarily in regards to VHS. NYU libraries have been doing experiments comparing compressed and uncompressed files from VHS.

Dirk Van Dall: The American Archive project has also been looking at this issue for VHS and U-matic tapes. In their opinion, 10-bit uncompressed is the ideal preservation master format, because not having to manage a codec is preferable, and there is less bit rot within uncompressed files than those within a codec. However, the perfect cannot be the enemy of the good, and research has led them to believe that right-sizing the original source against a lesser-fidelity product overall, does not result in much quality loss. Comparing line-resolutions and the signal to noise ratio in the analog domain as compared to the digital equivalents.

Field recorders were generally lower fidelity than edit recorders, therefore, if trying to "right-size" the file choice for any given ape material (DV25 vs DV50), you need to take into account both the tape format, AND the type of machine (field or edit) that it was recorded on. It is less germane to film to tape transfers, which are all edit quality machines.

Comparing film grain and the lines of resolution, it does appear that SD will be suitable for most cases, especially since 90% of the video will be viewed on a VGA monitor via the web, while the last 10% will be used in other ways. Because of that, most video can be run at native frame rates, they can be progressive, and they can have aspect ratios that match the source. One of the disadvantages of SD is that it would be interlaced, but that can be mitigated by looking at it on a VGA screen, so that seems to be a logical place for us to head.

Chris Lacinak: We have to look again at who the users are. If we're looking at archives and we're looking at principles of authenticity, integrity and transparency, the greater the resolution the better, so we would prefer 10-bit resolution. Cost benefit is always a factor, so we may need 8-bit for access and viewing on the web.

At a recent conference at the Guggenheim, Maurice Schechter of DuArt was showing examples of 10-bit vs. 8-bit using test reference signals, and there was an obvious difference that everyone on the room could see.

Tom Davenport: Working with 16mm outtake collections, Folkstreams needs to go back and re-digitize 40 hours of double-system material. They are looking for a simple and cheap way to transfer the film where image quality is not especially relevant, just to see what they have.

Rick Prelinger: If we think five to ten years ahead, as prices go down it is probably going to be as affordable to do high quality telecine as it is to do *okay* quality now. Regarding online delivery, we limit the resolution and quality as a means of limiting the final use, but as we think about standards and about putting the best archival foot forward, do we want to lay out the idea that everything should look as good as it could online? There are considerations other than quality that dictate what we do.

4.2. ONLINE ACCESS

4.2.1. ONLINE ACCESS. PRESENTATION: GEMMA PERRETTA

The portal project has been referred to as a database and many websites are essentially databases. In many ways the digital portal can be viewed as being a database with a back end and front end.

CollectiveAccess has been in use at Northeast Historic Film (NHF) and is one example of a system that could be used for the digital home movie collections.

CollectiveAccess: http://www.collectiveaccess.org/

Northeast Historic Film Moving Images collections page: http://oldfilm.org/collection/

CollectiveAccess is a web-based collections management database. It works at both collection-level (based on DACS content standards) and item-level (using PBCore standards).

The master database is served from a Linux server at NHF. The Online Collections Guide is on a host server. Media assets are ingested into master database then served from Amazon Cloud platform.

CollectiveAccess exports EAD records, allowing for interoperability and sharing of metadata with other union catalogs.

Users can search the front end by doing keyword searches, or browse by clicking on established terms in the directories of Places, Genres, Subject, Decades, and People (names).

As a web-based database, it allows for input by the public (by comments and "Liking" in the case of NHF's collections).

Demonstration of front end and back-end of NHF's CollectiveAccess database and front-end utilities.

1. Northeast Historic Film's CollectiveAccess cataloger interface.

2. Northeast Historic Film's CollectiveAccess public interface

4.2.2. ONLINE ACCESS. DISCUSSION

Gemma Perretta: Question: What is the role of YouTube and the tools that it offers?

Tom Davenport: Folkstreams initially started using YouTube for trailers (newly-created by students) in order to bring people to their site. They are now asking their filmmakers whether they can post the entire full-length films on YouTube (this is possible when you have nonprofit YouTube accounts). YouTube does have analytical tools to show how many hits each clip has and where the viewers are coming from. Folkstreams would then embed the YouTube clips on their site and surround them with metadata. The question then becomes "What is the point of Folkstreams?" They are trying different techniques in the relationship between films on YouTube as opposed to those on the Folkstreams site. Older filmmakers are more concerned with leaving a legacy, as opposed to deriving income, so would be more interested in having their films available for free on YouTube, while filmmakers who are still making a living off of their films do not want their films on YouTube. Experience shows that posting streaming versions of films online increases their sales. YouTube is also evolving more rapidly technically than Folkstreams is.

Dave Rice: One issue in using YouTube is the loss of control over the presentation (such as through the use of advertisements), and this changes the relationship between the creator and the audience. YouTube is making users more comfortable with commercial interruptions, even with content that is not produced in a commercial environment. There is also the risk that contributors do not control the storage of their content. For example, someone uploading (with permission) clips from a partner archive had his entire account shut down and all clips deleted after he uploaded a copyrighted clip.

Kara Van Malssen: YouTube is *necessary* and has to be a component of anything that we do on the web. If I have family films that I want available as widely as possible, I do not want to have to make them available on the Home Movie Digital Portal *and* YouTube, I want them to be available on YouTube and I want that to be facilitated by one entry point. I will not put them only in the Home Movie Digital Portal because that is too exclusive. YouTube does not have to be the point of entry, but it does have to be there for the access. In the minds of many, if it is on video and it is not on YouTube, then it does not exist.

Howard Besser: The idea is to leverage YouTube. That does not mean that everything is on there and it does not mean that it *is* everything, it just means that it is one part of a larger idea of what we are doing.

Karan Sheldon: That is appropriate. I do not think we can say that it does not exist if it is not on YouTube.

Chris Lacinak: But it does not meet one of the primary users needs and much of the public will rely on YouTube. Are we talking specifically about YouTube or other video hosting sites? It's generally the same type of discussion.

Dan Streible: YouTube should not become a generic name for everything that is like YouTube. If someone wanted wide distribution of a video but had objections to YouTube's ownership restrictions or commercials, there are many other websites to host video clips for free.

Mary Miller: YouTube is the place that people go for "one stop shopping" for video clips.

Karan Sheldon: But that is only true today, and that will change.

Howard Besser: That is why it is just part of a strategy that changes over time. We ask "do we want it findable on Google?" but ten years ago the question was "do we want it findable on Alta Vista?" We want to be where people's eyeballs are, but that's part of a continuing strategy. That is why it is silly to focus specifically with YouTube. What kind of functions do we want with whatever we are doing, and how can we leverage existing places, whether it means metadata discoverable by Google or material discoverable by YouTube?

Rick Prelinger: We haven't been discussing *discovery* enough. I've chosen to put some stuff on YouTube because that's "where the kids are," but it's like we're saying that we want to make it discoverable by putting it in the biggest mosh pit ever. Lots of sites could do the hosting, but we could do the discovering. Nobody will do the discovery as well as we will, or other highly-motivated curators out in the field.

Eric Schwartz: Archivists are assembling the metadata and are doing the majority of the work. In addition to talking about collective access, why aren't you talking about collective administration for use and re-use of materials? Is this portal a free-standing entity? Does it have any relationship to any other archives? Can you get Errors and Omissions insurance on the liability side? On the entrepreneurial side, since you've done all the work, can't you also be in the position where you are reaping some of the benefits?

Rick Prelinger: Are archivists talking themselves out of a job? There are plenty of people who can point and click and move around files, and there are plenty of commodity hosts, but what is the precise value that we are going to add to these records?

Howard Besser: YouTube is going through a transition where the television entities from the cable and broadcast worlds are now cutting deals with YouTube. We are not the only ones who are in that position, since every organization that has a lot of content is struggling with that same thing.

Kate Coe: Archives will connect their websites with YouTube channels and Facebook pages as part of a social network strategy.

Angelo Sacerdote: Sites like blip.tv allow users to post to multiple video storage sites simultaneously by the use of check boxes on the site. The portal project could include this type of technology.

Pam Wintle: The Human Studies Film Archives had a fabulous experience with YouTube after posting a clip from their collection on YouTube. It reached an international audience and has resulted in 40,000 hits in four years—which is more total researchers they have had in their archives. It is a strategy that is part of the ever-expanding world of access.

4.3 WORKFLOW SCENARIOS

4.3.1. WORKFLOW SCENARIOS. DOCUMENTS

The scenarios described below provide reference points for the salient topics to further discuss and explore the realities of the range of possibilities on the evolution of the Center for Home Movies' role in the archiving, preservation and access of home movie content. The scope of this working group is on the digitization and distribution of home movie content from film and analog video (does not include tape-based or file-based born digital home movies). Outside of this scope, there a number of implications to the scenarios discussed here. Among many, these include topics such as development and funding as well as outreach and marketing. These are considered important but are not discussed here simply because they are outside the scope of this working group.

Scenario A: Centralized with Infrastructure
Scenario B: Consortium
Scenario C: Guidance and Advocacy Only

	Scenario A	Scenario B	Scenario C
Reference	StoryCorps	Dance Heritage Coalition	Center for Home Movies
Capabilities			
Control	***	**	*
Resources	***	**	*
Stringency	***	**	*
Challenges			
Cost	***	**	*
Difficulty	***	**	*
Timeline	***	**	*

	Scenario A	Scenario B	Scenario C
Standards and Best Practices	Internal and External Development for distribution and Adoption for use	Internal and External Development, incorporated into agreements and distributed	Developed internally or not, adopt existing, in agreements where applicable & distributed
Acquisition of Physical Items	Acquire, process and store within CHM	Clearing house for partner institutions; receive, process and distribute content only	No acquisition or handling; recs on care and handling; work to establish avenues for deposit to institutions
Digitization	Digitize within CHM and/or established relationships with institutions and vendors	No internal digitization; only vehicle for established relationships with institutions and archives	No facilitation of internal or external digitization. May develop programs for CHM specs and discount and make info available.
Digital Acquisition and Storage	Internal repository	Service level agreements with external repositories or network of repositories.	Recs only. May develop programs/avenues for public deposit to institutions.
Access	Provide depositor DVD &/or a download link as well as a streaming link; hosted on a CHM publicly accessible video Platform.	Agreements with orgs/vendors to host; Digitization vendor may provide CHM with a DVD or a download link for the depositor's video to re-distribute.	The CHM Channel on existing platforms; work to obtain certain administrative rights/access/privileges if possible.

Possible Target Format Example:

	Scenario A	Scenario B	Scenario C
Film Preservation Master	2k/JPEG 2000 MXF/QT progressive original frame rate	50Mbps QT/MXF Telecine	Anything the user is able to submit
Video Preservation Master	10 bit Uncompressed QT/MXF	50Mbps QT/MXF	Anything the user is able to submit

4.3.2. WORKFLOW SCENARIOS. PRESENTATION: CHRIS LACINAK

Assumptions: The scope of our conversations did not include tape-based or file-based born digital video, because that opens up another can of worms regarding workflow and metadata.

Key variables:

- Operational structure: Are we talking about something where there is infrastructure or not? Is it grant-funded or private funding?

- Scope of workflow: Where does the digitization begin and end?

- Recommendations on digitization: These can vary depending upon the above considerations.

- Functional and user requirements: Knowing whose needs the project is serving will affect the technical needs.

We have been talking about things without anchoring them to certain scenarios, and the answers are not black and white. We should make preservation masters and access copies, not just one.

Scenario A: Centralized with infrastructure

Project organizer has its own infrastructure to do acquisition, physical storage, digitization, digital storage and access.

- Staff
- Physical repository
- Digitization capabilities
- Digital repository
- Video distribution platform

Either developed and built for the sole purpose of CHM activities or may consist of tightly knit partnerships with organizations which donate existing resources and infrastructure to be operated under the auspices of the CHM.

Scenario B: Consortium

A consortium model, where there is less infrastructure and it is geographically dispersed, but there is some central office that plays a role in administering, facilitating and coordinating.

Operates as a central organization which to:
- Represent
- Advocate
- Coordinate
- Facilitate

Establish:
- Processes
- Practices,

- Specifications
- Mechanisms

For instance, CHM may establish specifications and bulk pricing with select digitization vendors, raise funding to subsidize digitization costs, establish avenues for deposit of physical and resulting digital materials to organizations, and establish avenues for making the resulting file-based access copies accessible online.

Scenario C: Guidance and Advocacy Only

Primary organization offers guidance and advocacy, awareness, and program development.

- Focus on advocacy, raising awareness and providing guidance to those with home movies
- Maintain a website with specifications, standards and best practices.
- Engage in special projects such as Home Movie Day, Conferences, etc.
- Establish programs and develop avenues for funding, deposit, digitization and access, but not facilitate or coordinate any of these programs.

Based on the scenarios, we have key points of variation.

What are the cost implications of each of these?

Real-world models used for comparisons: StoryCorps, Dance Heritage Coalition, Center for Home Movies

Capabilities: There is more control and ability to be stringent in recommendations depending upon the scenario. In the Advocacy scenario (C), the program could only work with vendors to get special pricing and specifications, but there would be little control, so the project would have to be much more lenient in its recommendations.

Scenario A does result in many more costs and a much longer timeline to get things going. Scenario C can be much more flexible.

When looking at a breakdown in activities, there are options in each step of the workflow.

In the ideal scenario (with infrastructure) an item is digitized, and in registration process there are preferences that allow for uploading to the portal and simultaneous publishing to other online video platforms. The file is also maintained internally and there is perhaps another portal for the research and scholarly users. There needs to be administration over the content so there are capabilities for preservation, access, search and retrieval and discoverability. Tagging and other functions will also happen in the public interface. The secondary sites can be scraped of their comments and tagging, pulled back to the home site, in order to leverage the public tagging and documentation, while there is also a separate portal for scholarly research and administration that allows for more professional description.
Program development would also ideally include subsidization of digitization and lowering the cost for those participating in digitization projects.

4.3.3. WORKFLOW SCENARIOS. DISCUSSION.

Jimi Jones: Scenario A, while desirable, has a considerable potential for bottlenecks and would be difficult to implement, not just because of money but also because of time. A hybrid between B and C could be considered, where a best practices body to make recommendations for institutions on the ground level.

Karan Sheldon: How can existing platforms—such as AVAN (Audiovisual Archive Network) (http://www.archivenetwork.org/) and MIC (Moving Image Collections) (mic.loc.gov)—be repurposed? MIC—a program of the Library of Congress and the Association of Moving Image Archivists, which was the recipient of a $1,000,000 National Science Foundation grant, and 14 organizations, participated in providing metadata. It has extensive crosswalks and other community contributions.

Gerald McKinney: Home Movie Depot digitizes hundreds of home movies every day and makes them available online. Customers can enter data and describe their movies and they can check a box to have it put on YouTube, Google video and Facebook. Several years ago Home Movie Depot set up a portal for home movies (www.homemoviedepot.com/archive) and there are thousands of home movies that can be searched and streamed and watched. Probably the biggest obstacle is that from a preservation standpoint, most archivists would prefer to see the content digitized at a higher quality than what consumer-oriented transfer companies currently do, but the public is willing to only pay a certain amount. Transfer companies are trying to employ people, create jobs and be entrepreneurial. If a goal is to establish standards which Home Movie Depot does not currently meet, they would be willing to look into how to get to that point, but it largely comes down to the costs. It required a lot of engineers to develop these systems and processes, and with the downturn in the economy it is not possible to employ as many engineers. The project can include our lofty ideas about all of the things that should be done and should be included, but from a practical standpoint there might have to be some compromises if this is not funded by the government.

Mary Miller: In contrast to Jimi's comment [above], with Strategy A there may be bottlenecks, but at least there are bottlenecks in a project that is actually happening, where Strategy C (Guidance and Advocacy) is less likely to result in an actual outcome. We can guide and we can advocate, but unless we have more of a specific target and a vision of a thing that we are working towards, it is not certain what will actually be achieved.

Snowden Becker: Reflecting on the comments about AVAN and MIC and the Home Movie Depot system, that draws our attention to the fact that none of what we are proposing to do is new. Institutions are tagging and cataloging with local taxonomies, there are organizations that have compiled large corpuses of home movies available for digital online access, and there are large scale projects that have created consortia of archives to provide data. We know we can do it--we have the technology--what we are proposing to do building on those existing models, and where necessary improving upon them. We have learned a lot from MIC, but that project is really moribund and it taught us a lot about what we needed to know, but it is not necessarily something that we can resurrect around this specific purpose. Individuals who own these amateur materials are, it is believed, interested in participating in a project like this that is specific to home movies, but also brings together everything we've learned so far from so many people's hard work and effort, and also includes the home movies of individuals and families who have not been included in this archival community discussion before.

Chris Lacinak: Under any scenario, it is important that we adopt and leverage existing technologies. Many projects have spent extreme amounts of time and resources to develop their own digital access projects and have failed because the effort is so large. We have to look to other existing technologies and platforms, no matter which scenario develops.

Karan Sheldon: This is an apt moment to get people together who are motivated to go in the same direction. They already have the technology and the will and the same interest in content. Instead of beginning to invent and infrastructure, begin with an inventory, which itself would take quite a bit of effort.

Nancy Watrous: We need to be doing more outreach to the public about the value of their home movies.

Kate Coe: People are already paying for their own home movie transfers, so we should be reaching out to them through transfer companies, since they already exist as a customer base.

Tom Davenport: What about the physical film? Most people would offer their films for deposit in an archive if offered a discount on their transfers. They do not want to be responsible for that piece of film, they want the DVD.

Snowden Becker: The Center for Home Movies does not see itself as being a central repository or that its primary goal is to collect all the home movies that are out there in people's homes. Archives have traditionally not done the best job of caring for and providing access to these materials, and if there's anything that Home Movie Day has shown it is that home movies that live at home are reasonably well cared for, and have been for decades and may continue to be for decades. Home movies that go into an archive may arguably be less accessible, not only to the individuals that created them, but to those who have a broader interest in them. We should not position this project as a drive to have home movies digitized and then encouraging owners to part with them permanently by depositing them in archives.

Nancy Watrous: It is difficult getting people on the streets excited about home movies and convincing them that they are valuable. A lot of people do not want to keep their films at home after they have been digitized, and the only reason why the Chicago Film Archives wants to keep them is not because they add value (on the contrary, they are costly to keep), but because of their potential value as images [notes Bill Morrison's use of home movies in his film *Porches*].

Snowden Becker: The archival community may not want to bear the very costly burden of caring for physical elements that are arguably being cared for very well by their owners. This could be a teachable moment in which we digitize films and return them to their owners with information on regional archives.

Nancy Watrous: What is missing in the general public is an understanding of the depth of the value of home movies, and that should be one idea that this project would somehow be able to support or promote.

Hope O'Keeffe: The Library of Congress had "Personal Archiving Day," and if there were some element of advocacy and "this is how to care for the home movies you are keeping," that could be very good information for people who want to take care of their own home movies.

Gemma Perretta: I do not think we should be afraid of collecting original films. Having the variety that large collections entail is what allows us to look at the diaspora and come up with conclusions about their content.

Howard Besser: We have talked about making the physical elements persist, but we have not talked about making the metadata that we create persist and making the digital copies that we aggregate persist. We should think about what that type of commitment actually entails, because otherwise we are going to have one of the thousands of access projects that get really hot, but five or ten years later nobody has thought about how they are going to persist as technology changes.

5. USERS – SCHOLARLY AND ACADEMIC

Users: Scholarly and Academic Group

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Questions to be addressed:

- What is the current state of amateur film scholarship and what are the emerging trends? Similarly, what is the state of home video scholarship, and how much overlap is there between the two?

- How are home movies currently being used as teaching resources? How receptive are students to home movies as films or cultural resources?

- How has access to amateur films affected the study of home movies, and how would increased online access change the nature and/or quality of amateur film scholarship?

- What technical recommendations would you make to increase use of digital versions of home movies? For example, do you tend to use streaming or downloadable files, and are you generally more concerned with file sizes or image quality, etc.?

What types of metadata would be most helpful for you to have?

5.1 USERS – SCHOLARLY AND ACADEMIC. PRELIMINARY DISCUSSIONS

The following comments have been compiled from the email discussions that took place in the months leading to the Summit Meeting. Participants were Maija Howe, Heather Norris Nicholson, Jackie Stewart, and Dan Streible, with additional input from Lauren Berliner, Jen Proctor and Liz Czach. Their responses have been edited and anonymized (and spellings Americanized) in an attempt to summarize the most commonly expressed (though not necessarily consensus) opinions. Both sections [5.1 and 5.2] incorporate comments added following the Summit.

What is the current state of amateur film scholarship and what are the emerging trends? Similarly, what is the state of home video scholarship, and how much overlap is there between the two?

Understandably, amateur film scholarship has developed on the fringes of cinema studies. Other disciplines, such as cultural studies, anthropology, sociology and even medicine have made occasional use of home movies as documentary resources, but this sort of outreach has developed very slowly.

Part of what's interesting about home movie scholarship is precisely its interdisciplinarity, and additionally the fact that – beyond the institution of academia – archivists, collectors and filmmakers have also contributed to the discourse on amateur film. The result is a body of research that approaches amateur film, and more specifically home movies, from multiple standpoints and brings a number of different considerations to bear on these films.

Within film studies home movies have largely been approached from a historical rather than theoretical point of view. Discussions of particular amateur filmmakers and particular film productions have figured prominently within the field, as have descriptive and anecdotal accounts of filmmaking organizations and practices. Similarly we've also seen accounts of the development of the amateur film industry and of amateur film technologies, and research into the relationship between home movies and other – namely experimental – film practices. There's also a considerable amount of writing on filmmakers and artists who mobilize home movies and home video in their work.

Recent anthologies have focused on amateur film's relation to memory, history and historiography (*Mining the Home Movie*), and to questions of local, regional and national identity (*Movies on Home Ground*), foregrounding some of the recurring concepts in scholarship on amateur film. Genre analysis currently seems to be gaining momentum, and certainly amateur travel films have received considerable scholarly attention.

Taking forward theoretical ways of engaging with amateur film has prompted various rallying calls. This reflects the healthy state of interest as the profusion of recent writing prompts a need for reflection and questions of where next? Scope exists for theoretical and empirical. Given the largely unknown nature of much amateur film, uncovering the variety still remains important so that future scholars don't find themselves distanced from the material by overly narrow framings. This isn't merely proliferating the detail. From the detail emerging at regional and national levels, we will be better placed to develop comparative perspectives and understandings…

Amateur filmmaking fits easier into modes of analysis that are the back bone of film studies. One can approach these films from auteurist models, examples of genre filmmaking or as

instance of national cinema, so it is clear why this area is flourishing.

Less vibrant is the examination of home movies (as distinct from amateur films) in and of themselves. Home movies tend to be approached in terms of how they are employed/repurposed/recontextualized within other films modes be it documentary, experimental or narrative films. Thus the emphasis on the films of Péter Forgács or their use in documentaries like *Capturing the Friedmans*. Although this is fruitful, it is limiting. Home movies are harder to research because of their inherent unintelligibility. That is, they don't follow typical (ie. Hollywood) narrative patterns, we often don't know the 'stories' of these films. Traditional film studies approaches (auteur, genre, national cinemas) seem too hard to apply to the home movie. Thus you get technical histories or social ones (Alan Katelle or Patricia Zimmermann).

Amateur film/home movie scholarship has been atomized and slow to be integrated into film studies literature/teaching. As work in this area moves to the next stages, tensions will continue to emerge as we try to figure out ways to stabilize scholarship on amateur film/home movies – i.e., to establish it as a sub-field with a coherent language that resonates with established film scholarship in film studies – on the one hand, while at the same time recognizing that the study of these films has much to draw from and contribute to so many different disciplines. Making these films more visible and attractive to film scholars studies (and students) could go a long way toward directing resources to their preservation and circulation. However, there could be ways to profit from their marginal position in film studies, and the connections they can make across many different fields simultaneously.

There simply isn't the same volume of literature on home movies as other practices/genres, but it also comes down to questions of approach. It's not just that there isn't necessarily that sense of interconnectedness or integration across 'the field', but also that we haven't yet produced a coherent or cohesive vision of this, admittedly diverse, body of films. There isn't a lot of extant – or at least published – research that does the work of something equivalent to genre analysis, identifying and discussing different elements in home movies in terms of their relation to one another, or engaging with different aspects of home movies precisely as shared features/conventions.

How has the growth of amateur film scholarship compared to the development of scholarship in other film genres (both non-fiction and fiction)? Are we just at the necessary first phase--and perhaps moving into the second--that all types of genre studies go through, or is there a qualitative difference between amateur film scholarship and other types. And is it even useful to consider amateur film and home movies as a single genre?

One difference is that it is taking longer for amateur film history/theory to work its way into the general literature of film studies, media studies. Past niches that developed were steadily integrated into overviews, college courses, and new scholarship (e.g., early cinema, Oscar Micheaux). Neglected but big subjects (Bollywood) reached critical mass even more rapidly (in North America).

Cinema studies would tend not to use the word "genre" in classifying amateur films or home movies -- even though the Library of Congress genre classification system does. Most film scholarship deals with genre filmmaking as the study of narrative categories with distinct combinations of setting/character types/actions.

The category "nonfiction" has recently been more often used than its predecessor (and sub-

unit) "documentary." With new scholarship on sponsored films, industrials, home movies, etc., the term documentary (usually conceived as in-depth but narrativized or analytical treatments of actuality, made for general audiences) became less useful as a synonym for all nonfiction film categories.

Since the contexts, means, and technologies of production and exhibition were usually the same for home movies and other amateur films, it makes sense to keep them joined at the hip -- distinct from the other categories of film we use.

Another generalization: In the past 15 years, there has been considerably more European-based scholarship than U.S.-based. As a group of essays, they seem atomized, dispersed. No one has written an incisive book focusing on all this research.

Should we consider situating amateur film scholarship within a more inclusive film studies framework? Yes, it could make sense whilst acknowledging that it may not be appropriate for everything within the continuum of past amateur film practice. It seems relevant in terms of understanding amateur activity historically, particularly when exploring past discursive practices as aired through the specialist hobby press etc. Some practitioners used lexicons borrowed from film criticism in their writing and urged their readers to be more aware of professionals' camera work. Other amateurs were routinely chided for seemingly never going to the cinema so acknowledging the range of languages being used by and aimed at cine-users seems important. It is possible to trace some of this linguistic variety through the advisory press, particularly in film reviews, technical guidance and editorial comments. Valuable clues on amateur aesthetics and how individuals saw their activity in relation to prevailing film practice and still photography emerge from these voices. What's interesting too is the level of film language imported into popular usage too and perhaps amateur cinema's positioning by its advocates and champions in different decades.

While seeing intellectual merits to concepts from contemporary film studies being applied, it would be a pity, however, to lose the richness that comes from the wide range of standpoints currently contributing to amateur film scholarship and practices. As identified, this multiplicity is contributing enormously to the creative interest surrounding amateur visual practices and cultures.

These films (as well as other "orphan" "genres") are exciting precisely because they offer opportunities to move away from the traditional frameworks that have been developed to legitimize film studies, particularly arguments that they count as art, that we can find the hand of an auteur behind them. Genre does not fit neatly. And auteurist approaches risk the same fetishization of particular geniuses (artists and critics) that we have seen in traditional film studies scholarship. Instead, these films give us opportunities to develop really innovative methodologies. For example, to work on these films, one must wrestle with their art/artifact status. It is also important to consider films' material qualities/histories very seriously, from makers' choices of gauge to preservation issues. As we talk about the development of scholarship on amateur films/home movies, we should discuss how we can promote the idea that these films can truly re-energize the field of film studies, not just by bringing more raw material to the table (a seemingly bottomless supply!), but also via the new critical frameworks they require. These films call for new theorizations of the relations between films and their makers, as well as films and their viewers. Such topics may be slower to catch on, as they are more challenging than those associated with other emergent niches (such as early cinema and race movies), but it is has a potentially more transformative impact.

How are home movies currently being used as teaching resources? How receptive are students to home movies as films or cultural resources?

Students do like, for the most part, the challenge this subject represents. Certainly most cinema studies students come in with love of cinema (narrative, art, documentary, experimental), but only a few have nontheatrical film in their vision of what they want to do. However we are increasingly seeing this interest in our graduate program (in cinema studies, beyond the obvious [Moving Image Archiving and Preservation] students).

One note: the DVD access to film materials -- esp. CHM's DVD [*Living Room Cinema*] -- makes it more likely that other teachers will teach about home movies. Otherwise, it gets tougher by the month to find a school that supports 16mm projection, much less Super 8 and 8mm.

When 8mm/Super8/16mm films - i.e. the actual artifacts - have been brought in and screened in tutorials and lectures students have, on the whole, been incredibly interested in the projection apparatus. For most kids this is their introduction to the film medium itself. It comes down to the more 'direct' experience of film that these formats offer. Students also tend to latch on to visual aesthetics of home movies (whether screened from film or DVD): the grainy, saturated, scratched and marked imagery that for them signifies 'film aesthetic.' You always have the handful of students who are genuinely interested in these films as technical/historical/aesthetic/conceptual objects (and then of course you also have the students who yawn through the whole ordeal).

How has access to amateur films affected the study of home movies, and how would increased online access change the nature and/or quality of amateur film scholarship?

Access has increased for various reasons, many of which seem inter-linked, thereby fuelling the supply of material into archival hands and the journeys of material out from the archive for scholarly and other uses.

Academic publishing has raised the profile of amateur footage from the 1990s, drawing wider attention to its existence and its value, initially as historical evidence. Some publishing highlighted its re-discovery by artists in the 1960s and early 1970s too. Online publishing or electronic versions of articles being available on line has made information easily available too, globally. So interpretative material has gained visibility and use during past decade. Citations then self-perpetuate this flow of material about amateur film. That spurs undergraduate and post-graduate interests as academics find there is a growing body of work they can refer students to. Events, workshops, seminars etc stimulate further interest and strengthen the field of study. Interests begin to be taken seriously as presentations, conferences and publications occur (a bit like how amateur film movements have taken shape around the structures of clubs, screenings, competitions etc.) Funding bids occur for research grants and the sprinkling of successful ones stimulates others. Momentum builds.

Meanwhile re-use of archival amateur film in broadcast programs, distributed nationally and overseas has also raised the profile of home movie imagery and associated research. From the early 2000s, program researchers have increasing made use of online publications and researchers' profiles, seeking out those who are prepared to validate the significance of amateur footage. For program makers, it is cheaper and often more straightforward to gain permission to use than professionally produced material. Some regional archives find themselves obliged to sign contracts with TV channels on less than ideal terms and agree to

supply material on a basis that does not reflect the true economic cost of staff time required to select, transfer and prepare film clips. In uncertain funding climates, archive staff find themselves required to invest time into accessing and providing material for producers in return for being mentioned on the credits and enhanced visibility.

Raised public awareness stimulates the supply side as families deposit material within archives so the flow of material increases. As the proportion of amateur footage increases, archives respond with increasing creativity to the material working in partnership with different interest groups. This also takes on a momentum of its own if local amateur footage is taken into regional and local settings as part of community history, memory-gathering and inter-generational work. Such initiatives may have tapped successfully into funding as part of social cohesion, empowerment and enrichment schemes at different levels. Such endeavors meet different agendas and involve different kinds of partnerships. All are vulnerable during times of economic retrenchment and are likely to lose funding in the current economic climate.

Digitization plays a key part in this process of raising awareness, making material available and stimulating new ways of working with amateur footage in and beyond academic settings. How far the momentum stimulates activity beyond the regional, is a moot point. Digitization creates a kind of global visual commons potentially and requires equivalent forms of regulation to ensure integrity, ethics etc. Some material seems more prone to gain a wider audience than others, depending on its content. So footage concerning late colonial settings gains visibility in postcolonial academic study. Some material has comparative interest or broad relevance to exploration of representational politics, issues of national identity and nation-building. Other material may concern more localized concerns but the shifts and turns of scholarly interest undoubtedly affect how such footage may be explored.

So digitization, plus all the attendant caveats about provenance/associated material for those that want to know rather than indulge in a digital form of visual pick and mix, seems essential. Accessibility and availability seem to generate the discussions. Does more mean better? Not necessarily. As with any area of academic activity, the lasting significance of contributions and questions asked will vary. Amateur film scholarship will grow as new and emerging scholars join more established names. Such dynamics are healthy. Reviews should take place as people revisit what they are doing and why. Technology will continue to have a role to play too.

As amateur film material gains a larger presence on the internet, whether as streamed, bit streamed material or only as online catalogue entries in different archives, much more use seems likely but the quality of the commentaries is bound to be variable. Program researchers often start from a limited level of prior understanding as do other forms of exhibitor whose first interest and love may not be amateur film. This isn't a criticism necessarily— they have different areas of expertise—but it makes the task of getting informed understanding out about amateur footage even more critically important. Archivists, collectors, producers/filmmakers, scholars and others working to develop deeper critical perspectives collectively take on a gate-keeping role in terms of ensuring that older intrinsic meanings and basic understanding do not get lost as accessibility occurs. Too frequently, something said over the phone in an interview to a program researcher gets noted down verbatim and ends up as part of a hurriedly put together treatment. Finding ways to ensure that this kind of unintentional slippage and leakage does not occur is going to play a critical part of any future agenda-building for amateur film studies.

Working directly with these families [home movie collection donors], an issue that has come up a lot is that of privacy – they have not seen these films in years, and when they are

digitized sometimes they express concerns about how widely the films will circulate, even for educational use. This dynamic could be true for any creators/heirs, but some sensitivities that can come up regarding the need for proper context to be provided to audiences to "explain" what the films contain, what they look like, where reps of marginalized groups are concerned. All of this is to say that while the high resolution and flexibility that downloaded (rather than streamed) home movies may give us as teachers and scholars, it feels weird sometimes having possession of home movies in this way, and also of providing it to others. Manipulating these private works, even with the best of scholarly intentions, raises these and other ethical issues for scholars as well as for archives.

What technical recommendations would you make to increase use of digital versions of home movies? For example, do you tend to use streaming or downloadable files, and are you generally more concerned with file sizes or image quality, etc.?

Image quality is important.

Projecting low-res versions in class (1) amplifies the "low-rezziness," and (2) habituates students into thinking that 'old films' are supposed to look low-res, which makes it hard to convince them that a 16mm reversal print Kodachrome movie has better color than what they will see at the cineplex.

Downloaded files can be incorporated into PPT/Keynote presentations or played alone off computer projection using QuickTime or whatnot.

MPEG-4 is what is used most. (MPEG-2 files are too big in most cases, unless there will be editing or something special with the content.)

Downloads seems to offer greater flexibility and convenience. The fact that downloads allow you to return to any file – or any point in a file – on demand at a later date is a plus. As is the fact that you can transfer files to a mobile device (which, given the at-times patchy mobile coverage translates to a better quality and more reliable image sequence that is 'instantly' accessible). Downloads are more dependable than streaming in the case of lectures and papers, and it makes it easier to organize material in advance and integrate it into PowerPoint, etc.

Image quality is more of a consideration than file size. Lo-res images in a class situation are not ideal, and the problem is it makes it that much harder for students to engage with the material, let alone engage in a 'meaningful' way. When we're talking about making use of this material in a research context as well, quality is important. Obviously we're trying to encourage informed scholars and informed scholarship, and whether you're addressing historical or aesthetic questions to these images, details are important. This seems doubly so when the majority of home movies are silent; visuality assumes a greater significance. As the size of hard drives continue to increase and faster broadband and unlimited downloads continue to become more accessible and cheaper, larger and better quality files will tend to win out from a user's POV.

What types of metadata would be most helpful for you to have?

- Date of creation
- Place of creation
- Filmmaker's name
- Content description (uncontrolled vocabulary is fine)

- Collection-level (e.g., "This film is 1 of 20 in the _____ Collection.")
- Film gauge (or native video format)
- Running time
- Physical length
- Source or provenance (e.g., "This 16mm film came to X archive from the grandson of the filmmaker.") and where is the original or master item housed?

Obviously it is more difficult to obtain certain information about home movies than it is, in general, to obtain the same info about commercial films, but details such as date/s & location/s of production, name of producer/s and the other metadata listed is really valuable. Additional details such as color/B&W; sound/silent; film stock and genre are also useful as search terms. The ability to search material according to certain formal/structural descriptors would also be helpful; for example edited/unedited/titled/'narrative' etc., although this info could potentially be integrated into a content description. Also, one of the indispensable things about the Internet Archive is the thumbnail image, which offers an indication – however partial it may be – of the look/nature of the material.

- Any associated writing contemporary with the making of the film or subsequent discussion in published or unpublished form.

5.2 USERS – SCHOLARLY AND ACADEMIC. PANEL DISCUSSION

Participants: Maija Howe, Heather Norris Nicholson, Jackie Stewart, Dan Streible

Panel began with a report on the "Saving Private Reels" conference which took place at University College Cork, Ireland, September 17-19, 2010.
http://www.ucc.ie/en/filmstudies/research/conferences/amateur/

Dwight Swanson: After speaking to several grants administrators at a private foundation, I discovered that their attitudes towards home movies as cultural and historical documents was skeptical, at best, and limited to their potential uses in academia and scholarly studies. The views of home movie scholars are very important to funders, and there is still a lack of understanding of home movies in the wider world, and it is good to occasionally be reminded of that.

For this panel of scholars, one of the films from the Filmcollectief collection on the Internet Archive was chosen in order to demonstrate the techniques and uses of amateur film scholarship.

Notes on the Collectie Filmcollectief:

The Collectie Filmcollectief is a collection of roughly 5,000 home movies that have been uploaded to the Internet Archive. The home movies were digitized by a film transfer company in Zandvoort, the Netherlands. The films do not have any metadata associated with them, as the clients of the transfer company were promised anonymity in exchange for having their films available online. The films are primarily Dutch and largely family films, along with some amateur narratives and documentaries. In advance of the Home Movie Summit, 11 films from the collection were selected for special consideration by the scholarly group.

http://www.archive.org/details/collectie_filmcollectief

Example No. 1:

FUNERAL FILM:
http://www.archive.org/details/filmcollectief-06-191

Comments:

Dan Streible: It fascinated me because there has been more than a century of discourse about the relationship between photography and film and death and the human impulse to fight it off and to resist it.

[Cut from woman to dead body] You can't get more of a shock cut than that—a woman with a young baby at her breast cut to a dead grandmother.

The first time I saw it I thought it was typical amateur handheld shaky camera, rough cutting, in-camera edits, but when I watched it again I saw that it was very well crafted, structured piece.

Almost as if to illustrate the theorizations of the relationship between photography and death, the filmmaker shows us the photographs of the elder members of the family who have passed.

One of the reasons why film scholars are drawn to home movies is the contradictions that exist, even in short clips, between the mundane and the uncanny.

[Shot of face of dead grandmother] An image like that has a kind of power to it that no commercial film is ever going to have about the subject of death or what it's like to experience a death in the nuclear family.

There's value here for someone who is interested in studying Catholic or Protestant or non-religious cultures within a particular place or time. The history of Catholicism in the Netherlands is quite different than in Italy or Spain.

Maija Howe: It's extraordinary the way it documents the entire process because it's not just the images of the grandmother in the deathbed. You have the funeral scene, you have the procession, you have the burial and the coffin. There is a quite structured narrative. Being a member of a family who has just lost someone it's very difficult to confront a dead body once, let alone following the process through and trying to have some distance from it.

Dan Streible: One wonders about the use of the film. How often did the family watch it, and when and on what occasions? Was it used as a memorial on the anniversary of the death? That begs the question if others were making films like this. This is the first one that I had seen that dealt so explicitly with death and a funeral.

Whoever took this film was thinking both about the integral nature of these two people within the family, but they were also thinking cinematically about framing and camera angle and the relationship of faces and the portraits on the wall. There is a lot of sophisticated cinematic technique in what otherwise looks at first glance at a typical, mundane film.

Heather Norris Nicholson: What intrigues me is the relative nature of this footage. From my work at the North West Film Archive, private family moments concerning grief and death seem private and unusual in comparison to the abundance of footage found on public memorialization and commemoration. Amateur filmmakers very rarely venture in this realm of visual remembering unlike their recording of public funerals and cenotaph anniversaries during the late twenties and thirties. Do attitudes towards depictions of deceased family members vary across different religious groups and over time? Is this material unique in a Dutch context too?

Jackie Stewart: Part of the power of this film, in terms of teaching it, would be showing the whole thing. We've talked quite a bit about how to describe some of these films in a segmented way, but you wouldn't be able to demonstrate to students that there was a wide variety of amateur and home movie filming practices that had this kind of aesthetic thinking, if not sophistication, if you are marking them simply as what they contain, and their formal qualities and rhythmic qualities, sometimes accidentally, sometimes deliberately. It is challenging to teach this material because home movies are a lot like avant-garde films in the sense that some students get it and the material resonates with them, and some are immediately put off by it because it seems so foreign because they have been trained so relentlessly in studying commercial films and narrative films. Deep context and lots of examples are important to make this body of work meaningful to students.

Dan Streible: I teach film history specifically, so I have students who are already predisposed to be interested in cinematic things, but now I find that I do not just teach these home movies in specialized seminars about amateur film or nontheatrical film or documentary. I just put them in the History of Cinema surveys. We'll watch a 1938 home movie like *Our Day* (on the National Film Registry), and be able to talk about it and look at it as: a small town in Kentucky in 1938, well *of course* they were brilliant cinematic artists. You watch the film and you point out that there's deep focus in this shot, and there's a cut on the 180 axis, and there's extraordinary heavy shadow here, as if you're describing *Citizen Kane*, but you're talking about a movie made in Kentucky two years before *Citizen Kane*, so where did this vocabulary come from for this small town artist? I think that if you start with the more exceptional films that have the craftsmanship and provocative content to them, that's one way to draw people in, and then they'll take an interest in the more mundane. Another signal to me that this is resonating with a significant group of students is that in the last seminar I taught on moving image archiving and spent a lot of time on this, two of the ten students, as course projects, went and got all of their family films—one was all 16mm and super 8 and one was all VHS and Hi-8—and both of them gathered it all up, digitized them, annotated them and put them on the Internet Archive as collections. So we did our job, this is having an effect. They now have a language to talk about it and to see it as something more than a Christmas present for their family.

Jackie Stewart: As scholars, we would happily write letters of support for archives to do this work, but it seems like what we need to think about with you is how our work then reaches out to other constituencies. It's not simply a question of fostering scholarly research, but then how that research can engage the interest of other people—artists, people who want to do their own family histories, and so forth. It's important to not lose sight of how these films need to stay in dialogue with the communities from which they come, and that's a significant component of whatever discussions we have about access to the films. It's not just raw material that we want to study in some kind of cold, analytical way. We need to honor the knowledge that produced these films and then do something to make sure that they maintain some sort of connection to those wide varieties of communities from which they come.

Dan Streible: National and regional projects may be one form for home movie preservation projects, but this might not always be the best model. If one of the values that we extract and appreciate from these films is their local-ness and their anarchical qualities, maybe it is a mistake to have a roundup and lasso them into a big national heritage project. Maybe many of them should remain localized, anarchistic, supported out of enthusiasm and love and a little bit of money by people who are attached to the films, rather than having them being thrust upon the National Film Registry. Large collecting institutions might want to continue to collect and preserve and curate exceptional material, whereas the bulk of these millions of other films might be better served to just remain local in their quality, and they might not care that they weren't included in some big national project. That's a different way of thinking about funding, and is almost an unfunded anarchistic approach to doing the work. The enthusiasm and the recognized value of it will continue in the same way that the filmmaking tradition continued—because people loved it, not because there was money or capital attached to it.

Heather Norris Nicholson: Colleagues at the North West Film Archive in Manchester have devoted a lot of energy to unsuccessful nationally-funded proposals. Success is often the result of cobbling together funding at the local and regional levels along with one-off initiatives. The spin-offs that have come from that have been extraordinary. The process of taking films out of the archives and working with students in schools and people in community halls, youth centers and homes and building the trust to share memories and

stories, gathering them and bringing together new material that augments the meaning found in the old imagery has been amazing. It has tapped into many positive experiences, bringing older people in connection with younger people, fostering inter-community and cross-community relationships.

Example No. 2:

Dwight Swanson: Another volunteer and I went through hundreds of films in the Filmcollectief collection to find films like the funeral film, which is clearly very remarkable, with a lot of depth to it. I then challenged this group to confront pieces that aren't obviously interesting and are more "typical." Film archivists are often terrified of dealing with unedited home video, so I went looking online, and one interesting possible lesson that we can get out of this project is that people do not post long unedited video clips online, but instead do a lot of editing and selecting of clips. The tapes that were posted on Archive.org seemed to be more conscious attempts at preservation, and were felt less ephemeral than the ones found on YouTube.

"Anastasia VHS Family Tapes":
This collection of 10 clips from a longer VHS tape was found on Archive.org. The tape is unidentified aside from the titles, but consists primarily of a scenes of a family at home in western Pennsylvania in 1997 and 1998.

http://www.archive.org/details/lozmomsvhsfamily
Clips shown:
Alex Andrew. August 7, 1997.
Alex Iggy. No date, ca. 1997.

Comments:

Karan Sheldon: The first thing that comes to mind is memorialization, that something happened to one of the people in the video, and that was all that they had.

Pam Wintle: I watched most of the tape and I felt that it was a self-indulgence.

[Discussion on the difficulties in identifying unidentified films and the assumptions that are made when metadata is lacking]

Rick Prelinger [Describes the information he was able to find about the person who uploaded the film to Archive.org through an on-the-spot Google search]

Dan Streible: I've tried an experiment in the past where I took an unedited piece of 16mm found silent home movie footage, they didn't know anything about it, picked four minutes and asked students to describe what they see, trying to be as objective and descriptive as possible. The range of responses into images that might seem fairly obvious imagery is striking.

Kate Coe: [Referring to previous discussion of community uses of home movies] About the question of ethics and access, it's great that a community wants to have misty rose-colored memories about how great its past was, but what if a community has shameful incidents in the past? What if they have histories that they would rather brush under the rug? Do we let them have that control in containing that access? I think that gives you such a distorted view of the past. Is our usable past only going to be the pretty moments and nicely-framed moments and we're never going to see people falling from the Twin Towers again, because

those moments are so upsetting? To me that's archival censorship, and if people can't see it then it almost does not exist for them anymore, and pretty soon if it does not exist on the Internet, it does not exist. So are we going to just let that stuff fly away, and only certified scholars and people who get the stamp on their passport from people in the community or people who are depicted, that that becomes theirs? I say no, I want to see everything.

Maija Howe: In Australia it is culturally insensitive to show moving image footage of indigenous people who have passed. The problem is that in order to respect this practice you then effectively excise a whole portion of the population and of Australian history from public viewing. The Australian Broadcasting Company now puts up a warning saying something to the effect of "this footage contains images of indigenous people who are now deceased." So there are ways of addressing this, but it is a rich and interesting question of what kind of footage is allowed where and whose "ownership" do you respect—is it the owners, the subjects, the filmmakers, the communities, the archives? It is challenging in a lot of ways.

Jackie Stewart: This is a crucial question in the work that I do trying to collect African American home movies, for opposite reasons. There are people who are anxious, on one hand, to have their histories become part of a larger historical record, but on the other hand there are folks who are nervous about what it will mean for their private moments to be circulated to a broader public, with continued misreading of African American history and culture if a lot of stuff is not explained. So a home movie of people in their basement drinking, for example, might fulfill a broader cultural stereotype. But you're putting your finger on another set of issues. We tend to have a positivist view of the evidence that we're trying to make public, and the more that we collect and the more that we make available the better we'll understand the world. It will never be a complete record. It's already censored and partial, and that's how we can have this nostalgic and rosy view of the past, because people largely filmed moments they were proud of and moments they wanted to share, so there's no way to recover everything anyway, but what we can do is to try to put these materials in their broader historical and cultural context, and that's where dialogue about what they mean becomes so important. The amount of material is not the question, it is a question of how to present this material and put it into a broader conversation.

6. USERS – RESEARCHERS AND COMMERCIAL USERS

Users: Researchers and Commercial Users Group

Dwight Swanson (Discussion leader)
Kate Coe, May Haduong, Nicole Rittenmeyer, Lee Shoulders

Tasks:

Describe your current needs and the needs of your clients/patrons for access to home movies, and the limitations and problems to access that you face, and how digitization would affect your workflow.

Questions to be addressed:

- Who are the users who are looking for home movies and how do they intend to use them?
- How do you find the home movies you are seeking?
- What limitations do seekers encounter in locating amateur collections, and what can be done to improve access?
- How would access to digitized home movies change your work process?
- What metadata would be most useful for assisting you in locating usable films?

6.1. USERS – RESEARCHERS AND COMMERCIAL USERS. PRESENTATIONS

MAY HADUONG, Public Access Coordinator, Academy Film Archive

The Academy of Motion Pictures Arts & Sciences was established in 1927 and began collecting films in 1929. The Academy Film Archive was established in 1991 and contains over 100,000 items and 60,000 titles, with roughly 2,000 reels of home movies.

Access policies:
The archive has no online catalog and no online access to moving images. Users must come to the archives for on-site access at our facilities for viewing. The archive licenses its footage to users, and loans prints to other archival institutions

Case study: Access to Alfred Hitchcock's home movies for the experimental documentary *Looking for Alfred* [Johan Grimonprez, 2005].

The Academy contacted the Hitchcock family to secure permissions for the filmmaker. They have questions about how the film is going to be used and how it will represent Alfred Hitchcock and the family. The family received a cut of the film from the filmmaker and ultimately agreed to license the home movie clip.

The process involved a considerable amount of time and effort by the archives to negotiate with both the family (as rightsholder) and filmmaker.

One potential downside of online access is that it obscures the fact that there will still be additional resources that require visits to archives in order to access them.

- Clips shown:
   - o Alfred Hitchcock Home Movies and scene from *Looking for Alfred*.

KATE COE

Producers generally hire footage researchers because they are looking for a specific clip to illustrate a film's scene. Sometimes, however, directors and editors are more driven by creativity and nuance, allowing for more input from the researcher, and that is where the researcher has input into the storytelling process.

Home movies often spur the serendipity of inadvertent emotions, and feelings and responses that viewers have may be completely different than the intention of the filmmaker, but there is a "tug" of the images that separates the work that a footage researcher does an intern searching databases cannot do.

- Clips shown:
   - o Amateur films of the Lincoln Institute, a high school for African Americans in Lincoln Ridge, Kentucky. Two sequences of school activities were shown.

LEE SHOULDERS

Getty Images, a commercial stock footage library, includes home movies as part of their collections. They license home movies for all types of different uses, but the majority of their clients are looking for nostalgic "happy moments" that touch people with familiarity

and the things that people expect to see in home movies. They specialize in licensing clips for television commercials. Whenever possible, they get releases for people appearing in clips, allowing their images to be used to endorse products or be used in any way except for defamatory or pornographic. When clips have been cleared and indemnified by Getty they are posted on their website and advertisers know that they are available for. To Lee's knowledge, they have never been asked to take clips down from their website, perhaps because the clips appear somewhat anonymously. They present clips generically so that they can be interpreted by clients in different ways.

- Clips shown:

    o A Genworth Financial commercial celebrating Mother's Day. An example of how home movie footage licensed from us gets used in the commercial world. http://www.youtube.com/watch?v=QF11oLXEFgs

    o A compilation of 4 clips from the home movie collection included in the Genworth Financial commercial, ranging from 1933 to1947. The donor of the collection helped Getty Images track down a friend who appeared in her home movie for another commercial job where the customer needed to clear his image to be used in their commercial.

NICOLE RITTENMEYER

New Animal Productions specializes in television productions that exclusively use archival footage—no talking heads or other contextualizing interviews or narration.
They are producing a four hour special on the Third Reich that incorporates many German home movies.
102 Minutes That Changed America followed a more conventional documentary on September 11th for National Geographic. Based upon its success, the History Channel asked for another September 11th special. Because it was perhaps the most documented event in history, New Animal Productions pitched a documentary told in real time from the perspective of people in New York. New Animal negotiated with the Museum of the City of New York to have access to 9/11 materials that had been collected by Ric Burns for use in his documentary *In Memoriam* and subsequently donated to the museum. This was supplemented by their own requests from the public (by posting flyers, searching YouTube and word of mouth) for other 9/11 film and video clips.

- Clips shown:
    o Clips from **102 Minutes that Changed America**. Produced by New Animal Productions for the History Channel. Home video by two NYU students who began shooting video after the crash of the first tower of the World Trade Center. Video shows people jumping from tower, the second plane crashing into the tower, and the videographer and other students fleeing from their building.

6.2. USERS – RESEARCHERS AND COMMERCIAL USERS. DISCUSSION

Pam Wintle [asked of **Lee Shoulders**]: What contextualizing information about the home movies is kept by Getty?

Lee Shoulders: Because collections are cut into clips some contextualization is lost, but it is possible to reconstruct sequences, though it is not so apparent from the users' end on the website. Getty does capture as much metadata as possible, though they are not identified online.

Pam Wintle: Do you maintain the original physical film?

Lee Shoulders: Getty is no longer transferring. Films come in in a digital form.

Peter Hirtle [asked of **Lee Shoulders**]: Does Getty license clips if people in them cannot be contacted for permissions?

Lee Shoulders: Getty has an internal department to do research into rights clearances for clients and report on the risks and provide indemnity for a fee.

Eric Schwartz [referring to Lincoln Institute film, which showed a 2004 copyright notice]: This is a teachable moment regarding the copyright status. The 2004 date is a compilation notice, but arguably it isn't a legitimate compilation, since it only combined two complete films. The original films from the 1920s may be in public domain (depending upon the date created and whether it was registered or shown) or it may be unpublished. This is the type of situation in which if copyright is claimed by an owner they may not have clear rights and the footage may in fact be usable.

Kate Coe: Because the films were edited and had a soundtrack added, it is likely that the creators of the DVD were possibly given the legal advice that the new form could be copyrighted, though that may not be defensible.

Eric Schwartz: Minimal editing is not enough to justify it being a new work.

Dan Streible: Adding the soundtrack would make it a new work.

Eric Schwartz: Yes, but the soundtrack could be removed and the film be re-used.

7. Film Collectors and the Home Movie Market

Group members:
Snowden Becker, Rick Prelinger, Albert Steg

Tasks:

- Survey the amateur film collectors' market in order to determine recent trends in sales and purchases.
- Begin a dialog with some of the major eBay sellers (and buyers) to determine their motivations and their interest in home movies as cultural artifacts.

Questions to be addressed:

- How can amateur film collectors be engaged in an online digitization project?
- How would the availability of digital surrogates of original films affect the home movie market

## 7.1. FILM COLLECTORS AND THE HOME MOVIE MARKET. DOCUMENT

The following survey was sent by the Center for Home Movies to eBay home movie sellers, and posted on 16mmFilmTalk.com, an online forum for 16mm film collectors:

The Center for Home Movies, a nonprofit organization dedicated to the preservation of amateur film and video works, is seeking input from the community of film collectors in preparation for an upcoming project. If you have bought or sold films in the last year, especially home movies or other amateur recordings, please take a moment to visit the link below and complete a brief survey about your use of these media.

The survey should take about 5-10 minutes to complete, and you may decide at any time to quit without submitting your answers. All responses will remain anonymous, and no personal information provided will be sold, shared, or used for any purpose that is not directly related to this survey. This request for participation will be circulated via multiple listservs, and we apologize to those who receive multiple copies; we also appreciate you forwarding this announcement or the survey link directly to others who may provide useful responses to this survey.

For more information about the Center for Home Movies, our projects and activities, please visit our web site at http://www.centerforhomemovies.org or email info (at) centerforhomemovies (dot) org.

1. How do you PRIMARILY trade in home movies or amateur films?

How do you PRIMARILY trade in home movies or amateur films?
(Check the ONE best answer.)
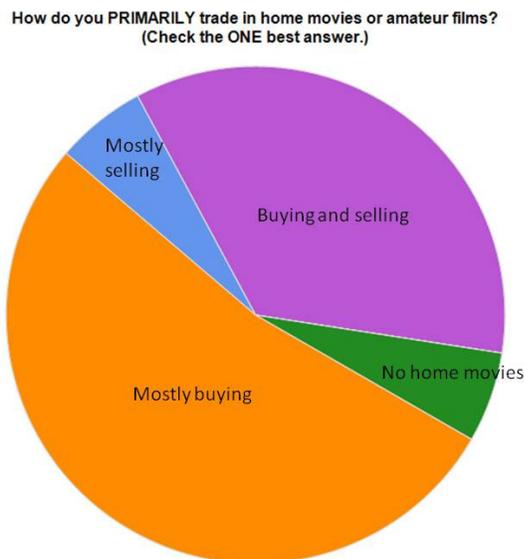
- Mostly selling original material: 5.9% (n=1)
- Both buying and selling original material: 35.3% (n=6)
- Selling DVD compilations or other video copies of original materials 0.0% (n=0)
- Other (please specify) 5.9% (n=1)

2. What avenues do you use for your trading activities?

- eBay: 76.5% (n=13)
- Craigslist and listservs or members-only web sites: 41.2% (n=7) for each
- Newspapers or print classifieds: 23.5% (n=4)
- Flea markets, estate sales: 29.4% (n=5)

3. How often do you buy, sell, or trade films?

- Small number of active users
    – Only 1 (5.9%) respondent reported daily trading, while 3 (17.6%) reported multiple trades/week, and 3 (17.6%) reported weekly trades
- 58.8% (n=10) of respondents bought/sold home movies only a few times per year

4. Do you ever acquire multiple reels of home movies created by the same family or individual and then sell one or more reels separately?

- Always – 0.0% (n=0)
- Often – 7.1% (n=1)
- Sometimes – 50% (n=7)
- Rarely – 14.3% (n=2)
- Never – 28.6% (n=4)

5. Do you create video copies of the original films you acquire?

- Always – 6.7% (n=1)
- Often – 0.0% (n=0)
- Sometimes – 40.0% (n=6)
- Rarely – 13.3% (n=2)
- Never – 40.0% (n=6)

6. Please tell us in your own words why you buy or sell home movies—for instance, are you interested in a specific film format, do you look for a particular kind of content, or do you use them for a specific purpose?

- Always – 0.0% (n=0)
- Often – 7.1% (n=1)
- Sometimes – 50% (n=7)
- Rarely – 14.3% (n=2)
- Never – 28.6% (n=4)

7. Would you consider yourself a movie collector, a merchant, or describe your contact with home movies in other terms?

- Collector – 78.6% 11
- Merchant – 7.1% 1
- Other (please describe) – 35.7% 5

8. If you have a personal collection of home movies, which of the following formats does it include?

- Regular 8mm – 92.9% (n=13)
- Super8 – 100.0% (n=14)
- 16mm – 85.7% (n=12)
- 9.5 mm – 14.3%(n= 2)
- Other formats, including video – 21.4% (n=3)

9. If such a portal existed, and you had digitized versions of your films (or could have them digitized easily in exchange for permission to post them on this site), would you be inclined to participate by contributing films to the database? Why or why not?

- Yep. Some of our small collection is up at IA for similar reasons
- As long as licensing fess are involved and there is no way for users to download for free.
- Yes, as long as I retained rights to the footage with regard to commercial use.
- NO, as I am in the process of releasing much of my collection on DVD
- I would be interested as long as I have control of license.
- I might but I haven't decided one way or the other.
- If I go to the trouble to transfer them, why should I let others use them for their projects free? I'm not all about the money, but these can be very expensive sometimes. Well over the cost of transferring.
- No, I'm not interested in digitizing the films.

10. Which of the following features of such a site might be useful to you?
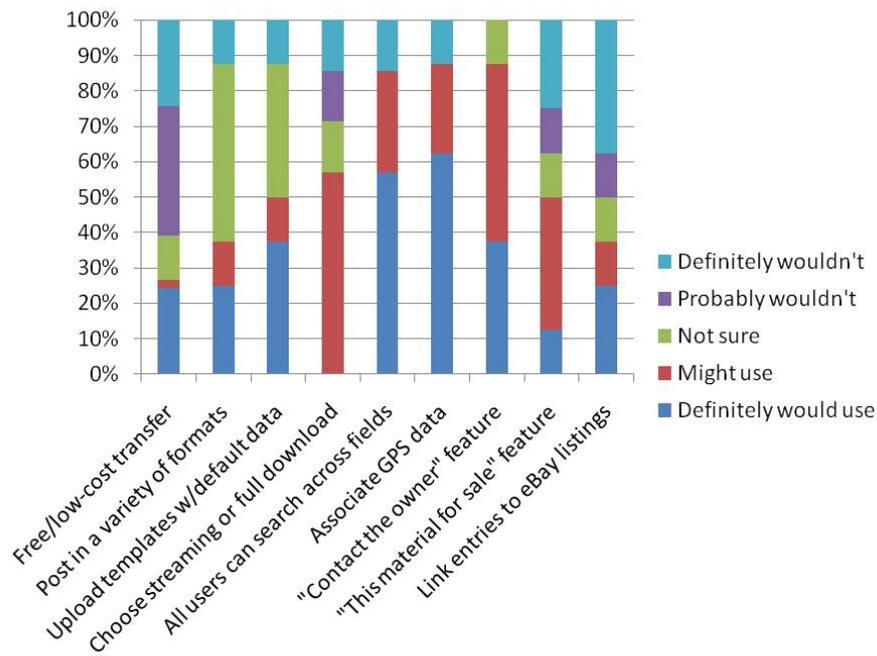
11. Other functions or features you might find helpful?

- It's listed above, but searchability really key, and I think the more powerful this aspect is, the more useful the portal might be.

12. What would be your main concerns about sharing access to footage you own through a project like this?

- Too much trouble
- Pirates
- Commercial use of the material.
- Rights and usage.
- None. Any footage I might provide would be freely available to anyone for use.
- It's not so unique anymore. I'll see it in every student film out there.
- The possibility of a user copying the digital file of the footage without permission from the owner.

7.2. Film Collectors and the Home Movie Market. Panel discussion

Snowden Becker, Rick Prelinger, Albert Steg

The discussion began with a detailed review of the Collectors' Survey by **Snowden Becker**.

Rick Prelinger: We are seeing a systemic decline in the value of film collections, but home movie collections are an exception. Film collections in general are become a liability and often can't find a home. Home movie sellers know how to write descriptions and use keywords in order to trigger sales. There was an eBay home movie rush in 1997. One hypothesis (that was not borne out by the survey results) was that there was a connoisseurship developing in home movie collectors the same way that snapshot collectors had developed earlier, and that they were going to be considered as found art, but in fact it appeared that the buyers had primarily topical attractions, and people were often driven to buy home movies based on their interest in specific subjects, such as railroads, boating, fishing, sports, and particularly African American and Native American imagery.

The ecology of the home movie market is that sometimes families sell their own home movies, while other sales come out of transfer houses or film labs. Some sellers have new films for sale every week and there seems to be a mother lode that is being mined.

We are a funny moment where home movies became collectable before the scholarship began. This is going to cause problems, and it is not going to help if home movies become as precious as Picassos. One of our tasks should be to redefine the value of these records in cultural, historical, and artistic terms and do what we can to ruin the economic value of home movies. If we can drive the price down there is the risk that they will be taken less seriously, but it will potentially allow for much more work on a community or local level and it will make it possible for institutions, where appropriate, to acquire this material. Those who monetize material will still have ways to charge for: licenses, indemnification and high quality.

In general, the value of archival material is vastly overstated. There are very few comparables for institutions buying moving image materials. It would be nice if we could define a different value for cultural heritage material.

[Anecdotes about discovering after-the-fact that he had been bidding against fellow archivists and inflating auction prices]. There needs to be a way for archivists to communicate with each other about auctions.

Snowden Becker: Bill O'Farrell argued repeatedly that this is something where consortium buying would be valuable for archives. Research into the prices of home movie collections on eBay has revealed that intact collections sell very cheaply, and the per reel average sale price for home movies has been about $9.50 to $10.00 per reel. 16mm single reels average about $32.00 per reel. Mixed formats sold in multi-reel lots are between $3.00 and $4.00 each, so a large family collection can be purchased for around $100.00. This should be encouraging to archives and archivists, because complete collections can be cheaper to acquire, while maintaining their historical value. We can take heart in the economic characteristics of the market because they work in our favor. Archives and archivists have enough knowledge to take advantage of the marketplace.

Rick Prelinger: One discussion that took place while Bill O'Farrell was alive was whether a "SWAT team" could be created that could get together to purchase material of archival interest. That is complicated and, the problem in this field is that serendipity is often most

interesting. There is a process in place now, and the material that comes out of the collecting community may at some point go institutional.

Snowden Becker: The collectors, by virtue of collecting and compiling thematic groupings of material accrete value by the virtue that they were collected. The collectors should not be vilified for breaking up these collections, since they do add value to the things that they collect. A project like the portal could restore the original context, but add new value as well.

Albert Steg: If we are interested in getting as many home movies preserved and shared and kept in the ways we want to, it might be best to think of where they are now, how they are going to get to us, and how they are *not* going to get to us. The more we can do with outreach and getting them interested in archives the better. When things fail to come to archives they filter down to estate sales and get sold, and the collecting community is a kind of safety net of last resort. If the price of home movie collections gets depressed too much they will not be rescued from the dumpster.

One way to encourage the collectors' community to participate in the portal would be if it were built in a way that virtual ownership continued, through a page about the collector, acknowledging their status and their mastery or curatorial prowess. Many collectors have a vague idea that the films are valuable as stock footage, but the number who follow through is very small. A portal might offer them a concrete way of doing something with their collection.

7.3. FILM COLLECTORS AND THE HOME MOVIE MARKET. DISCUSSION

Skip Elsheimer: Film collectors often show films and want to get the feedback and the immediate response from the audience, so there would need to be a way for them to get responses to the films online.

Dirk Van Dall [asked of **Rick Prelinger**]: What are the keywords that incentivize people to buy things?

Rick Prelinger: One major eBay home movie buyer, a retired lawyer, appeared at first to be a connoisseur of the Depression, but it turned out that he likes trains. Other collectors are fanatical about collecting home movies of motorcycling and Disneyland. Topical interests drive a lot of the furious bidding.

Jeff Ubois [asked of **Rick Prelinger**]: Could you talk more about the pros and cons of the collective decision to "ruin the market?" If you make the footage valuable people will have an incentive to preserve it, but that kills the access. What tactics or long-term approaches are you thinking about?

Rick Prelinger: Any time one of us buys a home movie on eBay we escalate the problem, but in general we need to redefine value for archives. It does not help the archival collecting and the preservation of the historical record when people believe that they can auction off anything valuable and get a million dollars for it.

Snowden Becker: We do not, as a community of archivists, offer much in the way of viable alternatives to selling home movies on eBay. We do not have a directory of people actively soliciting collections with collections policies to guide people and haven't been presenting the alternatives for people who want to get rid of their collections.

Albert Steg: There is still a fair amount of suspicion and resentment of archives in collectors' circles. Collectors often see archives as secret vaults that take in stuff and never let it out again.

Snowden Becker: Some sellers choose to sell collections as individual reels so that more people can have access to it, and its value can be spread.

8. FUNDING

8.1. FUNDING. PRESENTATION: DWIGHT SWANSON

Dwight Swanson: In preparation for the Summit, I had three conversations with funders of large-scale digitization projects to get a feel for the state of funding.
Funders were generally optimistic about the state of funding, though expecting decreases in the levels over the next several years.

Points covered in conversations:

1. Technical standards. They are mainly concerned with seeing evidence that programs could justify the technical choices made.
2. National interest. Funders were interested in projects that either had national interest or were collaborative efforts between organizations in several geographic regions.
3. Value for the Humanities. The project could provide evidence that the collections dealt with had scholarly value and there is genuine interest in them in the academic humanities community. The audiences need to be clearly defined, however--who are they, and what aspects of the project would they be interested in?
4. Metadata. Funders will want as much metadata about the collections up front, which could be problematic, since a lot of the collections that a portal would be dealing with would be very hidden and undefined.
5. Sustainability. The project would have to be able to show that it could be maintained beyond the initial funding period.

APPENDICES

A1. Summit Discussion Document (final draft)
A2. Schedule
A3. Screenings
A4. Legal and Ethical Group: Resources

A1. Summit Discussion Document (final draft)

Draft September 13, 2010

DISCUSSION TOPICS AND TASKS
Each group below will be encouraged to first define and the discuss the most pressing issues surrounding their topic, but will be asked to focus primarily on a task that will make it possible to move the larger project from the conceptual to the concrete as smoothly as possible. The tasks described below are the result of preliminary discussions by the Summit's Planning Committee and should be refined by the individual groups.
[Definition note: while we will frequently use the generic term "home movies," the Summit will include discussions of all types of amateur film and video. For video, however, we have tentatively planned to focus on the technical issues surrounding analog videotape, because of its more pressing preservation issues.]

Digitization and Online Access

Task: Recommend a small list of options for digitizing, uploading and displaying amateur film and video clips, including sample budgets. Specify a workflow for digitization and identify a range of acceptable target file formats for uploading to the central archive/site. Compare existing video storage systems and architectures (both commercial and open source) and comment on their relevance for this project.

Sub-topics:

- **Film-to-video transfers**
- **Analog-to-digital video transfers**
- **Website architecture**

Cataloging and Description

Tasks: Describe the ideal work flow in home movie cataloging at the different levels (collection, item, scene, shot).

Discuss ways in which to develop better standardized vocabularies for home movie-specific terms.

Define a system for cataloging and describing home movies and amateur films contributed from a variety of sources.

- The system should ideally be able to ingest metadata from multiple platforms with a sort of "one-stop shopping" approach; that is, the ability to search across multiple institutions' collections for specific kinds of material, with the intention of supplementing, rather than replacing, individual institutions' online catalogs or other access points.
- The system should also incorporate "crowdsourcing, " and supply some means for users to submit comments or identifying information directly to the owner of the materials for vetting or approval, as well as a comments section that could be enabled with or without moderation for all uploaded files.

- **Taxonomy**

Task: Create a list of sub-genres of home movies, video and amateur films. This categorical schema should ideally be as complete as possible in addressing the history of amateur film, and be consistent with the Library of Congress's Moving Image Genre-Form Guide.

Legal and Ethical Issues

Task: Develop a Terms of Use agreement and Community Guidelines statement for project participants. Describe the potential obstacles to posting films online, both for institutions and individuals. Review and clarify copyright laws involving home movies as unpublished works; the uses and efficacy of Creative Commons licenses; privacy issues for people appearing in films; and relevant Orphan Works legislation.

Uses

Tasks: Discuss ways in which online access will affect the work of academics, filmmakers, stock footage companies and other users of home movies. Discuss what requests reference librarians and archivists receive from researchers and footage seekers. Develop small "real world" projects using already available online collections.

- **Collectors**

Engage home movie collectors in a discussion about how to address their interests in home movies as collectibles and as having monetary value while still allowing their collections to be digitized for public access.

Other Issues for General Discussion

Funding: Come up with budgets and potential sources for different funding strategies
Licensing: Create channels for licensing materials
Sustainability: Define how the project can be sustained over the long term and function on a national scale while still building regional resources

SUMMIT DELIVERABLES

 The Summit itself will represent a first step toward identifying a working group with the appropriate skills and interests to engage with this project. The documents created in association with the Summit will incorporate: a) a summary of an understanding of the current state of the field of home movie and video preservation, b) an outline of highest-priority areas/subjects for research and inquiry, c) a sketch for a national plan for preservation including a five-year timetable of proposed programs for archival, technological and curatorial developments, and d) proposals for funding sources of long-term projects involving amateur film and video. Specifically, these would be accomplished through:

Project website

The Summit's website (www.homemoviesummit.org) will function first as a planning and informational hub for participants and organizers and later as a continually updated website, wiki, or list of resources relevant to the project, links to participants' bios (and later, participating institutions/individuals' profiles), and a summary document outlining our specific findings from the meeting and vision for this project.

All participants will have the ability to post and upload resources to continue our dialogue after the meeting. This would be a work of collective authorship, intended for publication or as a report downloadable from the website. Such a document would be helpful in itself as an updated analysis.

This document, or parts of it, could serve as the basis for pitches to potential funders and project participants.

Scope and plans for a pilot version of the project:

- A detailed pilot-project plan identifying a range of individuals and institutions we want to involve initially, some key research questions we would want to answer with a pilot project, and scheduled action items to maintain momentum after the meeting

- The pilot itself could work, along with the original summary document, as a pitching tool for potential funders and participants

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THE PROBLEMS TO BE ADDRESSED

The following notes were developed by the Center for Home Movies in the process of developing the Summit plan, and are offered here as background information about the goals of the Summit.

Limitations on access to home movies have resulted in limitations to our understanding and use of them.

The availability of all forms of moviemaking has been constrained by the deterioration and loss of prints and a lack of resources among archives and collectors. In no case is this more true, however, than with home movies, which exist almost entirely only as single original reversal prints or camera original videotapes, in collections that are scattered far and wide among filmmakers and their families, collectors and archives.

Home movies also differ from traditional commercial film collections in that they are most often collections—often quite large—of unedited reels (although there are also, of course, many talented filmmakers who have finished, edited films alongside their home movie collections).

Scholarly research in home movies is still largely limited to case studies derived from the collections that are available in video copies through film archives.

Documentary producers are increasingly looking to use home movies in their productions but often do not know where to go for relevant footage.

There has recently been a major change in the value, both perceived and real, of home movies, due to a major shift in the resale market. A significant collectors' community has developed in the past few years, largely because of eBay and other online sites. As a result, home movies have become collectibles, and their prices have grown accordingly and far more home movies are now being traded and sold than are going into film archives. Archivists and others interested in home movies must now begin to understand not just the films in institutional collections, but those also circulating in the marketplace.

Traditional archival practices of conservation, digitization and occasional film-to-film duplication are essential to the process, but do not reflect the changing cultural and technological realities of home movie preservation.

BREAKING DOWN THE PROBLEM:

The analog-to-digital conversion process, and the technological infrastructure.

The cost and availability of high-throughput means of digitizing film originals are a long-standing problem. There simply isn't an easy technological solution to the problem of digitizing small-gauge films. It's detailed work under the best of circumstances and there are few places where it is done as a large-scale, continuous program. Because there are no non-profit archival organizations that have a mandate to do this kind of work, when home movies go online, they go online piecemeal, according to widely varying standards, and are undiscoverable across collections.

We don't currently have standards for what we'd put online, but we all agree they'd be a good idea. A discussion of what might constitute basic, better, optimal, and master files—and how we might encourage technical controls for the purposes of preservation, documentation, migration, etc.—could easily take up a big chunk of our time together at this meeting.

We might want to discuss allowing individuals or institutions to submit materials they've already got in digital form, as well as the logistics and technical requirements of doing the digitization for others. Depending upon the participants' access to equipment, digitization could be done locally and uploaded (with either their own or loaned equipment) or the material could be shipped to a central location for processing. Alternately, individuals could upload their video content, whatever the quality, with preservation priority plans decided based upon their contents. The community of users could recommend which materials should be reformatted at a higher quality by qualified vendors.

Providing long-term, platform-neutral access to high quality video files

We don't want to reinvent the wheel—many of the moving images that are already online originated on videotape or digital video, and are fairly well-served by sites like YouTube, Vimeo, etc. These sites, however, offer only derivative files and their corporate futures are very uncertain. While we must acknowledge that we can only speculate about the quantity, quality, or potential utility of submissions in this format, we must also acknowledge that best way to find out what's useful about large, unedited collections of digitized videotapes may be to put them online and let users decide, rather than focusing on making curatorial decisions up front. Productive time might be devoted to exploring the initial boundaries of this project, and/or establishing a rubric for iterative evaluation of what we're getting as the project moves forward, to make sure it's in keeping with our goals.

The very real issues of privacy, confidentiality, and intellectual property rights, **especially for orphan materials.**

Institutions have been hamstrung by these (perceived or actual) restrictions, and while individuals might incur less risk in posting digitized versions of home movies and other orphan films online, they may lack the technological structure and tools to do so in a way that makes them optimally discoverable to a fair-use audience.

Can we envision a way to join forces on a large-scale project that makes it clear when copyright holders are unknown or unidentifiable, seeks to rejoin lost or abandoned materials with their owners when possible, and provides access in the meantime for non-commercial uses?

Our community needs a testbed for some of these issues—to determine if there is a way to provide greater access without endangering an institution, allow for continuity of access even when materials change hands, simplify the rights-request and rights-clearance process for materials with established ownership, and more.

Sites like Flickr, Snapfish, and even Facebook allow users to set privacy levels for uploaded images, sharing certain images only with friends and family. Can we follow models like this to create simple ways of allowing users to share personal materials with family and friends, leave limited portions of it (metadata, content tags, keyframes) discoverable to specific kinds of users or the general public, and/or embargo specific uploads for limited times?

Cataloging and Description

Given the amount of footage in the project and the number of people and organizations involved, traditional cataloging and description, though desirable, will not be practical. Participants with expertise in collaborative and social tagging projects of digital collections, as well as traditional cataloging of physical collections will asked to contribute to a project plan.

Cost

Non-profit organizations really lack the funding to do meaningful work on anything but a small, pilot-project scale. We need to figure out a new cost model for this sort of thing—by identifying and pitching other funding sources, such as media producers, venture capitalists, individual investors, Google, etc., either by monetizing the project itself or determining if monetization of these materials is a viable consideration.

We need to identify and quantify the intellectual market for these materials, as well as figure out how to be better players in the collector's market and elsewhere. Archives and collecting institutions have not provided a viable alternative to eBay and the collector's market for people who want to make money of of their home movies—but what if we envisioned this project as a first step in that direction. Aside from making a profit, the desires and interests of home movie collectors are still largely unknown, at least by the archival community. We need to engage them directly in order to find out how they can assist in home movie preservation and access.

Of course, we also need to establish what it would actually cost to execute a project like this—in terms of equipment, supplies, and server space, staff and administrative expenses, etc. What could be donated? What could be borrowed from or contributed by participants? What costs are firm, flexible, or unknowable? What's the bottom line?

Long-held ideas about how we preserve and provide access to film originals, which prioritize total film-to-film preservation before digitization and online access are even offered are not viable for amateur film collections, nor do they necessarily provide the best means of preserving and exhibiting moving image materials.

Can we visualize, and then accept, a more access-oriented third path that emphasizes careful handling of unpreserved originals during the creation of a digital access copy that meets (or exceeds) minimum standards of image quality?

What we want is to lead potential users to the material they want, to further a preservation-on-demand model for those who need top-quality masters, and to enable basic access to content for those who don't require more than the minimum level of image quality—which we imagine includes many, if not most, scholars, historians, family members, casual viewers, etc.

A2. Meeting Schedule

The Center for Home Movies
2010 Digitization & Access Summit

MEETING - THURSDAY

9:00 Opening
Introductions & Agenda

9:25 Cataloging & Description
Brief introduction to group, objectives and tasks: Thelma Ross

9:30
Taxonomy: Albert Steg

10:15
Metadata contribution and access: Dave Rice & Kara Van Malssen

11:00 Break

11:15
Metadata elements: Thelma Ross

11:45
Case study—Tagging and crowdsourcing: Megan Peck

12:00
Case study—Bologna project: Karianne Fiorini

12:15 Lunch

1:00
Short screening
Selections from Colorlab. Demonstration of SD vs. HD smallgauge transfers

1:30
Legal Issues
Moderated by Snowden Becker

2:30 Break

2:45
Technical Issues
Digitization and workflows: Gemma Perretta

3:45
Online Access: Skip Elsheimer

MEETING - FRIDAY

9:00 Opening
Short video screening in lounge
Theme: Re-use

9:30
Users - Scholars
"The state of home movie scholarship"
Report on Cork conference (Maija, Heather and/or Ashley Maynor)
Group presentation (Dan Streible, Maija Howe, Heather Norris Nicholson, Jackie Stewart)
Moderated by Dwight Swanson

Break

10:30
Users - Other
Short individual presentations by May Haduong, Kate Coe, Lee Shoulders and Nicole Rittenmeyer (will include clips from each)
Moderated by Dwight Swanson

11:30
Collectors
Moderated by Snowden Becker & Albert Steg with Rick Prelinger

12:00
Lunch

12:45
Short screening in theater
Think of Me First as a Person - 8 min. - 35mm
Free Movement - 6 min. - DVD with discussion with Lauren Berliner

1:15
Funding
Future directions

3:00
Tour of Packard Campus

SCREENING
Friday evening (7:30):
For Memories Sake - 30 min. – introduced by Ashley Maynor
Amateur Night - 84 min. – introduced by Dwight Swanson

A3. Screenings

Screening #1. Wednesday, September 22

Lost Landscapes of Detroit – introduced by Rick Prelinger
http://www.archive.org/details/LostLandscapesOfDetroit2010

Porch – introduced by Bill Morrison

Screening #2. Friday, September 24

Theme: Re-uses

1. Lisa McElroy
Esquivel – "Manicero"
http://www.youtube.com/watch?v=IzcRGJf7wKQ
Source film: http://www.archive.org/details/filmcollectief-03-561

2. Imaginary Animal (Felix Ruttan)
Marine Girls – "Lazy Ways"
http://vimeo.com/14026085

Marine Girls – "You Must Be Mad"
http://vimeo.com/14025449
Source film: http://www.archive.org/details/filmcollectief-09-182

The above music videos were commissioned especially for the Home Movie Summit using films from the FilmCollectief collection on the Internet Archive. The two filmmakers were told to pick any film from the collection that inspired them.

3. Aaron Valdez
"Grand Canyon"
"Mt. Rushmore"
http://work.aaronvaldez.com/america-your-america.html

These two pieces by Aaron Valdez, from his "America, Your America" series, combine are collages of video clips posted by YouTube to visitors to the Grand Canyon and Mt. Rushmore.

Screening #3. Friday, September 24

Think of Me First as a Person

Free Movement – introduced by Lauren Berliner

Screening #4. Friday, September 24

For Memories Sake – introduced by Ashley Maynor

Amateur Night - introduced by Dwight Swanson

A4. Legal and Ethical Group: Resources

Best Practices Documents

SAA Orphan Works Best Practices report
http://www.archivists.org/standards/OWBP-V4.pdf

OCLC's "Well-intentioned practice for putting digitized collections of unpublished materials online"
http://www.oclc.org/research/activities/rights/practice.pdf

Depositing Films with Archives: A Guide to the Legal Issues
http://www.loc.gov/film/donate.html

Andrew Charlesworth, "Digital Lives: Legal and Technical Issues" Discussion Paper, October, 2009
http://britishlibrary.typepad.co.uk/files/digital-lives-legal-ethical.pdf

Conferences and Proceedings

Digital Archives: Navigating the Legal Shoals
Columbia Law School, April 16, 2010 (site includes video of presentations)
http://www.law.columbia.edu/kernochan/symposia/digital-archives

Undue Diligence: Seeking Low-risk strategies for Making Collections of Unpublished Materials More Accessible
OCLC San Mateo, March 11, 2010 (site includes audio of presentation)
http://www.oclc.org/research/events/2010-03-11.htm

Saving Our Present for the Future: Personal Archiving 2010
The Internet Archive, San Francisco, February 16, 2010
http://www.personalarchiving.com/conference/

Terms of Use and Community Guidelines

Internet Archives Terms of Use, Privacy Policy and Copyright Policy:
http://www.archive.org/about/terms.php

Creative Commons licenses:
http://creativecommons.org/about/licenses/

Flickr Community Guidelines:
http://www.flickr.com/guidelines.gne

YouTube Community Guidelines
http://www.youtube.com/t/community_guidelines

YouTube Terms of Service
http://www.youtube.com/t/terms
[Summary: http://www.wikisummaries.org/YouTube_Terms_of_Service]