REPORT WP 8.12

On FilmEU Repository

WP8 Digital Learning Services
Date: October 2023

filmeu

European Universities Alliance
for Film and Media Arts

Co-funded by the
Erasmus+ Programme
of the European Union

Table of Contents

Introduction

In WP8, the FilmEU Alliance will define, design and implement the Digital Learning Ecosystem that will be used by FilmEU students, teachers, staff, and partners across the knowledge triangle to implement all of the activities of the Alliance and support the future activity of the European University. This WP is highly complementary to WP5 where the infrastructures are implemented that will support the proposed services. One of the core services in this WP is the federation of all users in the Alliance that, almost from the start of the project, will allow FilmEU to give equal and transparent access for all users to all services and applications (i.e. libraries; mobility management, online tools) across all campuses of the Alliance.

In D8.12 more specifically, the FILMEU academic film repository will make available online all the audio-visual output content produced by the FILMEU students. This task concerns the implementation of the layer of services for the repository designed in WP5 for all content and that will have a public version – Open FilmEU – to be implemented in WP10.

This task concerns the implementation of FilmEU Repository:

(i)   The repository will be an Online Academic Film Archive of FilmEU student work;

(ii)   the repository will also have a 'front facing' (public) component – most likely a streaming site;

(iii)   in time, FilmEU the repository should be able to process, archive and present multiple types of media not limited to video;

(iv)   in the meantime, FilmEU Repository will be a series of webpages on the FilmEU website, with embedded links to professional "skinned" Vimeo site with videos of FilmEU student work. This will be perfectly adequate in the short term, but will not provide the desired academic functionality over a longer term.

The FILMEU academic film repository will make available online all the audio-visual output content produced by the FilmEU students. This task concerns the implementation of the layer of services for the repository designed in WP5 for all content and that will have a public version – FilmEU OPEN – to be implemented in WP10.

Although this repository will not be implemented as part of the FilmEU project or pilot phase (2021 to 2023), being a leading European University of Film and Media Art, it is imperative for us to outline the requirements for a FilmEU Repository. The ideas and features detailed in this research report will contribute to a forthcoming FilmEU+ Tender document (starting in 2024). This document will facilitate the planning and execution of a comprehensive FilmEU Repository, serving as an academic archive for FilmEU student work, complete with a public-facing streaming component.

Activities

For the purposes of this 8.12 Report, WP8 will concern itself with

- A description of the functionality required for any future FilmEU Repository
- An analysis of the technical build and the functionality of existing online video archives/repositories from Ireland, Estonia, Finland and from other European educational projects.
- A technical description of a possible FilmEU Repository back-office setup.

The FilmEU Repository holds a pivotal role within the future FilmEU Production Management Ecosystem. Not only will it serve as a prominent public-facing platform, showcasing the finest work of FilmEU students in a professional and accessible manner, but it will also play a vital academic function. As an accessible, searchable academic library, it will house the best practices of our university, open for use by FilmEU researchers and academic researchers from beyond our institution.

For the time being, OPEN FilmEU, which comprises webpages on the FilmEU website containing embedded links to Vimeo videos, serves as a suitable initial platform for hosting FilmEU student work. A clear demonstration is presented in https://www.filmeu.eu/open-filmeu/films

If the FilmEU Repository were to establish communication and integration with the FilmEU Limecraft[1] platform, it would create a more seamless and consistent production pipeline environment for FilmEU students. As an example, upon the completion of FilmEU student projects, Limecraft could automatically populate relevant project components such as video packs, images, credits, festival screening details, and more onto the FilmEU Repository. This would enable public showcasing, archiving, and academic research in a streamlined manner.

To become a genuinely unique and all-encompassing tool, the development of the FilmEU Repository should be visionary and flexible enough to handle the production of diverse media project pipelines and various forms of media objects. This includes but is not limited to animation, games, VR, AR, XR, New Media, as well as digital and multimedia content, along with relevant digital documents. For reference, you can explore examples like the Irish Digital Repository and IFI Player below.

An efficient FilmEU Repository platform necessitates a permanent allocation of qualified FilmEU personnel, particularly ICT and archiving staff. They will be tasked with the day-

---

[1] https://www.limecraft.com/

to-day administration, troubleshooting, updates, security patching, and routine bug fixing essential for any software platform.

Behind the scenes, the FilmEU Repository team will assume responsibility for continuous platform development. This ensures its adaptability to meet the evolving needs and requirements of FilmEU students, staff, researchers, partners, and the public. It will also reflect the evolving best practices in film production and educational scholarship.

Components

In the original FilmEU proposal document, FilmEU Repository was described as an '**Online FILMEU content portal for public and private audience**'.

> The FILMEU academic film repository will make available online all the audio-visual output content produced by the FILMEU students. This task concerns the implementation of the layer of services for the repository designed in WP5 for all content and that will have a public version – FILMEU OPEN – to be implemented inWP10.

In the FilmEU proposal document, it was envisaged that the alliance would agree to use a single pan-campus online platform for archiving and presenting all the audio-visual output content produced by the FilmEU students. Currently, the four original FilmEU partner Institutions use five separate platforms to display student and graduation work. FilmEU also has a collective online video Repository in OPENFilmEU.

FilmEU Institution	Programme	Graduate Films
All FilmEU partners	Film, Animation postgraduate programmes and TV Production	https://www.filmeu.eu/open-filmeu/films
IADT	Film and TV Production	https://onshow.iadt.ie/2023_student_course/film-television-production/
IADT	Animation	https://onshow.iadt.ie/2023_student_course/animation/
ULHT	Film	https://lsf.ulusofona.pt/filmes https://www.filmeu.eu/open-filmeu/films
ULHT	Animation	https://lsf.ulusofona.pt/filmes https://www.filmeu.eu/open-filmeu/films
BFM	Film	Estonian National Archive https://arkaader.ee/landing/br/rHczO7kKnl
LUCA	Film	https://www.filmeu.eu/open-filmeu/films

| LUCA | Animation | https://www.filmeu.eu/open-filmeu/films |

OPEN FilmEU

Over the past two years, the FilmEU WP 10 team has diligently worked on establishing procedures within the Alliance for archiving and sharing public outputs and activities. As a prospective European University specializing in Film and Media Arts, our team is equally dedicated to creating a public repository for the dissemination of audio-visual content produced by our students and researchers.

To fulfil this mission, we've developed a dedicated platform known as OPEN FilmEU. This platform serves as a valuable resource for showcasing the work of students and alumni from FilmEU institutions. The FilmEU team takes full responsibility for managing a catalogue comprising over fifty films and audio-visual materials, thus functioning as an effective conduit for the exchange of intellectual property, fostering community engagement, supporting research, promoting innovation, and facilitating production in the realm of media arts.

The purpose of Open FilmEU is to spotlight the creative endeavours of FilmEU and its partner institutions. Through the promotion of these films, we provide a platform for our exceptionally talented students, of whom we take great pride, to present their work on the global stage.

Each institution was responsible for the selection process of the best films in their school. In total, each school could select a maximum of 25 videos, plus the Erasmus Mundus ones. In the catalogue were also included some films from Erasmus Mundus Joint Degrees, namely the Kino Eyes Film Master, DocNomads and RE:Anima.

Lusófona University (Portugal)

The Film and Media Arts Department (DCAM) at Lusófona University also has a dedicated platform for disseminating the students' films - LSF - Lusófona Filmes. By the end of the Academy year, DCAM hosts the Over & Out event, which also includes a contest for the best films. The jury consists of film teachers and the head of the department. The best films will be integrated into the Open FilmEU and it can be updated every year.

LUCA School of Arts (Belgium)

Films were selected from the three campuses linked to FilmEU: campus Sint-Lukas Brussels, campus Narafi Brussels and campus C-Mine Genk. We have decided on three categories of selected films: animation, fiction and documentary. Per department we had a selection committee consisting of people from within the department. Depending on the department this committee existed out of the Head(s) of the Department, teachers, FilmEU project officers. Considering artistic value, production qualities and the festival successes, we have selected 25 titles, with the newest films, having only trailers/ film posters.

IADT (Ireland)

Selection process at IADT. A selection committee consisting of 4 people, Head of Department of Film and Media, Head of EU Projects Department, Lecturer from Department of Film and Media and Assistant Officer FilmEU. Considering artistic value, production qualities and the festival successes, selected 27 titles, but some of the newest films were not eligible due to the festival restrictions. In the end we have posted 23 titles, with the newest films, having only trailers. We have decided on three categories of selected films: animation, fiction and documentary.

Tallinn University (Estonia)

Films were selected from three main curriculum's where student films are produced: Film Arts, Audiovisual Media and Documentary Film. The selection committee consists of film teachers and Head of Curriculums. The committee considered artistic value, production qualities and the festival's successes. Some of the newest films were not eligible due to the festival restrictions so the committee decided to propose those next year.

The platform itself is available on the FilmEU website, in a dedicated section – Open FilmEU. The films are organised per year and tagged with specific categories to facilitate the search for it: names of the schools (Lusófona Univ. IADT, Tallinn University and LUCA School of Arts); genre (documentary, fiction, etc.); and course (only in the case of an Erasmus Mundus Joint Degree (Fig. 1).
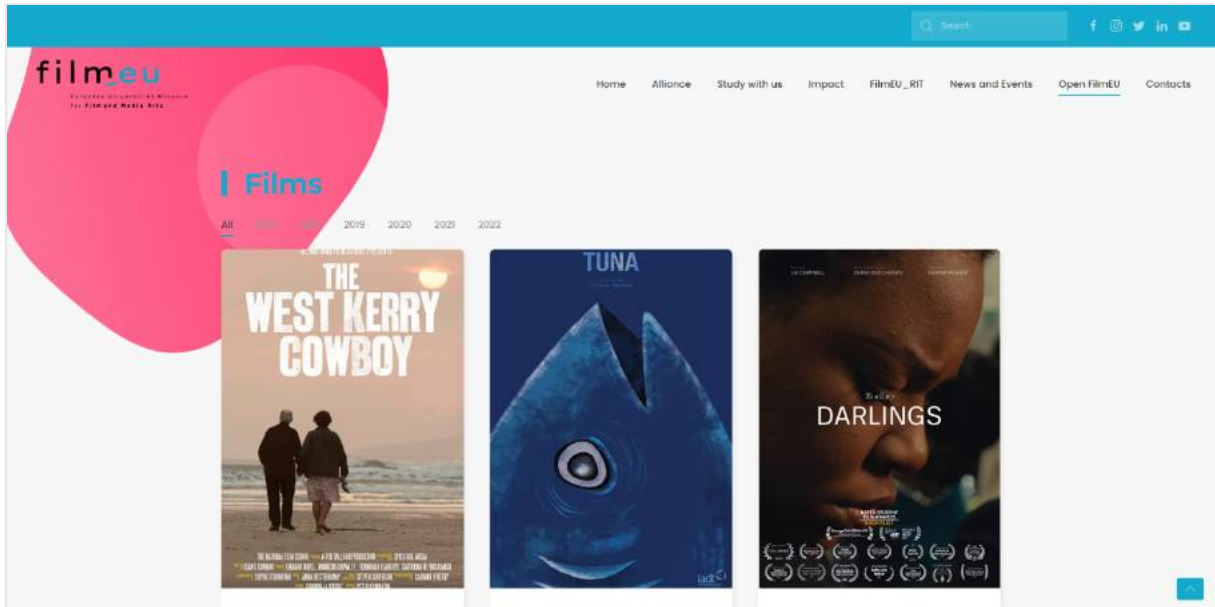
Fig 1 *Webpage Open FilmEU*, available online on https://www.filmeu.eu/open-filmeu/films

Each film has a dedicated webpage, displaying the Trailer (when available), and detailed information on the production team and film festivals. Some of the topics are mandatory to identifying the films, such as name/ title, year, duration, genre, director, screenwriter, executive producer, cinematography, editing, sound designer, synopses. There are also opportunities to include: Art director, costume designer, composer, image and sound post-production, cast, festivals, prizes and awards (Fig. 2).
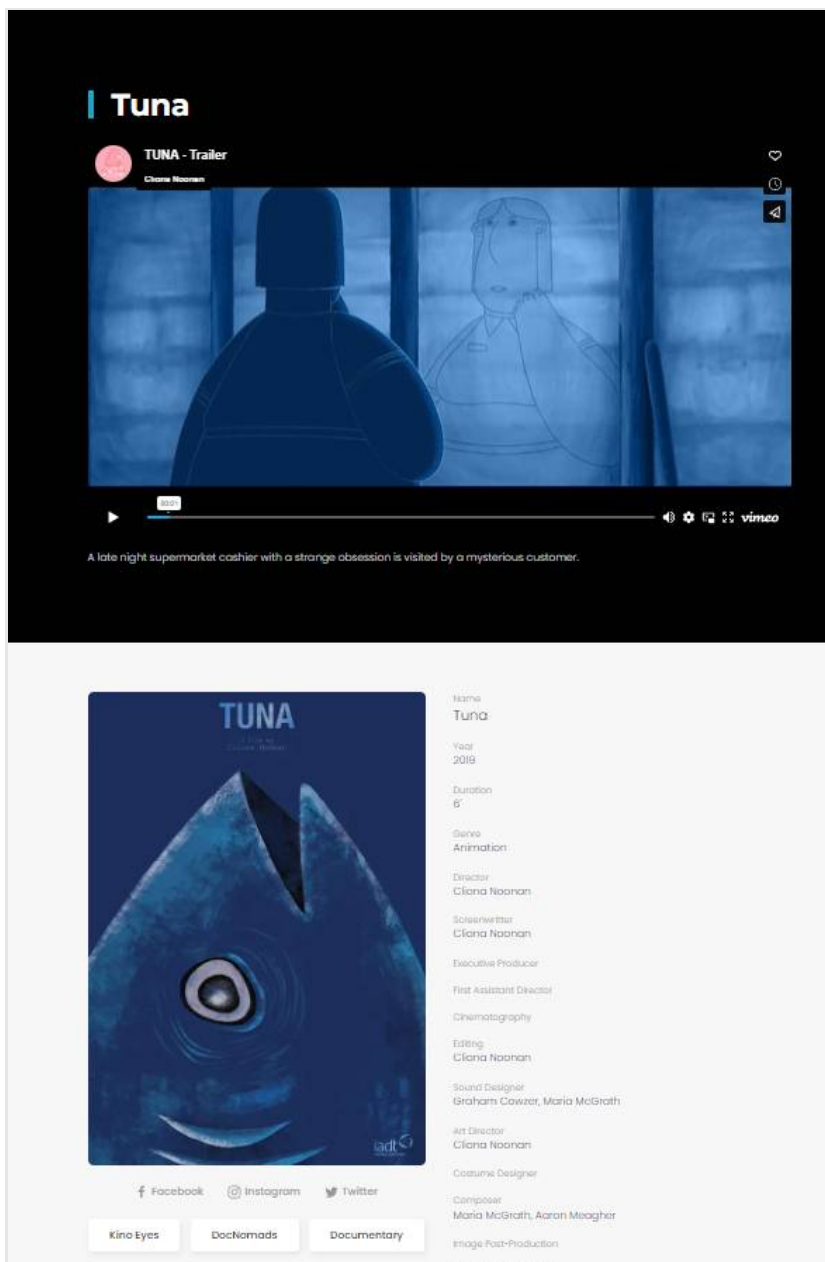
Fig 2 *Webpage Tuna Short Film*, available online on https://www.filmeu.eu/open-filmeu/films/tuna

Impact and Dissemination

To maintain the database's currency, a periodic update process will be established. Each year, a designated moment will be determined for adding newly created films to the list. To facilitate this selection, each partner will be responsible for implementing a method consistent with their previous selection process.

Annually in August, we will focus on promoting and disseminating 'Open FilmEU.' During this period, we aim to spotlight a curated selection of films, inviting both internal and external audiences to explore our films and learn more about FilmEU and its partners. We will employ FilmEU's and its partners' social media platforms for communication, with direct links to the FilmEU website where all films are available. Our team will prepare dedicated content and images, schedule social media posts for dissemination, and ensure ongoing platform and social network site (SNS) maintenance throughout the year.

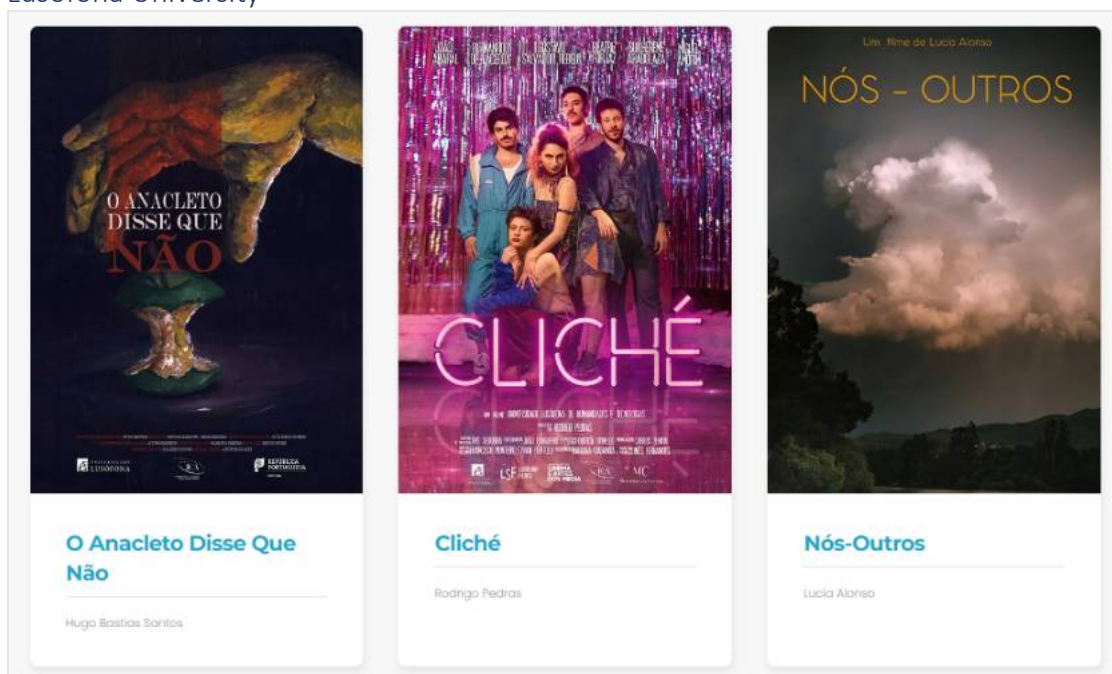## List of Films per school (2023/2024)

Lusófona University

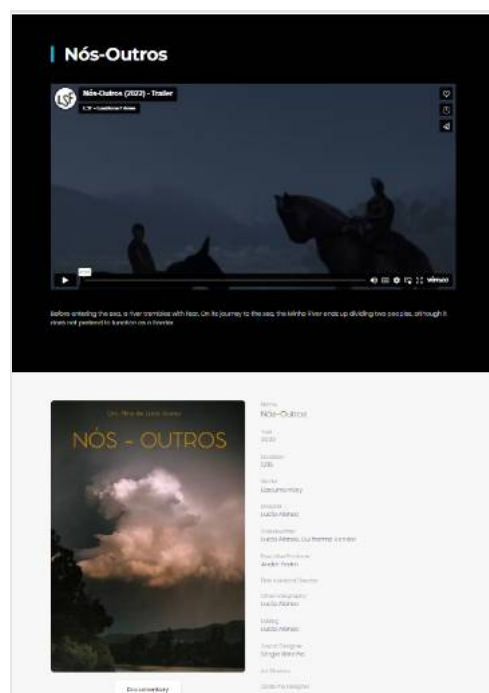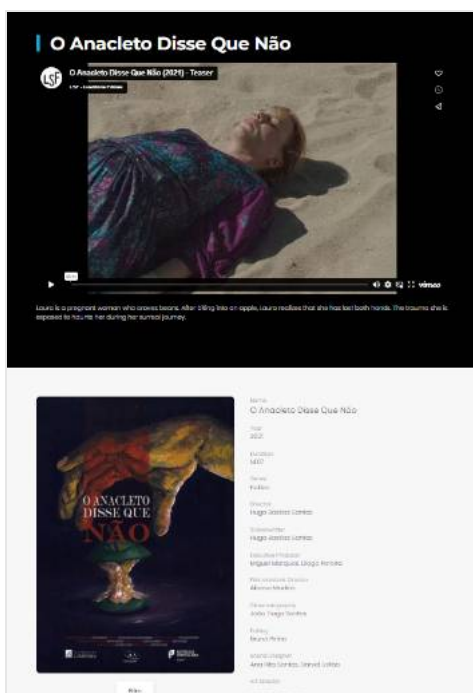**Fig 3** *Webpage Open FilmEU - Lusófona University*, available online on https://www.filmeu.eu/open-filmeu/

Fig 4 *Webpage O Anacleto Disse que Não*, available online on https://www.filmeu.eu/open-filmeu/films/o-anacleto-disse-que-nao

Fig 5 *Webpage Nós-Outros*, available online on https://www.filmeu.eu/open-filmeu/films/nos-outros

<u>List of Films from Lusófona University</u>
- O Anacleto Disse Que Não (2021), by Hugo Bastias Santos
- Cliché (2023), by Rodrigo Pedras
- Nós-Outros (2022), by Lúcia Alonso
- Esqueci-me que Tinha Medo (2023), by Diogo Bento
- Vanette (2023), by Maria Beatriz Castelo
- Punkada (2022), by Gonçalo Barata Ferreira
- Kumaru (2021), by Bruno maravilha, Patrícia Santos and Tânia Teixiera
- Quando A Terra Sangra (2022), by João Vicente Morgado
- Dandedog (2020), by elmano Diogo
- Azul e Amarelo (2023), by Mariana Teixeira
- Sea Shepherd (2019), by Débora Mendes and Mariana Soares
- Rumo ao nada (2022), by Pedro Blu
- Esta Noite Abriu-me os Olhos (2022), by Tomás Mateus and Bernardo Naia
- Arruanda (2022), by Renata Spitz
- Rilhafoles (2022), by Diogo Palma
- Borderline (2022), by Leonor Rocha Oliveira
- Chieira (2022), by Luís Esteves
- Uníssono (2022), by Leonardo Oliveira

- Vão (201), by Adriano Viçoso
- Mudam-se os Tempos, Mudam-se as Vontade (2022), by Brayanni Gudiño, Francisco Parreira, Hugo Guedes
- Space (2022), by David Guilherme, David Grenho, Fábio Valente, Márcio Valente
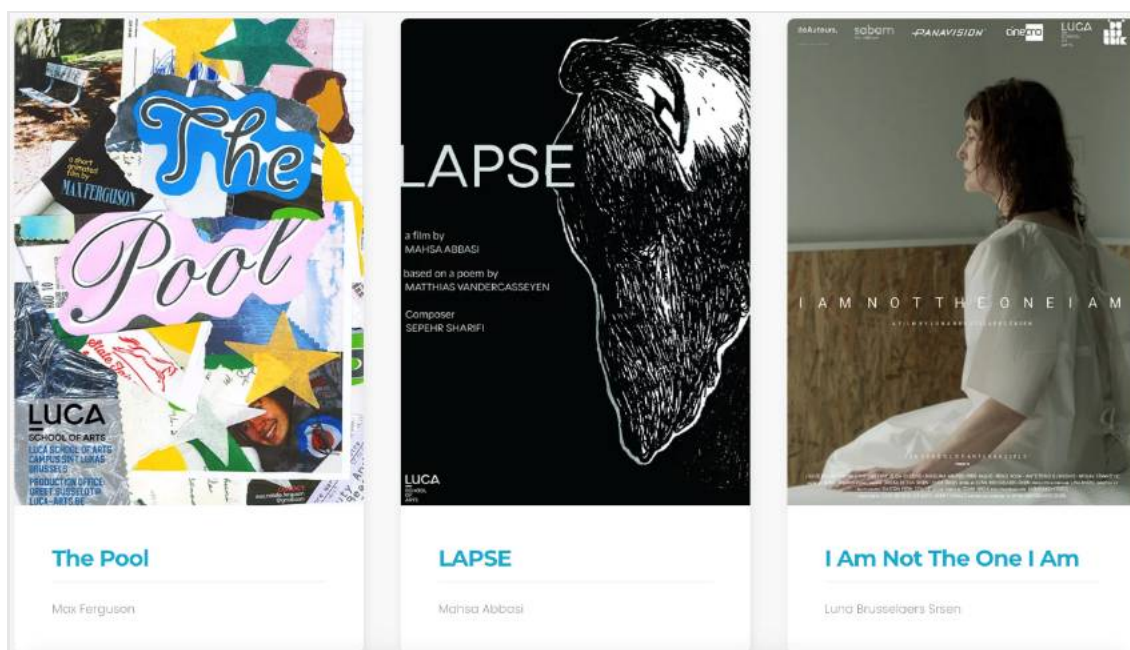
LUCA School of Arts

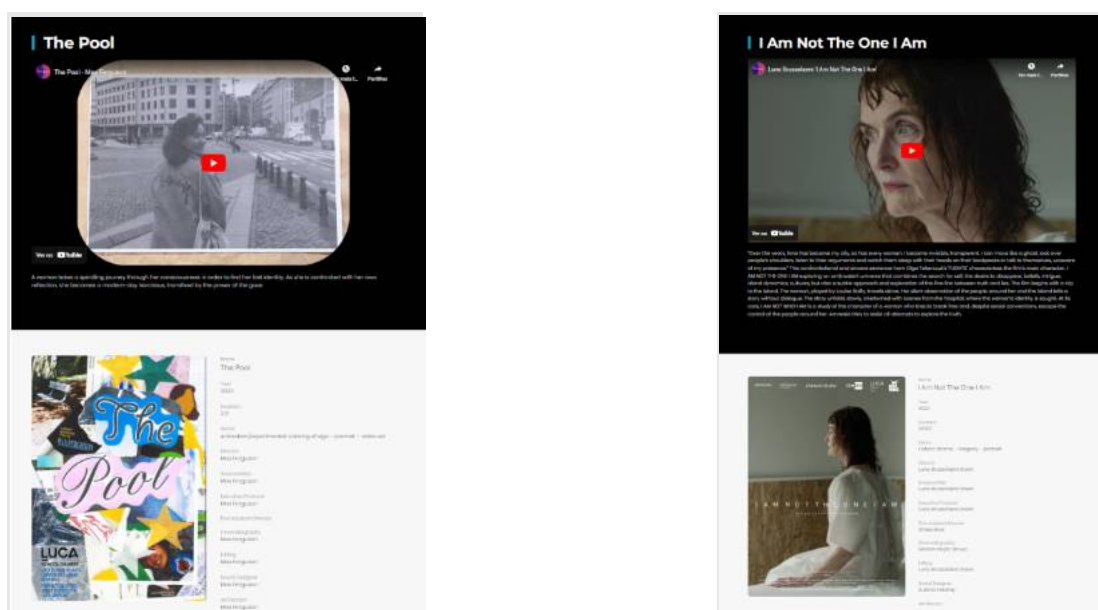**Fig 6** *Webpage Open FilmEU - LUCA*, available online on https://www.filmeu.eu/open-filmeu/

Fig 7 *Webpage The Pool film*, available online on https://www.filmeu.eu/open-filmeu/films/the-pool

List of Films from LUCA School of Arts
- Will You Remember My Name (2022), by Nooshyar Khalili
- Sultan's Crown (2022), by Yüksel Çilingir
- Tuning (2022), by Alemsah Firat
- L'AMER AU BORD DES LÈVRES (2022), by Sanae Khamlichi
- I Am Not The One I Am (2022), by Luna Brusselaers
- Humbug (2022), by Koen Malliet
- Alberta's Room (2022), by Victoire Karera
- The Pool (2022), by Max Ferguson
- Online Bodies (2022), by Mischa Dols
- LAPSE (2022), by Masha Abbasi
- De laatste kleine russen (2018), by Rien Claes
- Loverat (2018), by Jip Heijenga
- Echo (2021), by Lies Ooms
- Zware Materie (2021), by Geert Omens
- Broodnodig/Indespensable (2018), by Ayby Cetin
- Cirque (2019), by Bob Colaers
- Sickest Drop (2020), by Toon Jacobs
- Split Up (2021), by Katja Jansen
- Sem (2022), by Joke Duwaerts
- Inertia (2022), by Julie Verstraten
- King of the Dumpster (2022), by Evi Stallinga
- Afterlife (2022), by Ilija Vanroy
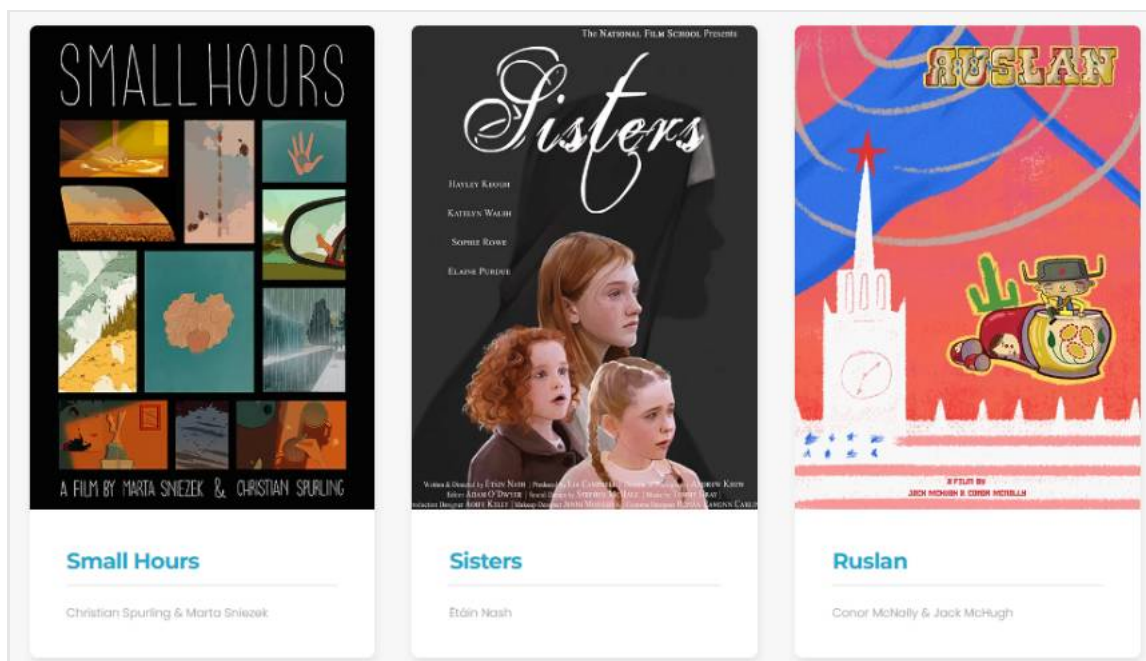- Druk (2022), by Senne Driesen
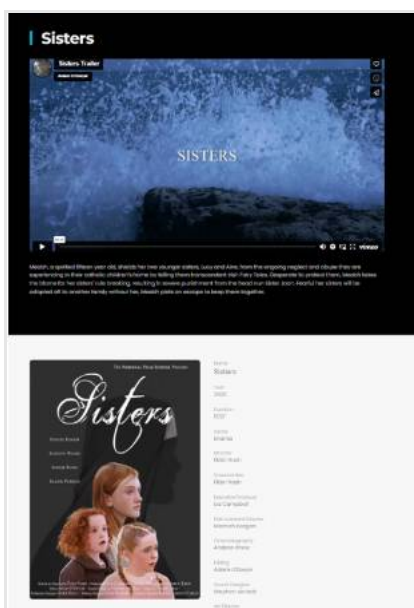
IADT

Fig 9 *Webpage Open FilmEU - IADT*, available online on https://www.filmeu.eu/open-filmeu/

Fig 10 *Webpage Sisters*, available online on https://www.filmeu.eu/open-filmeu/films/sisters
Fig 11 *Webpage Post Love*, available online on https://www.filmeu.eu/open-filmeu/films/post-love
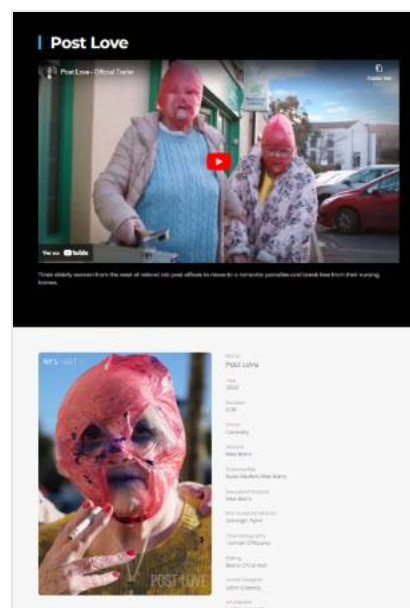
List of Films from IADT:

- Beastial Ones (2022), by Miles Davis Murphy
- They Killed Us for Existing (2022), by Meghan O'Shaughnessy
- His Car (2021), by Mark Lynch

- Small Hours (2021), by Marta Sniezek and Christian Spurling
- The 40 foot (2021), by Patrick O'Callahan
- Post Love (2020), by Max Barry
- Cease (2020), by Aisling O'Regan Sargent
- Sisters (2020), by Etain Nash
- To All My Darlings (2020), by Lia Campbell
- Husky (2020), by Darragh Scott
- Ruslan (2020), by Conor McNally
- West Kerry Cowboy (2019), by Cian O'Connor
- Tuna (2019), by Cliona Noonan
- Bubbles (2018), by Rachel Fitzgerald
- Pernicio (2018), by Dave Fox
- The usual (2018), by Eabhan Bortoloza and Jack Kirwan
- Floare (2018), by Colin Dragoi
- The Small Makings of the Storm (2018), by Avery Angle

Tallin University

- The Limits of Consent (2022) by Michael Keerdo-Dawson
- Twin Turbo (2022) by Raul & Romet Esko
- My Dear Corpses (2020) by German Golub
- The Rave (2019) by Johannes Magnus Aule
- Eyes on You (2022) by Raoul Kirsma
- Talent (2021) by Silver Õun
- The Rise (2021) by Alesja Susdaltseva
- The King (2021) by Teresa Juksaar
- Common Language (2019) by Volia Chaikovskaya
- Child´s Play (2022) by Silver Õun
- Brutes (2021) by Raoul Kirsima
- Coq au Vin (2022) by Ville Seppänen
- 12 (2020) by Jyri Pitkänen
- Samarbeit (2020) by Rabbe Sandström
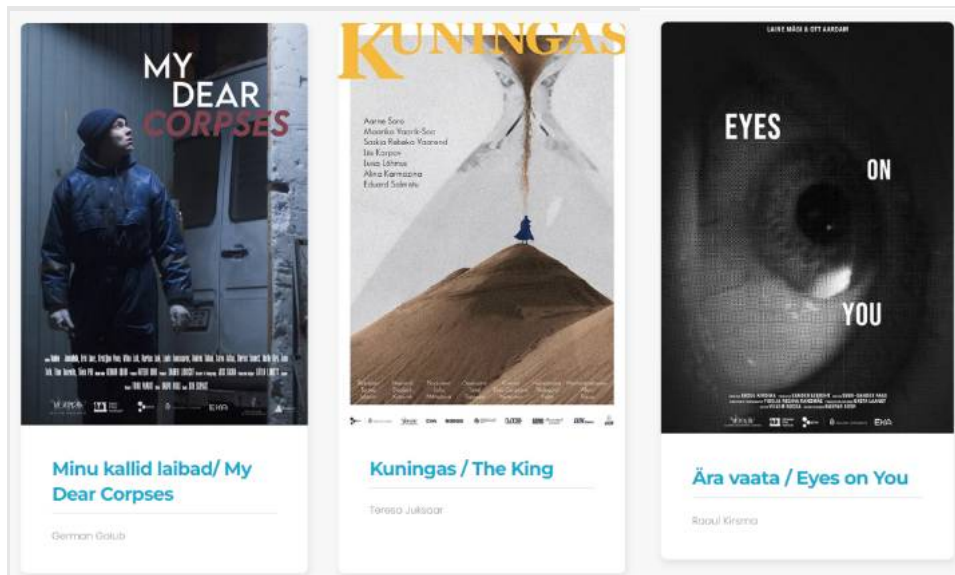
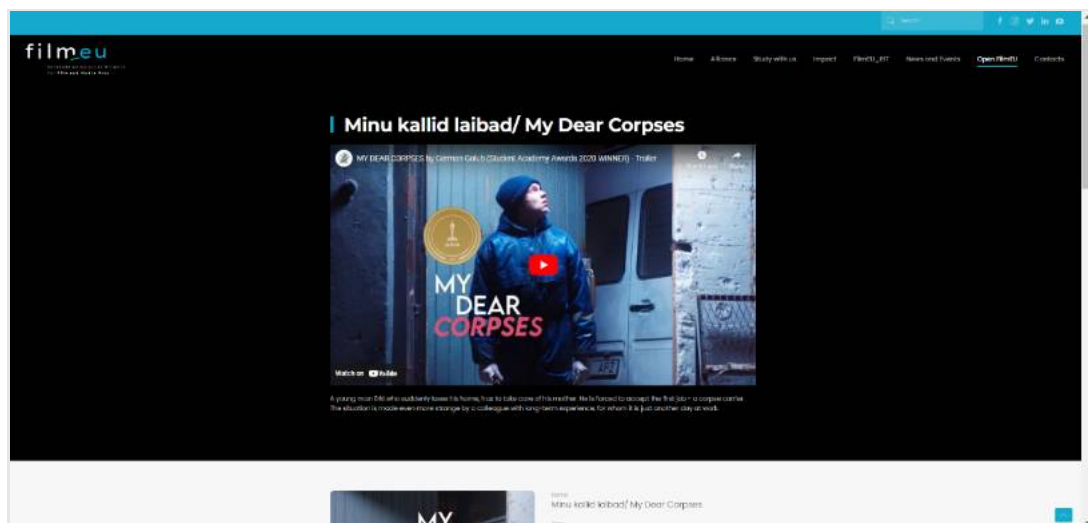**Fig 12** *Webpage Open FilmEU – Tallinn University*, available online on https://www.filmeu.eu/open-filmeu/

Fig 13 *Webpage My Dear Corpses*, available online on https://www.filmeu.eu/open-filmeu/films/minu-kallid-laibad-my-dear-corpses

Fig 14 *Webpage Kuningas,* available online on https://www.filmeu.eu/open-filmeu/films/kuningas-the-king

Existing local comparable Video (and Digital) Repository Platforms

OnShow – IADT

FilmEU partner IADT use the OnShow platform to display components of graduate film and animation work each year. Progression year undergraduate work is not displayed by IADT.

OnShow is a Wordpress website with embedded text images and some video with links to longer video. OnShow is constructed by Irish company Piquant https://piquant.ie/ . One disadvantage with the OnShow system is that it needs to be constructed each year from scratch. A few IADT graduates choose to show full films on the OnShow platform as part of their graduation experience, other mostly show teasers or trailers, biographical information and production preparation (designs, storyboards etc).

Another disadvantage of the OnShow system is that each graduation year sits alone on a webpage, with no reference to previous or subsequent graduation years (there's no timeline functionality).

ULHT Universidade Lusófona

https://lsf.ulusofona.pt/filmes
https://www.filmeu.eu/open-filmeu/films

These are essentially Vimeo sites, or webpages with embedded links to Vimeo streams. ULHT has an internal system for deciding which films can be published on the Institute website, and they publish 'only the films that are already out of festivals'.

Fig 15 *Webpage Lusófona films,* available online on https://lsf.ulusofona.pt/filmes

A useful timeline is available on the main site (above), and the film tiles link straight to each film and to all the necessary information about the production. Some of the information is translated from Portuguese into English. https://www.filmeu.eu/open-filmeu/films
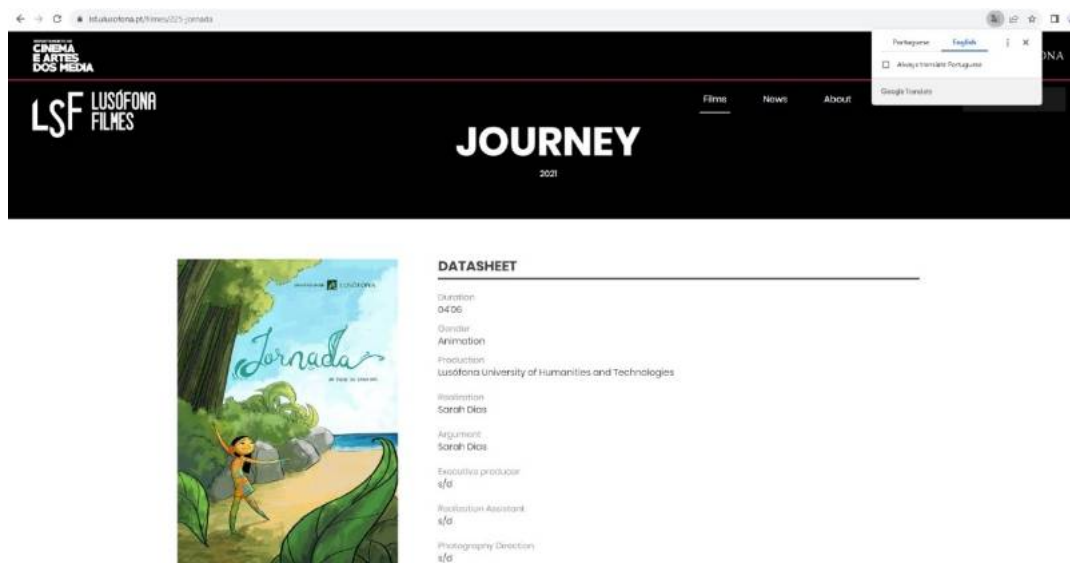
Fig 16 *Webpage Lusófona films,* available online on https://lsf.ulusofona.pt/filmes

Baltic Film and Media – BFM Estonia

Arkaader is a joint project of the Estonian Film Institute and the National Archives. Arkaader is an environment for Estonian film heritage, which includes feature films, documentaries, animated films and cinema chronicles. The arcade makes it easy and fun to (re)discover our collective visual memory in the age of streaming triumph.

FAQs: https://arkaader.ee/landing/br/rHczO7kKnl/ujh-BeEVwD

A lot of material can be accessed for free, some of the film titles can be 'purchased' and some can be rented for 48 hours viewing. All course projects that receive a budget from BFM have to be archived on the Estonian Film Institute platform, Arkaader (graduation projects included). Students have the option to say no to publishing the info about their project in the EFIS database, but it rarely happens.

Estonian National Archive
https://arkaader.ee/landing/br/rHczO7kKnl

Fig 17 *Webpage Estonian film heritage,* available online on https://arkaader.ee/landing/br/rHczO7kKnl
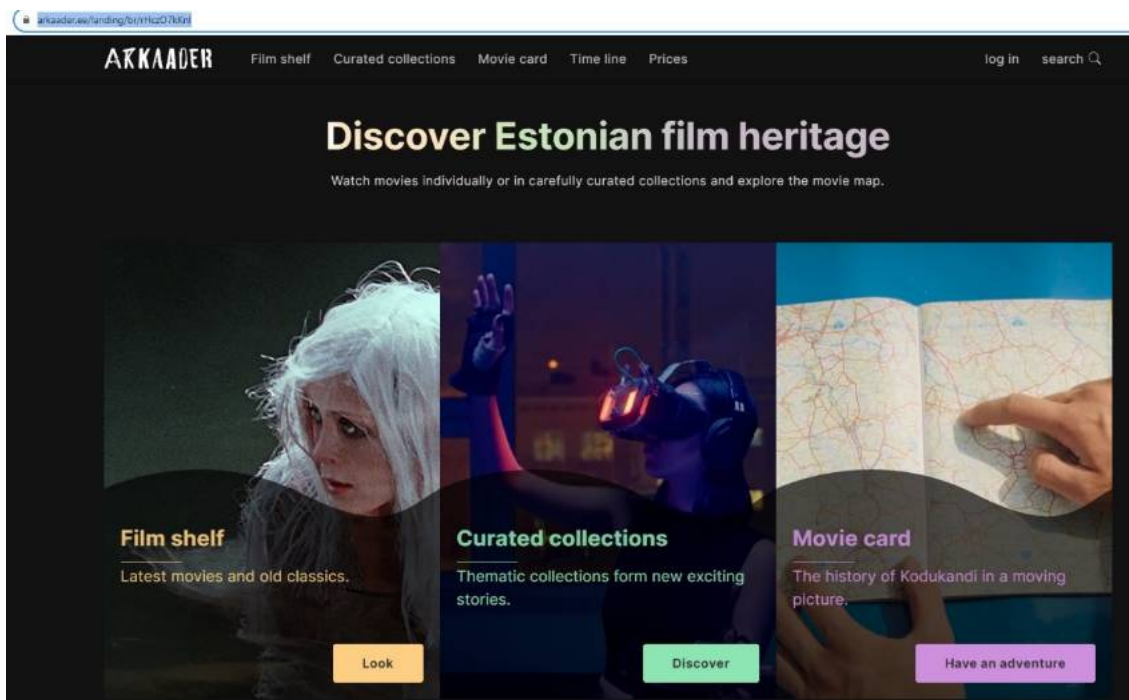
Arkaader is a complex site, publishing all Estonian film, (both professional and student) and including historical films. One thing which seems to be missing on the site is any filter differentiation between student, professional and commercial film. It would be useful to be able to filter the site to view (for example) only student films, or only student animations, or only student short films.

Fig 18 *Webpage Estonian film heritage,* available online on https://arkaader.ee/landing/br/rHczO7kKnl

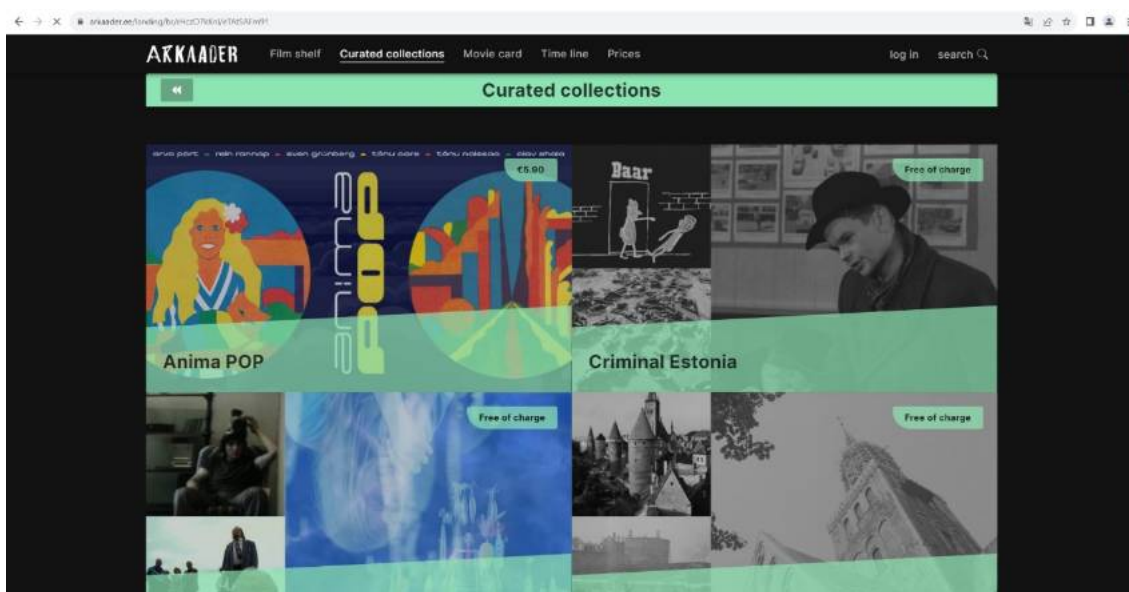The Curated Collections feature is an excellent one and could easily be tailored to education, allowing Lecturers, or Visiting Lecturers to present an academically curated selection of films to student learners.

Fig 19 *Curated content,* available online on https://arkaader.ee/landing/br/rHczO7kKnl/eTAtSAFm91
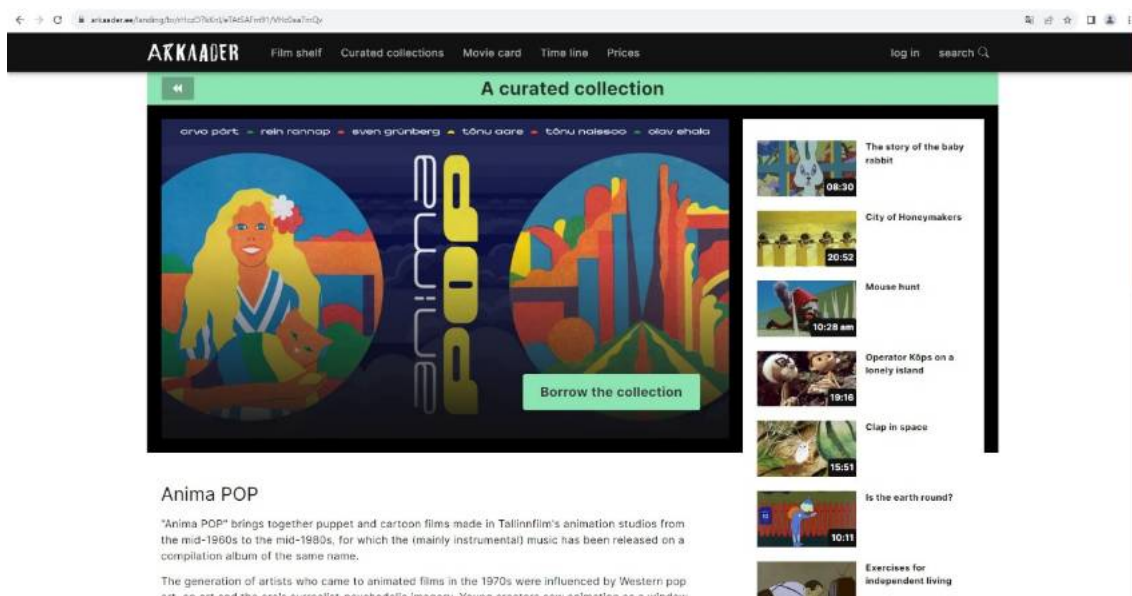
The ANIMA POP curated collection presents the Curator's Concept of the collection, along with their collected films on tiles to the right. One thing missing here is a video statement from The Curator – it'd be really useful (and archivally important) for The Curator to take an opportunity to present the Collection in a separate video?

Fig 20. *Curated content,* available online on https://arkaader.ee/landing/br/rHczO7kKnl/eTAtSAFm91

The Movie Card (map) feature on Arkaader presents a map of Estonia with geoloc locations used by different films – excellent for directors scouting locations (or avoiding overly popular locations).

Fig 21. *Curated content,* available online on https://arkaader.ee/landing/br/rHczO7kKnl/eTAtSAFm91

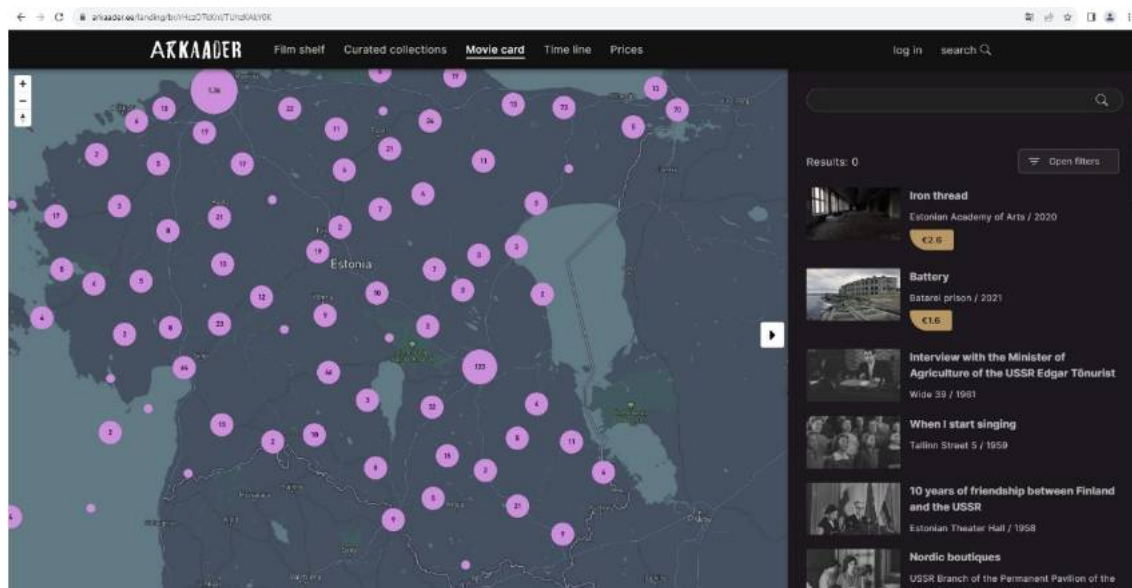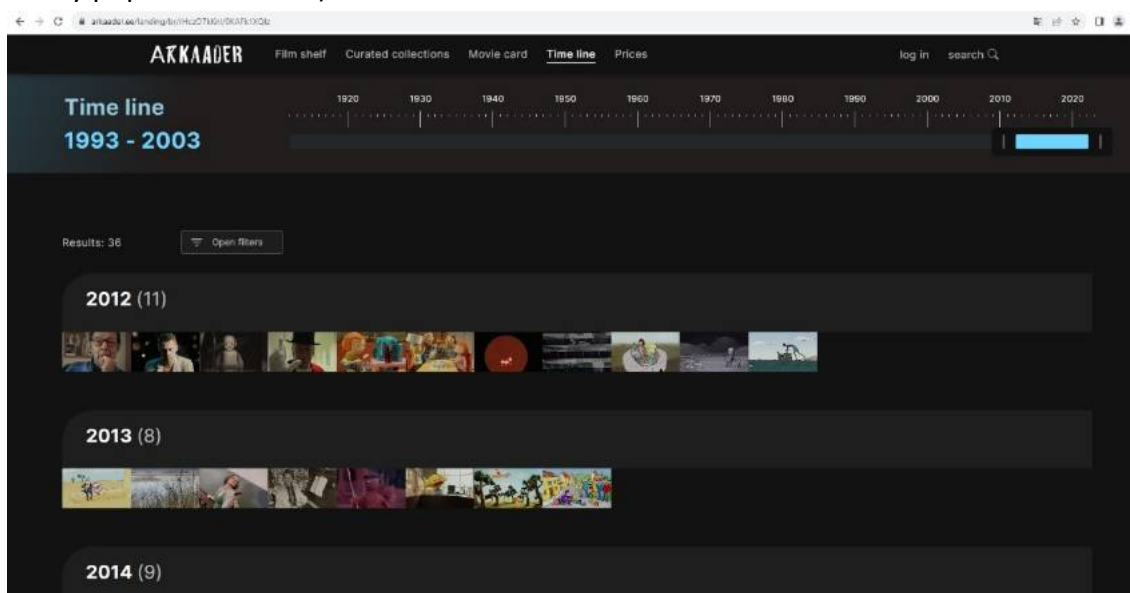One of the most useful interactive Arkaader pages features a Timeline, where Estonian film production is presented through the years. Once again a filter system would be even more useful here, where one could highlight (for example) only short commercial films, or adverts, or short student animations, rather than be faced with a vast number of films, long and short, professional and student, all presented together.

Arkaader is a very attractive, impressive and useful platform, constructed in partnership with BFM, with a firm framing as an educational and research tool.

Exploration of comparable Video (and Digital) Repository Platforms

In this section, we'll look at the Irish Film Institute's IFI Player, Finland's KAVI archive, CILECT's Student Film Market and The Digital Repository of Ireland.

Irish Film Institute – IFI Player

https://ifiarchiveplayer.ie/
The IFI Archive Player is a virtual viewing room for the remarkable moving image collections held in the IFI Irish Film Archive, giving audiences across the globe instant access to this rich heritage. With over 900 films available on the IFI Archive Player, the

material has been curated to give audiences a taste of the breadth and depth of the collections preserved by the archive. Home movies, newsreels, travelogues, animations, feature films, public information films and documentaries have been included as we have tried to reflect all aspects of indigenous amateur and professional production.

Though amateur and professional production is mentioned, student film is not. There doesn't seem to be any representation from Irish film and animation colleges on the IFI Archive.

Kassandra O' Connell, Head of The IFI Irish Film Archive responds: '
'Your query was forwarded to me. There are a couple of Trinity College/ Giant animation, The Animation Hub films on the Archive player, but we don't have many students works online'. koconnell@irishfilm.ie

IFI@Home is the Irish Film Institute's online streaming library providing audiences throughout Ireland with access to the finest independent, Irish and international cinema. The platform reflects IFI programming with new releases, cinematic classics as well as themed seasons, festivals and collections.

IFI International is the Irish Film Institute's global streaming service, making Irish film available for cultural exhibition worldwide, supported by Culture Ireland. We are delighted to expand our already far-reaching activities with this new programme, where we will work with our international partners and festivals to present a wide-ranging programme of Irish film online.

Fig 22 *Webpage IFI,* available online on https://ifiarchiveplayer.ie/
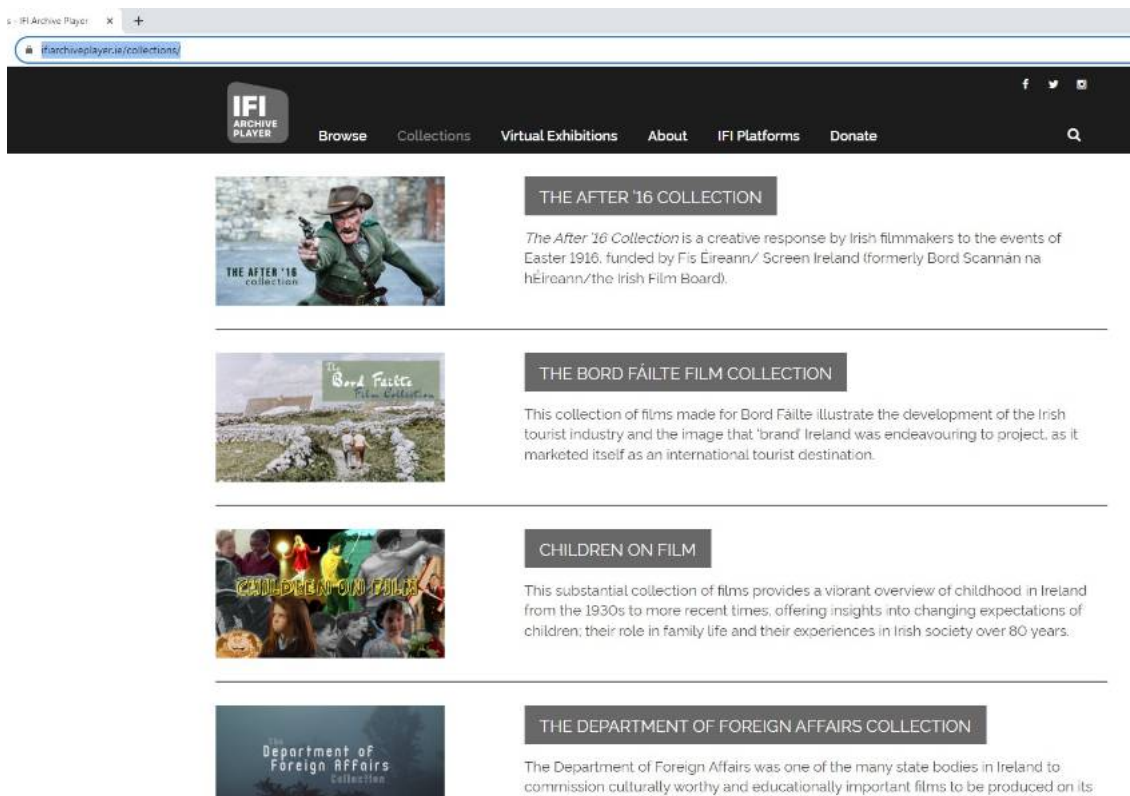
IFI Collections could easily feature curated selections from Irish Film and Animation study programmes.

COSTS
The IFI Player website features the 'donate' page: https://ifiarchiveplayer.ie/donate/ clarifying some real costs:

    €5 funds one preservation film can;
    €50 funds saving ten feet of film;
    €500 funds specialist software for film preservation;
    €5,000 funds the digital transfer of one film title€50,000 funds the repatriation, restoration, and preservation of one silent era 'at risk' film print.

Fig 23 *Webpage IFI,* available online on https://ifiarchiveplayer.ie/

KAVI – Finland

KAVI (Finnish National Film Archive Film Archive) has an interesting approach to archiving film. https://kavi.fi/en/elokuva-arkisto-2-2/.
During the sixty years of Film Archiving, KAVI ensures that both domestic and international films, along with other audio-visual materials entrusted to the Institute, are meticulously organised and catalogued.

According to the law, filmmakers and producers in Finland must deposit the original image and sound negatives of their film materials, as well as the corresponding release prints and related advertising and publicity materials, with the National Audio-visual Institute. This requirement applies to all domestic films intended for public screening.

All Finnish filmmakers and producers are welcome to deposit their films with the National Audio-visual Institute. The depository service includes a free and confidential analysis of the materials. Depositors can access their materials when needed and subsequently return them to the archive's collections.

Regarding student films, KAVI Archivist Tommi Partanen explains, *"We preserve films that have been publicly screened, including student films shown at film festivals. University film schools deposit their films with us annually."*

HEAnet Media Hosting (HMH) – Ireland

HEAnet Media Hosting Service (HMH) https://media.heanet.ie/ provides hosting, transcoding, streaming, and podcasting of video and audio content for HEAnet member institutions. Users can easily upload their original videos using a straightforward upload form. These videos are then transcoded into formats suitable for streaming and podcasting. Once transcoded, the videos can be embedded in a user's website or viewed using a unique URL.

Any HEAnet member institution can avail of this service. The HMH service utilizes the Edugate federation service for authentication, meaning that for a user to log into the HMH service, their institution must be a member of the Edugate federation. Access to the HEAnet Media Hosting service is governed by the HEAnet Acceptable Usage Policy.

The opening page features a well-executed Federated Login, with links to 59 Irish organizations, including all Higher Educational Institutions and Universities, as well as Irish Government Organizations such as The Environmental Protection Agency and The Health Research Board.

The HEAnet Media site streams the video once it has been uploaded and transcoded. These videos can then be embedded as objects in websites, Virtual Learning Environments (VLEs), etc., or the links to the videos can be shared. However, HEAnet Media is not front-facing; it doesn't have a public (YouTube-style) interface accessible to non-members. Users can upload their original videos using an easy-to-use upload form. The videos are transcoded into formats suitable for streaming and podcasting. Once transcoded the videos can then be embedded in a user's website, or viewed using a unique URL. Any HEAnet member institutions can avail of the service. The HMH service uses the Edugate federation service for authentication. For a user to log into the HMH service, their institution must be a member of the Edugate federation and access to the HEAnet Media Hosting service is covered under the HEAnet Acceptable Usage Policy.
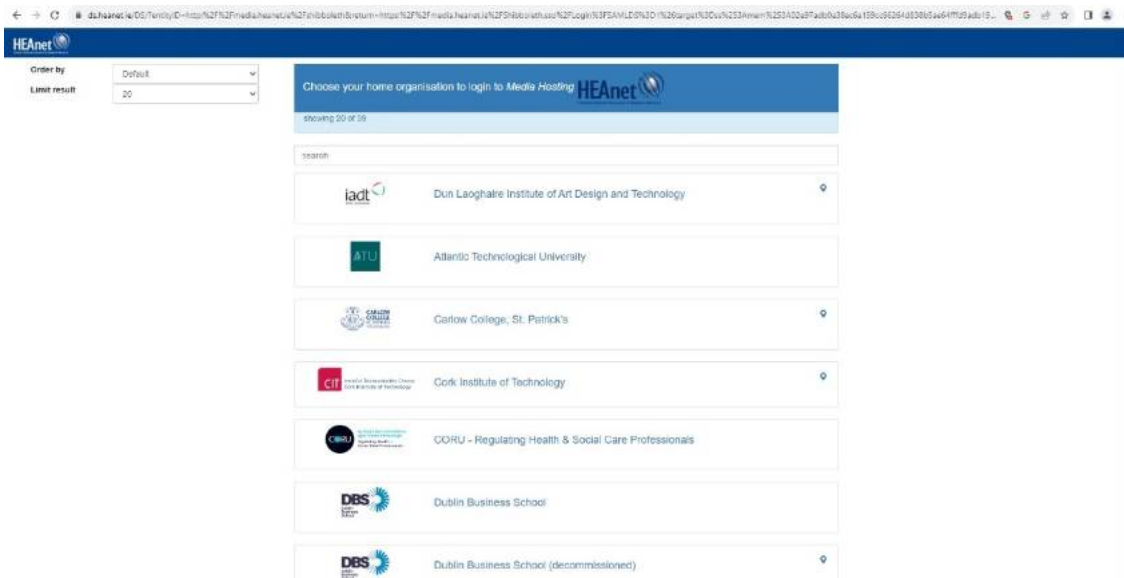
Fig 24 *Webpage HeaNet,* available online on https://media.heanet.ie/

The opening page features a nicely executed Federated Login, with links to 59 Irish organisations, including all the Higher Educational Institutions and Universities, but also including Irish Government Organisations such as The Environmental Protection Agency and The Health Research Board. The HeaNet Media site streams the video, once it's been uploaded and transcoded. The videos can then be embedded as objects in websites, on VLEs etc, or the links to videos can be shared. HeaNet Media is not 'front facing' that is it doesn't have a public (Youtube style) face, accessible to non-members.

The Digital Repository of Ireland

Fig 25 *Digital repository of Ireland,* available online on https://dri.ie/

The DRI is a Trusted Digital Repository (TDR) that provides reliable, long-term access to digital content. It is certified by the Core Trust Seal, ensuring that it reflects the core characteristics of trustworthy data repositories. DRI is also a signatory of the TRUST Principles for digital repositories, which provide a common framework to facilitate discussion and implementation of best practice in digital preservation by all stakeholders. DRI provides stewardship of social and cultural data (social sciences, arts, humanities, cultural heritage) from a range of organisations including higher education institutions, cultural heritage institutions (the GLAM sector of galleries, libraries, archives and museums), government agencies, county councils, and community archives.

The DRI also advocates for best practice in digital archiving and preservation and runs educational events for Irish institutes to help them understand the importance of digital preservation and how it can be achieved. You can access past outreach events and training videos in the DRI Video Content Collection and on our Vimeo Account.

DRI is not a film or video archive, instead, it offers 'cultural' organisations a platform on which to preserve digital copies of their materials and objects in their collections. This will most often apply to documents, photographs or images, though DRI also alluded to the ability to store, archive and present digital copies of 3D object scans.

From an archiving perspective, DRI is interesting because it does not limit itself to the archiving of just one type of material (for example video). Such an ability, to archive a wide range of film related document types, would be a very valuable feature for any European University Archive of Film, Media and Film Art, such as FilmEU Repository.
The DRI site has a wealth of archive-related resources and links. One of the most interesting links is to the Trust Principles for Digital Repositories[2].

https://www.rd-alliance.org/rda-community-effort-trust-principles-digital-repositories

Transparency: To be transparent about specific repository services and data holdings that are verifiable by publicly accessible evidence.
Responsibility: To be responsible for ensuring the authenticity and integrity of data holdings and for the reliability and persistence of its service.
User Focus: To ensure that the data management norms and expectations of target user communities are met.
Sustainability: To sustain services and preserve data holdings for the long-term.

---

[2] Lin et al., 2020. The TRUST Principles for Digital Repositories. Scientific Data
https://doi.org/10.1038/s41597-020-0486-7

Technology: To provide infrastructure and capabilities to support secure, persistent, and reliable services.

Source:

One principle which perhaps isn't mentioned so clearly on the DRI site is the principle of IP Ownership. Though DRI offers a platform for the archiving and collection of digital materials, it's not at all clear who ultimately owns those uploaded materials, or the IP of the archive itself. Once uploaded to the DRI archive, does the DRI archive then own that copy of the digital IP?

Conclusion on the FilmEU Digital Repository

From the outset, as proposed in the original FilmEU documentation, The FILMEU academic film repository will make available online all the audio-visual output content produced by the FILMEU students. This task concerns the implementation of the layer of services for the repository designed in WP5 for all content and that will have a public version – FILMEU OPEN – to be implemented in WP10.

One problem with the expectation that FilmEU graduate films will automatically be populated onto a FilmEU Repository is that many film festivals (and important annual events such as the Academy Awards) exclude student films which have already been published online. ULHT have an ad-hoc 'internal' management solution for the difficulty. BFM insists on publishing films which have received funding from the college. It would be useful if the partner FilmEU institutions agreed and published a short guidance for students and for staff on this issue comparable with the rules[3] for the short film awards, published by the Film Academy:

B. A short film qualifying under Paragraph III.A.1 above may not be exhibited publicly or distributed anywhere in any nontheatrical form until after its Los Angeles or New York theatrical release.
Nontheatrical public exhibition or distribution includes but is not limited to:
• Broadcast and cable television
• PPV/VOD
• DVD distribution
• Inflight airline distribution
• Internet transmission
Excerpts of the film totaling no more than ten percent of its running time are exempted from this rule.

Films qualifying under Paragraph III.A.2 or III.A.3 above are exempted from this rule.

Paragraph III.A.2
The film must have won a qualifying award at a competitive film festival, as specified in the Short Film Qualifying Festival List, regardless of any prior public exhibition or distribution by nontheatrical means. Proof of the award must be submitted with the entry. The Short Film Qualifying Festival List is available at www.oscars.org or may be obtained from the Academy.
OR
Paragraph III.A.3

The film must have won a Gold, Silver or Bronze Medal award in the Academy's 2020 Student Academy Awards competition in the Animation, Narrative, Alternative, or International categories.
All films must be submitted in a standard theatrical exhibition aspect ratio, in formats currently accepted by the Academy (see Paragraph III.A.1 above), no matter which other formats may have been used during their theatrical run or festival screening. Producers may provide screenings of films in specialized formats for Academy members, but attendance at such screenings is not required for voting purposes.

---

[3] from https://www.oscars.org/sites/oscars/files/93aa_short_films.pdf
accessed 101023

After exploration and debate, the FilmEU Repository would require:

- A streaming capability (where video can be uploaded and transcoded for optimised video streaming);
- a public (Youtube – style) curated face, possibly part of a dedicated website, and/or as a dedicated page on the FilmEU website;
- a back facing (LAN) streaming site, available only to FilmEU users, staff, students, researchers, where 'hidden' material could be viewed (this to include works in progress, drafts, animatics and other backend material which would be very useful for pedagogical purposes (but might not necessarily be suitable for full publication);
- in order to enable the FilmEU limited LAN access to the Repository, the backend would work best with a well-implemented federated logon system (like the HeaNest Media logon on page 22 above);
- Arkaader's Timeline and MovieCard (location Map) functions (detailed above on page 14) would be extremely useful functions on an educationally based video archive. A FilmEU film Timeline would allow staff, students and academic researchers a sense of the film history of our respective partner institutions. The Movie Card (location Map), would allow FilmEU student Directors and researchers to better understand the relationship between the films and the shooting locations, landscapes and geographical contexts;
- ideally, a full FilmEU Repository would also be able to deal with a Diversity of Digital Material, not simply film objects, but documents, scripts, designs, preparatory drawings, storyboards and even digital scans of 3D and actual sets, locations, props and models;
- the FilmEU Repository should link closely with other FilmEU platforms (such as the proposed SmartMedia) so that, on successful completion of a FilmEU student production, SmartMedia would automatically generate archival assets (the video objects suitable for uploading to Repository, the production images and publicity stills, the list of Credits, filmographies of relevant cast and crew, digital copies of designs, scripts and other documentation et cetera;
- a true FilmEU Repository would include graduation, and important or selected progression year work (as well as important student documentation) from across our FilmEU partner film schools, to create a true 'archive of FilmEU Film practice'.

Whilst the FilmEU Repository needs and requirements can be met for the time being with a properly and regularly updated version of the FilmEU website/Vimeo streamed https://www.filmeu.eu/open-filmeu/films. In order to establish a TRUE FilmEU Repository, a real video archive solution/platform would have to be proposed for our FilmEU university.

A Repository such as Arkaader would be ideal, with some of the additional functionality as suggested above (especially the ability to include a diverse range of related digital documentation and file types). If constructed by a third-party service provider, the platform would have to be proposed as a European tender, properly designed and budgeted (in terms of build and functionality and in terms of ongoing, regular maintenance, updating, uploading, data management and development). This would require staff, either in a third party (subcontracted) provider, and/or it would require the adequate assignment of existing FilmEU staff (in our partner institutions archives, film libraries etc.

Any FilmEU Repository platform would require a permanent allocation of qualified staff, archivists and ICT staff, who would be responsible for the day-to-day administration, troubleshooting, updating, uploading, user responding, security patching, bug reporting and bug fixing which any software platform would routinely require.

In the background the FilmEU Repository team would be responsible for the ongoing development of the platform, allowing it to grow in functionality in response to the needs and requirements of FilmEU users, staff, students and researchers and changing best practice in film.

Even if such capabilities and staff were to be provided as part of a service-provision agreement with a third-party provider, the FilmEU Repository would still represent a substantial, permanent and ongoing annual cost.

Even if such capabilities and staff were to be provided as part of a service-provision agreement with a third-party provider, some FilmEU staff would have to be attached to the FilmEU Repository, especially to guide archiving policies and academic affairs (after all, this would ultimately be a learning platform for the students, staff and researchers of a large European Film University). The permanent allocation of dedicated and qualified admin, maintenance and development staff for the Repository platform may present a major challenge for FilmEU.

filmeu

European Universities Alliance
for **Film and Media Arts**

filmeu

European Universities Alliance
for **Film and Media Arts**