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## **"IN THE SIGN OF THE ROOSTER" – ARCHIVE PROGRAMMING BY AUDIOVISUAL ARCHIVES**

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Dear Colleagues, Ladies and Gentlemen,

First, I would like to thank the organizers for the invitation to share the SVT experiences and aspects of reuse of Audiovisual Archive Material. And I'm especially happy to have the opportunity to visit Mexico, now on my third trip to Latin America involved in audiovisual archiving and as an active member of FIAT/IFTA.

For several years now, we have been discussing the opportunities in reuse of audiovisual archive material on FIAT events. Looking back, there has always been a new aspect added every time. So I guess it's about time to bring all these aspects to some kind of "stage summary". Note the quotation marks, because this is really a developing process, even though it on every stage should end in some kind of synthesis: "Making the audiovisual archives profitable". It may sound rough and one-dimensional to some of you. Nevertheless are we handling a substantial part of the audiovisual heritage of our societies! But I will try to nuance with examples from my daily practice at the Sveriges Television TV-Archives and I'm sure we all feel a little more comfortable in the end!

What is an audiovisual archive of a broadcast organization anyway? The answer to that is definitely not "one-dimensional"! And definitely this:

Maybe a needless remark, but the most obvious way of reusing Audiovisual Archive Material is of course as the natural source of footage for making new programmes. Whether these programmes are extensive documentaries, actualities providing backgrounds for the latest news events or clips serving as material in an entertainment quiz on just any topic or whatever, that is definitely making the Archive Profitable – internally.

Another – and maybe just as obvious way of doing it, but from an external and definitely commercial aspect – is selling stock footage and programmes as a whole.

But there are still other ways of exploiting the collections of audiovisual broadcast archives. What I have in mind is the message of the keynote speaker to the FIAT World Conference in Budapest 1997 and again at the FIAT Latin American Seminar in Santiago 1998, Professor Jan Olsson of the Stockholm University, Department of Cinema Studies. He argued that Audiovisual Archives has to open up to the Academic Research, educational purposes and public access. In their own interest. I will return to that later, to give you an idea of what kind of energy it generates when you let the scholars in. You may have to accept it as a “multistage rocket”-process, but it is rewarding and I judge it necessary.

Returning to the question of the heading, I claim it could also be this:

What I´m going to give you a glimpse of is the audiovisual broadcast archive as provider of Programming out of Archive Material, produced by the Archive itself. This is how we do it at the Sveriges Television (SVT), exploiting the archives parallel to the conventional use - the film and video collections as well as the stills. I know it´s nothing unique. It is the daily practise of our colleagues of INA in France and ORF in Austria. But to others it may serve as a new idea for future exploitation of audiovisual archive collections.

Programming by the archives of course includes publishing in the formats of the new medias,

like dvd´s or on the broadcaster´s web site, as streaming video.

Ideally, I would like to argue it is all these aspects together in a modern media organization like SVT;

but it depends on a number of elements such as,

- Size of the collection

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- Actual content of the collection
  - Technical status of the material
  - Status of metadata
  - Place of archive in the organization
  - Internal and external marketing of the archives

Looking at the SVT Television Archives, it holds about 15 million meters of film of different formats starting back in 1896 and, roughly 2 million meters magnetic tape. It covers a number of acquired newsreels and short film archives and the Swedish TV-production on film since the start in 1954. We actually hold a century of Swedish (and World) history in moving images!

Add about 50.000 videotapes 1 and 2inch, more than 40.000 3/4inch and 1/2inch Umatic and analogue Beta cassettes and 60.000 Digital Beta cassettes, 10.000 DVC cassettes, 30 Terabyte of news data files stored on servers entering the archives annually and 5 million historical press photo prints. I think we can claim we have both an interesting size of the collection and that the essence of it covers all imaginable areas to be desired.

Shouldn't we just lean back and enjoy this? Aren't there any drawbacks? Storage conditions and space problems? And what about the technical status of the material? What about preservation, restoration, transformation to desired digital storage formats? It goes without

saying, that having the archive material preserved and in right format is crucial. But arriving there is usually a "thorny trail".

Right now the SVT is one of ten FIAT/IFTA members in a public service broadcast archive user group in a project called PRESTO – Preservation Techniques for European Broadcast Archives.

The Presto project web site: [Http:// http://presto.joanneum.ac.at/index.asp](http://http://presto.joanneum.ac.at/index.asp)

It is a project funded by the European Commission 5th Framework Programme in Information Society Technologies. It aims at finding more cost-effective methods for preservation than today, since a significant portion of the European audiovisual memory of last century will otherwise disappear. Note that *preservation* also includes transformation to digital media of some sort, for new and future possibilities of reuse and storage solutions.

A survey among the broadcast user group archives gave us estimated figures for Europe of 50 million hours of film, 100 million hours of audio and 100 of video, out of which 2/3 cannot be easily used in existing form. Maybe 1/3 are subject to some kind of deterioration and 1/4 of the material cannot be accessed because of fragile media. To add some more "thorns to the archive preservation trail", playback equipment of all kinds are also getting obsolete. And the intake of new material per year exceeds the rate of preservation by a factor four. I'm sure the situation is about the same in many places outside Europe.

The survey also gives some figures on the overall preservation process – costs of "on demand" preservation is about 3x an efficient mass transfer process and the true cost of an archive asset is the total life cycle cost, how many time it is used, not the lowest per item

transfer cost! Figures from for example the SVT on server-stored video indicates a two to three times greater usage of the assets.

I will not dig into the per se interesting technical parts of the project in finding these tools to streamline the preservation process, like automated film re-splicing equipment, lossless compression for film and video, automated quality check, metadata management etc.

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The Presto figures also emphasizes the importance of reuse, giving us that one minute of sold or reused archive material will pay for one hour of preservation.

Ok, let's say the SVT archive holdings have an acceptable technical status now and that we know what measures to be taken for the future on the preservation path. We have even a preservation programme going on and spend a considerable part of our budget for it. We know about this and of the value of the content thru the metadata management systems. Then

I'm also convinced of the importance of the placing of the archive in the organization. Here? Or down here in the basement of the organization?

The impact of this have been discussed at earlier FIAT Conferences. Returning to the SVT example, a reorganization of the company ended up with the Television Archives (including the extensive Press Photo Collection) in a very central position with the Planning and Transmission department that really boosted archive programming. Very soon in the new organizational surrounding we were asked by our new management to produce several series of short programmes, fillers, on different themes - short programmes to be produced by and within the Archives. And that proved to be a real "success story" for the Archive.

Today, after still another reorganization we are part of the SVT Production & IT division and still happy! Our new department, "Transmission & Archives", covers everything from the transmission control, the whole range of traditional archiving operations to the very edge activities in digital archiving development in close cooperation with the newsrooms. It means today the archiving aspects always are present in the digital development projects.

But let me emphasize, we did of course not start from zero regarding archive programming. The new management's ideas about the potential of archive programming stemmed from what

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we actually had been doing successfully, especially since the recent 40th anniversary of the SVT a few years ago. It is a series of programmes still running today - "Minnenas television" (Memories of Television).

It is produced by one of our senior Archive Editors/Producers - Göran Hellsin and he of course digs into our extensive archive catalogue and archives for ideas and he turns up with real "gold nuggets" of vintage programming. Either he decides to show the whole programme or edit it very carefully to a suitable length and combine it with other suitable "vintage" material from the archives that gives a background. But the fundamental principle is to create a recurrent framework for the series. In this case a legendary presenter, more or less the "Mr Swedish Television" to the Swedish TV-audience, who gives a new filmed introduction - often from the very spot where it was originally recorded. That's the only new-recorded part of the programme.

What you see is in this video clip the presenter Arne Weise introducing the original producer of the show "Stardust" from 1968, featuring the legendary American composer and songwriter Hoagy Carmichael.

Since we have had (and have) a demand for a large number of short programmes - fillers – of different lengths, we decided to exploit the archive's collection of more than 3000 pre-TV short films and some news reels covering six decades of Swedish and World history and everyday life, beginning with the soundfilms of the early 30ies.

The starting-point of this project was to present the films as they were originally shown - on the cinemas, schools, union meetings etc. and with great respect to the work of the original creators. We formed two main themes: "Så såg vi Sverige då" (The way Sweden was shown to us) and Så såg vi världen då (The way the World was shown to us). It required of course a thorough research and evaluation of the material, but the leading principle was to show the films as they were shown originally, without any editing to adapt them to the way of telling a story we are used

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to today. It brings us an interesting picture of the kind of conception of the world that was

brought to us then- or if you like it - were imposed upon us! That goes especially for the material on Sweden during the 2nd World War, but just as well for the optimistic and futuristic policies of post-war creation of the Swedish welfare state.

The success was immediate. Depending on where in the schedule these programmes end up and what the actual film is about, they can gather as much as 15% of the total Swedish audience. You may ask

for the reason of the success of this kind of archive programming. I think there are several. Primarily there is today's profound interest at large in history. For an older part of the audience there is of course always the revival of old experiences and memories. But we have realized that these films gives a younger generation a special opportunity to relate to a part of the history they - almost - are a part of themselves. They have heard their parents and grandparents tell the stories of life during the great wars etc. And we can show them in moving images how it actually was, with people of that time actually addressing you directly.

Another theme asked for was concentrated on sports, outdoor activities and travel: "Så såg vi sommaren då" (The way the Summer was shown to us). It was primarily used as fillers with the latest Football World Cup 1998 broadcasts and has been widely used during summers afterwards. Add to those themes like the festival of the year like Christmas, Easter etc.

Today the TV-Archive have produced more than 150 programmes in these series, many of them so popular that they stand for 5-6 reruns. A six minute long film on boiling wood tar from tree-stumps is in the 30ies is one of them! We produce the programme "from grain to loaf" (if you translate the Swedish proverb literally). That means also the promotion material for the media etc.

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Of course we could not keep our hands off the silent material in our archive. "Silent" means films shot roughly before 1930, when sound films began to take over the repertoire of the cinemas. The series was called "När seklet var stumt. En musikvideo från tiden långt innan ens ljudfilmen drabbat oss" (When the Century was silent. A music video from even before the time when we were struck by sound film).

I guess you are familiar with the fact that these films to a great extent wasn't "silent" at all - in the respect that they where not usually shown *without* accompanying sound. It could be anything from live comments or a sole instrument like piano, to the famous cinema organ or a 12 person orchestra. All depending on the cinema owners resources. And very soon famous composers like Honegger, Prokofiev and Milhaud began to write music directly for the film industry. On the other hand it didn't take very long either, until there were several experiments going on with recorded sound synchronised with moving images. But that's another story.

You will find that we have put not contemporary, but rather modern music to follow the moving images. I say "follow", since the way we have been working is first to choose the film and then suitable music. I can't remember on any occasion the other way around. Why "modern" then? I'd like to refer to one of the well known silent film music composers and accompanists of today, Neil Brand. He wants to remind us of the difference of reference frames between an audience of today and one of the years around 1900. So he asked himself why necessarily use "old" music to films shown today, even if they were shot a 100 years ago. However that may be, we have adopted this idea and judging from the response of the audience, Mr. Brand was right in his assumption.

About technical adjustments we have been meticulous in adapting the films to their original speed not to end up in the "Charlie Chaplin"-like pitfalls, people strutting around.

The titel of my presentation is "In the name of the Rooster". It refers to a series of film historical documentries based on a world unique collection of very early Pathé fiction films we hold in the SVT archives. And now I also will return to my promise when I



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started, about what happens letting academic scholars into the broadcast archives. They have always been present in production, mainly as topical experts. But what happens when you let them loose on their own conditions? We did, more or less and it resulted in this series of eight programmes "I tuppens tecken. En filmhistoria i lefvande bilder" (In the sign of the Rooster. A history of film in moving images.)

Of course we haven't ever been unaware of the quality of our historical collections. It has been of great importance for the programme production in general, since we acquired the footage in the late sixties. But a few years ago, Professor Jan Olsson of the Stockholm University Department of Cinema Studies contacted me on a special matter. He was anxious to get the permission to show a number of our very early Pathé fiction films - as celluloid films - at a seminar for his colleagues from all over the world at the Swedish National Archive for Recorded Sound and Moving Images - the SLBA. It was Professor Olsson and his colleagues that made us aware of that a great number of our Pathé films were absolutely

world unique, either as the only remaining copies or as copies more complete and in better condition than anywhere else known in the film literature.

Here started the development of a close cooperation between the SVT and the University in fund raising for making the pre-broadcast material and catalogue more accessible to the academic public and of course in the end - the programme production. I believe in the dialectics of everyday life. Through letting the scholars into the archives, besides resulting in a mutual exchange of information about the material, it also created new ideas for programming based on the material.

I had always been thinking about how these early Pathé films had become part of a collection that the SVT acquired in the late 60ies. There was a note in the lower end of the card catalogue saying "Beäff: s samling" (The Beäff collection). Professor Olsson could certainly give me more "flesh on the bones" about this, since one of his

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students had been working on a thesis on the early cinema repertoire of Karlstad, a city in western Sweden.

An intriguing story as such, about how this collection ended up in the SVT archives, about a local entrepreneur Bror Ferdinand Andersson (Beäff) in the very beginning of the 20th Century getting in touch with the astonishing technical and theatrical novelty called cinema.

Following his entrepreneurial instincts he immediately realized that this was something that would attract people also in his hometown Karlstad. So he decided to build a cinema, actually one of the very first in Sweden entirely designed for that purpose. And he was able to launch the very first show in his own cinema as early as 1906.

We know in detail through the academic research about the programme of the Karlstad Cinemas for the first two decades of last Century. The film I'm going to show you some sequences from now - "Hönan med guldäggen" (The Hen and the golden eggs) definitely was on the repertoire. It was directed by Gaston Velle and shot by the legendary Pathé photographer Segundo de Chomon.

It was common practice in these early years of cinema that the cinema owners also owned the film prints. As it was to hire a film photographer and make a local film where people could go and see themselves on the cinema. One of the most effective marketing efforts of the time. Pathé soon realized that it was more profitable to control the whole chain from production of cameras and film stock to film production and then leasing the film to the cinema owners. But that is still another story.

Since these film were on nitrate base, which is a very unstable and dangerous material, the films were offered to the biggest film company in Sweden at that time -

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the early 60'ies - SF, Svensk Filmindustri. When SF later offered the whole collection of old newsreels and short films to the Swedish public broadcaster SVT, this small collection was of course included.

This I think was a good story and could serve as a jump station for presenting these today world unique films to the Swedish TV audience. And this is how we started to create this series of eight 15 minutes long programmes. But we soon realized that among these films you

could find examples that more or less created the standard through history for many aspects in filmmaking, editing principles, narrative techniques. Especially using other new technical innovations like the telephone. But also using optics as a "time machine" or a vehicle for spatial transitions. Here I have chosen a clip where the Pathé photographer visiting Stockholm 1908 in a film called "Visite a Stockholm" let a lady with binoculars make her easily shift perspectives of Stockholm by the water.

"Nothing is new under the Sun", is a saying. How many times haven't we seen this very special trick!

We decided that every programme should have a short introduction by Professor Olsson to high-lite these film historical aspects. So we hired him for writing the script. And it didn't take long for us to realize that we could even develop this series into a "condensed history of film", where we also included other historical material from our archive to support these film historical aspects.

And since the silent films seldom were shown silent, we decided to write new music to the films.

The series were favourable received by the press and are already shown a second time this fall 2001.

I think every broadcast organization today is aware of that the Archive holdings represents

a considerable asset. You have to realize that your organization - over time - has invested in maintaining and developing these assets. Consequently, your organization expects the investments to produce some kind of revenue. That doesn't necessarily mean a nice balance on a bank account, depending on soaring sales of footage or programmes. It could just as well mean valuable programme time and an enthusiastic TV audience or effectively making an important part of your cultural heritage accessible to scholars for future research.

Publicizing audiovisual archive material as broadcast programming, we agree is the main channel. But emerging today is both broadcasts on the Internet through different kind of streaming video and products on cd-rom and dvd. They could be produced either only for these media or as parallel publication to a broadcast. Today you find everything from the absolute latest news to newly released movies on the web. Whether it is the daily practise of your organization or not depends on how far on the digital path you are.

At the SVT homepage you can get the latest news show as streaming video with extensive backgrounds in text as well as searching the news archive for videos and texts almost five years back.

Today it also is quite common to supplement printed text material with moving images and sound on a cd-rom or dvd. What would be more appropriate celebrating the first 75 years of Swedish news and current affairs programming in radio and television than by digging into the audiovisual broadcast archives, presenting it on a dvd! Via the extensive book you see above you find references to the examples on the dvd and vice versa. The editing and research for the television part of the dvd are to a great extent made by the TV-Archive.

About different kinds of Internet broadcasts and audiovisual archives on the web, it does not only raise a number of technical questions to solve, but definitely the rights issue. For a lot of the material we have on our shelves, the rights we thought we controlled does not necessarily include new media like the web. Publicizing archive material on non-broadcast media like video cassettes is fairly uncontroversial practice today. It is only a matter of clearing rights. Some claim publishing on cd-rom and dvd is merely a change of physical carrier. I wouldn't be so sure, since the fact that the material now comes in a digital format that more easily than ever can be copied and then reused. I'm sure we will have further discussions with other rights owners on this issue.