

Title of the proposal: I wish CulturArts-IVAC implemented CWS

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Preferred session: 2

Abstract:

In CulturArts-IVAC –the Valencian film archive- we are still working with different document – oriented databases. The film collection, the library and the non-film collection are being catalogued on their own, isolated applications. They implement different standards or, as it is for film collections, none of them and they have different features for the internet.

Consequence of this unstructured situation are the many obstacles that make difficult to share our cataloguing work (internal and externally) and to offer to the users a whole and coherent information of our collected heritage. Added to these inefficiencies, the “system” is very expensive because all of these applications are commercial software which we have to pay for every year, per records or per user licences.

The lack of standards and interoperability also mean many difficulties when you want to collaborate in shared projects. To export our data we need to map our metadata to another database structure. The problem merges when the partners don’t have a standard to organize it. Then, the discussion on the metadata becomes a time-consuming task to eventually create a new database for an specific purpose that suffer from the same limitations than those that so hardly have transferred its information. And the mapping that each partner has had to do is so specific that it will not be useful for another project. Once more, working without common tools results in the waste of efforts and economic resources.

The solution, and also the challenge, is to implement the CWS and take profit of all the advantages that the standards and the interoperability imply. As the CWS metadata are thought to describe all the different classes of items held belonging to a work, it should simplify and improve the task of both film and non-film collections cataloguers in CulturArts-IVAC. In addition, the FIAF M.I. Cataloguing Manual is an excellent guide for the daily work. Sharing and research could be now easier and more complete and reliable.

On the other hand, the CWS definition for the databases interoperability places us again in a more efficient position to carry out collaborative projects. If the Spanish film archives had had implemented CWS, the management of the inventory of the heritage we preserve would have been quicker and complete. By reducing the effort of each partner in preparing the information export, we could have focused before on another essential challenge: how to share and access our work and how to make it available for citizens.

The lack of money, the lack of specialized personnel in my film archive and the extreme effects of the economic crisis on the Spanish film archives, are the main reasons we are not using the CWS yet. Furthermore, there is a greater needing and sensitivity to the implementation of CWS for the film cataloguing than in the library or the non-film collections, given the huge historical difference between the development of resources and commercial products for libraries and for film cataloguing and management.

CWS is not only the core of the collections cataloguing and access. Around them it is possible to organize a whole system that integrates many of the management tasks that a film archive

has to do. From loans to reproductions and migrations, screenings, use of film footage, rights and acquisition details...

Finally, CWS is an essential tool for the safeguarding of the European Film Heritage. Citizens access to their film heritage is what justifies the film archives' mission and access depends on a coherent and useful cataloguing. To face the internet challenge on the access to the European films, through several recommendations and resolutions EU has drawn a path in which CWS is one of the keys: gather and describe the films and build a net of interoperable databases that includes the whole European Film Heritage. As CulturArts-IVAC preserves a modest part of this Heritage, we need CWS.

SESSION 2: No archive left behind? – The situation in and needs of film archives that have not (yet) applied the CWS

12:00 Ignacio Lahoz Rodrigo (CULTURARTS – IVAC, Valencia), I wish CulturArts-IVAC implemented CWS

Q&A

The current cataloguing system in CulturArts-IVAC. Obsolete resources

- A different application for each collection

 - Film, Non-film and Library collections (including video for access)

- Document-oriented databases

- No relational databases

- Different standards or metadata schema

- Different internet features in the applications:

 - Not all our collections are accessible on the internet

Inadequate system that provokes

- Isolated results

- Unshared work

 - There aren't tools for sharing the data generated for the different collections

Deficient users access: there isn't a whole and coherent information of our collected heritage

- Expensive system based on commercial but inefficient software

Why CulturArts-IVAC has not implemented CWS

We gave our support to the CEN-372 project

We organised a Spanish version of the dissemination workshop of standards at the end of 2011

The EFG1914 project demonstrated to us the convenience of implementing CWS

In 2014 we commissioned a Valencian company a project for the CWS implementation

If it wasn't done, it was for

- the lack of budget

- the lack of specialized personnel in our archive.

- Unsensitivity to the CWS advantages

The non-film archive and the library have specific software (though with important feature limitations)

- But the film archive adapted their needs to non specific software

All these circumstances draw up a vicious circle.

- Getting out of it is almost impossible without dedicated resources and

- Recognition of its usefulness and need.

Lack of standards and interoperability. Difficulties for sharing projects.

- Defining new metadata schemas each time

- Waste of efforts and economic resources (human, labour and financial)

First case:

- Inventory of the preserved Spanish cinema

The IVAC's archive hasn't been able to contribute its data because of the lack of IT personnel and financial resources to map them to the schema of the project.

Second case:

A new virtual Audiovisual Archive of the Valencian Community is being created.

Integration of the films held by CulturArts-IVAC, the archive of the former RTVV (TV and Radio), local TVs, the net of public archives... also

sound records and

photography

Each archive has its own metadata schema.

What metadata schema to apply?

The IVAC proposal is to apply the CWS, but we are in a weak position because neither us nor any Spanish film archive has implemented it yet.

The advantages of CWS:

Common enunciation of data (EN-15744) and common definition of data for the interoperability (EN-15907)

In the three situations depicted CWS contributes for a better, easier and efficient achievement of our aims.

1. For an internal issue, as it is needed in CulturArts-IVAC, and in many other film archives, I suppose:

The implementation of CWS should improve the task of film and non-film collections cataloguers by allowing them to use the data on works and authorities already ingested in the system.

The sharing (up and downloading) of their data with other archives or databases

The FIAF Moving Image Cataloguing Manual is an excellent guide for cataloguers: it shows the use of CWS and gives useful indications and links for the other standards we should apply in controlled vocabularies.

More complete and reliable work

More efficient use of resources

2. For a shared project between film archives, as it is the inventory of the Spanish cinema preserved by the Spanish film archives

Quicker and complete work

Move the effort from preparing the data export to the definition of a software solution that allows us to share and to update our work and make it available for citizens.

With CWS we can develop tools for the future, not only taking a picture of the moment.

EFG is an excellent reference.

3. Valencian Audiovisual Archive

To facilitate access to the audiovisual heritage since its creation by being conformed with interoperability requirements

To define a metadata schema based on a validated and widely used standard, what must avoid particularities or reticences to the change.

As Spain is a CEN member state, the obligation of implement CWS will be an important fact to make decisions.

EFG is our closest and best reference.

Mapping of the different schemas to the new metadata schema we need to create for the virtual archive.

Data and film streaming, when possible (in the Valencian project)

The training of archivists in the new software and metadata schema will have a coherent and useful background if it is based on CWS.

Our cultural and political challenge

Giving access to film heritage is an essential part of the film archives' mission

The internet has changed the possibilities of access absolutely.

Access depends on a coherent and useful cataloguing

To gather and describe the films and to build a net of interoperable databases that collect the whole European Film Heritage are in the core of the EU policies on the film heritage¹

CWS and EFG

are the main expressions of the EU policies on that issue

are the main instruments to guarantee the accessibility to the film heritage.

So CWS is an essential tool for the safeguarding of the European Film Heritage.

Film archives also need to reinforce their recognition,

Cultural and political

Between Cultural Heritage Institutions

CWS and EFG could be of great help to achieve it.

The more access we give, the more social recognition we will obtain

The CWS integration in the FIAF cataloguing rules means that not only the European FHIs but film archives around the world have a common tool for sharing and improving our work, covering a huge step towards the access and safeguarding of the world film heritage.

As CulturArts-IVAC preserves a modest part of this Heritage, we need CWS

A film archive management software based on CWS

We need to implement CWS

to take advantage of new possibilities and tools

to face modern requirements and projects

CulturArts-IVAC needs such a solution but, presumably, many other European film archives too.

¹ Council Resolution of 26 June 2000 on the conservation and enhancement of European cinema heritage

If CWS is thought to share our information, why not to share the software that implements them?

CWS is not only the core of the collections cataloguing and access.

Around them it is possible to develop a complete software that integrates many of the management tasks that a film archive has to do with their film and non-film collections

- Adquisitions
- Property Rights (intellectual or not)
- Holdings and storage needs
- Preservation needs
- Restoration
- Digitization
- Reproduction and migration
- Loans, use of archival film footage

This software should include export formats comform to the “EFG common schema” and:

- OAI-ORE protocol
- D-NET based on aggregator
- Link to the Forward project on orphan works

Training:

- CWS
- FIAF cataloguing rules
- Interoperability tools
- Management software

- Film archive cataloguers
- Archivists and documentalists who work with audiovisual items.

FIAF and ACE should organize cataloguing workshops