Partnerships and Things

New Strategies for Digital Content

Goodenough College

London

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A New Cultural Imperative

Encouraging students to work with video, with the same fluency they have with text, is one of the key teaching and learning priorities for higher education. In recognition of this challenge, JISC has commissioned a Film & Sound Think Tank of experts to advise on developments in film, radio, music and television and how digital media will enable their use in an educational setting.

The Think Tank, and indeed this supplement, brings together and engages those responsible for national initiatives, cultural institutions, commercial companies and broadcasters of film and sound, to consider and construct ways in which the latent potential of this media can be fully realised.

Increasingly we live and work in a world where the new vernacular is the image, moving and still - often combined with sound, expressed through video, television and radio. Digital technology has not slowed down its growth, it has simply provided new platforms and faster opportunities for distribution. However, the popularity of these media is no guarantee of fluency of expression.

For centuries, scholarship and self-expression has revolved around text. The challenge today to educational centres is to produce students that can also express themselves, make their arguments, support their hypotheses, and cite and refer to television, films, radio, music - the dominant media of the last 100 years. Providing facilities for students to become more adept at using these kinds of media is in many ways our new cultural imperative.

Calls for New Strategies

The JISC Film & Sound Think Tank, co-chaired by Paul Gerhardt and Peter B. Kaufman, is one systematic effort to provide guidance in these areas by engaging a range of experts from cultural heritage to public service broadcasting.

The context is startling. Watching all the video that is posted on to YouTube on any single day would be a full-time job for someone for 15 years! And yet, neither YouTube nor any other resource has had legal access to such great cultural audio-visual libraries of the 20th century as the BBC or the US National Archives.

Our approaches to providing access for education have to change. The JISC Film & Sound Think Tank has commissioned research and new productions (see p.4) that highlight and explore many of the key issues surrounding access to audio-visual collections and tools and current barriers to using them.

Ongoing Efforts

As it explores the field, the Think Tank has highlighted the following areas for development:

- The need for sustainable and ongoing national and international content strategies
- The growing importance of close partnerships between major content holders such as the BBC, the BFI National Film and Television Archive and the UK Film Council
- The development of new purpose-built educational audio-visual repositories
- The encouragement of the growth of educational broadcasting
- The need for comprehensive strategic services developed by producers and educators together - services that distribute the productions and tools being created at educational institutions with content across subject interests

On this last point, special consideration is required as Wikipedia opens its doors to video - video that can be downloaded, annotated, used and re-used for any purpose. Not only will the world of access grow significantly richer, but the skills required to engage in that world will be more essential. When we can explore freely, we produce marvels. In art, John Akomfrah has made visual poetry out of television archives. In journalism, Adam Curtis has used long forgotten moving images to reveal fascinating contemporary stories on his BBC blog. In education, Eric Faden demonstrates how students can begin to write and construct an argument with video.

There are many media interventions that JISC and others will continue to sponsor and, as a result, the number of rich-media projects will grow in absolute and relative terms. One thing is certain: equipping the next generation with skills in these areas will provide them with new ways of building knowledge in the 21st century.

Links

On John Akomfrah’s film Mnemosyne, see reviews by Ken Russell [http://tinyurl.com/yinkagfl] and Sukhdev Sandu [http://tinyurl.com/3ccwml]

Adam Curtis, BBC blog: www.bbc.co.uk/blogs/adamcurtis

Eric Faden is an Associate Professor of English and Film Studies at Bucknell University: www.facstaff.bucknell.edu/efadden

Paul Gerhardt: runs the UK-based media consultancy, Archives for Creativity: www.archivesforcreativity.com/about.aspx

Peter B. Kaufman is president and executive producer of Intelligent Television: www.intelligenttelevision.com
Our new educational imperative

Media permeates modern life: video, audio, images, tweets, posts, feeds, and apps cascade across our screens, lenses, and speakers. By 2014, according to Cisco, video will exceed 91% of global consumer traffic on the internet. Google’s engineers predict that by 2020 or so all of the media ever created in the history of mankind will be able to be stored and played on a device the size of an iPhone.

For those of us involved in culture and education, a growing challenge is how to make the traditional worlds of teaching and learning – and audiovisual production – relevant for students who come to class in many cases already media-literate. The typical education consumer is changing from someone who was satisfied by text and rote learning perhaps ten years ago into someone who now looks to learn from and produce with the gamut of rich media available in his or her daily life.

This new media literacy, online behaviour, and the prevalence of new technologies of communication present new challenges for funders, producers, and practitioners of education in the 2010s. The engines of our screen culture – film, television, and radio – were the dominant media of the 20th century, and many of the most important and most memorable messages of the 20th and 21st centuries have been expressed in moving images and sound. Yet education has far to go still to incorporate them systematically in teaching and learning.

The challenge

For starters, our audiovisual heritage needs to be digitised. The BBC Archive has digitised and put online less than 5% of its holdings, for example. ITN Source has processed less than 1% of its news and documentary resources (over a million hours). Likewise the British Film Institute has moved less than 1% of its authoritative films catalogue online. And this is to say nothing of the analogue collections at the Library of Congress, the US National Archives, or the programme libraries and movie catalogues from the leading television networks and film studios around the globe.

At the same time, educators and culture professionals require systematic support in teaching and reaching publics with film and sound resources. Institutions need to become screen- and speaker-equipped. Audiovisual productions – most of which are still operating according to old broadcast rules – need to fit with the requirements of the digital
Film and Sound in Higher and Further Education

A progress report with ten strategic recommendations

View online at http://filmandsoundthinktank.jisc.ac.uk

Paul Gerhardt and Peter B Kaufman
"O clap your hands all ye people! Shout unto the Lord with a voice of a trumpet."
- Mahalia Jackson (Psalms 47:1-5)
THE NEW RENAISSANCE

REPORT OF THE ‘COMITÉ DES SAGES’

REFLECTION GROUP ON BRINGING EUROPE'S CULTURAL HERITAGE ONLINE
Comité des Sages report highlights:

- “There is no more urgent question than to secure the access of current and future generations”

- Digitization “a moral imperative”

  Estimated cost: 100 billion Euros

Still to digitize today:
- 24 million hours of audiovisual programs
- 358 million photos
- 75 million works of art
- 77 million books
- 10 billion pages of archives

- Private sector “must be involved”

- Digitized cultural content “important raw material for services and products”

- Reaching for a digital Renaissance instead of lapsing into a digital Dark Age
The Cost of Digitising Europe's Cultural Heritage

A Report for the Comité des Sages of the European Commission

Prepared by Nick Poole, the Collections Trust
November 2010

WHAT TECHNOLOGY WANTS
KEVIN KELLY

www.kk.org
“Avatar”

James Cameron

Twentieth Century Fox Film Corp., 2009
Recommendation 1:
Engage our publics!
SADAT'S DAT

Post categories: Back Stories

Adam Curtis | 15:15 UK time, Monday, 21 February 2011

Very few people in the west saw the present revolutions in the Arab world coming.

I think one of the main reasons is that we are still locked into a simplified way of looking at the Arab countries - above all Egypt - that began in the 1970s.

I wanted to go back and look at the roots of that powerful but distorted vision.

It dates back to the moment in 1977 when Anwar Sadat went to Israel to open the way to a peace treaty - that was then signed in Washington in 1979.

Adam Curtis is a documentary film maker, whose work includes The Power of Nightmares, The Century of the Self, The Mayfair Set, Pandora's Box, The Trap and The Living Dead.

Adam writes: "This is a website expressing my personal views – through a selection of opinionated observations and arguments. I'll be including stories I like, ideas I find fascinating, work in progress and a selection of material from the BBC archives."
Crowdsourcing in the Cultural Heritage Domain: Opportunities and Challenges

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ABSTRACT
Galleries, Libraries, Archives and Museums (short: GLAMs) around the globe are beginning to explore the potential of crowdsourcing, i.e. outsourcing specific activities to a community through an open call. In this paper, we propose a typology of these activities, based on an empirical study of a substantial amount of projects initiated by relevant cultural heritage institutions. We use the Digital Content Life Cycle model to study the relation between the different types of crowdsourcing and the core activities of heritage organizations. Finally, we focus on two critical challenges that will define the success of these collaborations between amateurs and professionals: (1) finding sufficient knowledgeable, and loyal users; (2) maintaining a reasonable level of quality. We thus show the path towards a more open, connected and smart cultural heritage: open (the data is open, shared and accessible), connected (the use of linked data allows for interoperable infrastructures, with users and providers getting more and more connected), and smart (the use of knowledge and web technologies allows us to provide interesting data to the right users, in the right context, anytime, anywhere – both with involved users/consumers and providers). It leads to a future cultural heritage that is open, has intelligent infrastructures and has involved users, consumers and providers.

Keywords
Crowdsourcing, heritage, metadata, tagging, lifecycle model

1. INTRODUCTION
In his recent book *Cognitive Surplus: Creativity and Generosity in a Connected Age* Clay Shirky observes how the Internet changes the way we spend our spare time [39]. The so-called "cognitive surplus" that used to be spent on passive activities (notably watching television) can now be used in a profoundly different way, for new kinds of creativity and problem-solving. He writes, "the wiring of humanity lets us treat free time as a shared global resource, and lets us design new kinds of participation and sharing that can take advantage of that resource." Shirky offers Wikipedia as a compelling example. After calculating that creating Wikipedia as it stands today has taken one hundred million hours of cumulative thought, he juxtaposes this to the astounding 200 billion hours people watch TV in the US alone. 200 billion hours would amount to two thousand Wikipedia projects worth of free time, annually. The statistics provided by Lasar [24] confirm once again this ever-growing reality, e.g. 35 hours of videos are uploaded to YouTube every minute, and 38,400 photos are uploaded on Flickr every hour, and in total 35% of Internet users have contributed a piece of user-generated content at least once.

The very design of the Internet makes these interactions possible. The core design principle underlying the Web's usefulness and growth is openness and universality. In his recent contribution to the debate on net-neutrality, Tim Berners-Lee notes how social-networking sites are creating silos of information that are only accessible under the conditions set by the entity that manages these sites [5]. According to him, locking up information will eventually hinder innovation. He observes, "when you make a link, you can link to anything. That means people must be able to put anything on the Web, no matter what computer they have, software they use, or human language they speak and regardless of whether they have a wired or wireless connection." All interactions and conversations on
http://outreach.wikimedia.org/wiki/Bookshelf
Recommendation 2:

Engage with technology!

Make our content completely discoverable.
New partners
The “Music Genome Project”
### Advanced Image Search

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Commons:Flickr batch uploading

**Commons Flickr Batch Uploading** is a project to centralize the uploading of freely licensed sets flickr. The files would be assigned to a bot operator who will use [Flickripper](https://commons.wikimedia.org/wiki/Category:Flickripper) to fulfill the request. *For batch uploads not related to flickr check out Commons:Batch uploading*

**Create your Upload request:**

1. Replace "Name" with your Upload's name in the box below and click the button.
2. Add a description on the resulting page and save it.

```markdown
Commons:Flickr batch uploading/Name
```

**Add your Upload request under one of the following sections:**

1. Edit the following Request List, adding the following text to the top of the appropriate section (replacing "Name" with your Request's name):

   ```markdown
   {{Commons:Flickr batch uploading/Name}}
   ```

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Jason Ganda
Danielle Crawford-Lugay
Aston Maddix
Nadia Natour
Robert Stanja

archive:
BBC Cymru Wales
BBC Motion Gallery
British Pathé
British Film Institute
The Free Music Archive
Getty Images
The Internet Archive
ITN Source
Recommendation 3:

Facilitate use, and clear rights:

Lead this charge!

Collaborate with current owners and their lawyers!
Recommendation 4:

Work with business!

Collectively determine best practices for public-private partnerships in cultural heritage.
Good Terms - Improving Commercial-Noncommercial Partnerships for Mass Digitization

A Report Prepared by Intelligent Television for RLG Programs, OCLC Programs and Research

Peter B. Kaufman and Jeff Ubois
Intelligent Television

Executive Summary

In 2007, OCLC Programs and Research engaged Intelligent Television to study the partnership agreements between cultural institutions and for-profit companies for the mass digitization of books and other media. This report presents the findings of that study.

Libraries have been digitizing portions of their collections for more than twenty years, but recent opportunities to work with private partners, such as Google, Microsoft, and others, on mass digitization has opened up possibilities that were unimaginable just a few years ago. Private funding, commercially developed technology, and market-oriented sensibilities together may generate larger aggregations of digitized books far sooner than the library community had dreamed possible. There are many efforts underway to assess various aspects of these partnerships; this paper focuses on the terms in mass digitization agreements that affect research-community-centered outcomes.

The libraries and other cultural institutions that private companies first approached saw significant potential in these overtures; they were diligent in seeing that near-term local needs were met. Only when it became clear that a significant number of these partnerships were underway did the library community as a whole begin to think about the overall impact of these business relationships on the future of scholarship.

When we fantasize about that future, we imagine a single way to search all digitized books, journals, and other media; a combined index of all the full texts that will enable research that is otherwise impossible; a variety of tools to facilitate working with these materials; and the ability to create personal subsets of materials for deeper investigation. These goals cannot be realized if each commercial partner puts a fence around the materials it digitizes and requires its institutional partners to fence in their copies as well.

This report is no substitute for sound legal advice. Attorneys are key players in these negotiations. The institutions they represent will want to inform their counselors of what they hope to get out of their partnerships (and what they hope to avoid), so that the attorneys can negotiate toward those ends. If, before they begin these discussions, institutions define certain desired outcomes, think through the effect of any likely compromises, and come up with walk-away points, there is