



## STRATEGIES FOR MULTIMEDIA ARCHIVES

Gent, 6 februari 2009

## DISTRIBUTION REPORT SESSION 4

*Digital content can be distributed via different models. This session aims to present different examples of digital content distribution models, ranging from content for use within the media sector, to models used to distribute heritage content for educational purposes. Three speakers were invited to address this topic, each from different perspectives. Thomas Sewing (ZDF Enterprises Group) conveyed a commercial narrative, Eerde Hovinga (the Netherlands Institute for Sound and Vision) discussed content distribution from an educational content provider's perspective and Dale Peters (State and University Library of Göttingen) advocated a model for open access for research data.*

Eerde Hovinga would state mid-session that archives are economic (f)actors. **Thomas Sewing** (ZDF Archiv&ZDF.digital productions, Mainz) firmly substantiated this finding. Formally introduced by Sewing as a 'brand' of ZDF, ZDF Archiv distributes 300.000 different programs, ranging over a period of 40 years. Noticeably, they aim for a 360° roll-out, meaning that content should be appropriate for radio, tv, online and mobile distribution. Therefore it is not very surprising that ZDF Archiv regularly works with major actors in the audiovisual industry such as YouTube, Vodafone, VOD portals and other (mobile) actors. Sewing emphasised that they mainly work on a B2B basis; audience questions about an engagement to less commercial activities were accordingly responded with 'free is not our target market' (paraphrased). In the first place, their catalogue consists of factual content, but recently they broadened their collection to music performances and various sorts of clips. Moreover, the enterprise acts as mediator with respect to copyrights and distribution rights. Persistently looking for what makes archives successful, they developed business models which are for instance based on footage sale with guaranteed sums and streaming, but they also consider other models such as download-to-own and revenue share models with pre-roll advertising.

In his talk, **Eerde Hovinga** (Nederlands Instituut voor Beeld en Geluid, Hilversum) indicated the economic aspect of archives. Although speaking from a different perspective, i.e. the educational content market, and with a different driving force, Hovinga too is engaged with the question of how to make money out of archives. Unlike the straightforward commercial B2B exploitation of audiovisual content of ZDF Archiv, the Netherlands Institute for Sound and Vision has to come up with a return on their government investment as part of the subsidy agreement. Their customer groups are various markets. Firstly, with 2 million pupils education is a large market in The Netherlands. Secondly, the institute also sees the opportunities and values of B2B services, because, as Hovinga stated, 'when you digitise your archive, you double its use'. Lastly, they reach the broad consumer market via DVD productions, websites and their notable flag ship building.

However, he emphasised that the consumer market alone is not sufficient to make large revenues. The institute is primarily aimed at the educational market, and has accordingly developed business models for distributing content from their vast archive. Within the institute, there was a strong emphasis on doing research before launching costly platforms on the one hand and on thinking about copyright issues on the other hand (for example: what is a reasonable fee for copyrights?). Moreover, marketing is also an important part of the process. Several educational platforms have been put in place. In the future, there will be a freely accessible content source pool (Teleblik), and a premium version (ED-IT). The added value of the latter lies in the usability and how teachers and students can integrate content in the school curriculum. As a new aggregator platform, ED-IT will offer highly contextualised content via a license model. Teachers will be able to upload and download fully digital lessons. In time, local archives will be linked to the aggregator, providing more diverse and regional content.

Closing Session 4, **Dale Peters** (Universität Göttingen) presented DRIVER (Digital Repository Infrastructure Vision for European Research), a project that is centered around making research publications accessible.

She advocated an open access model because without open access, she claimed, information will not reach the people, particularly in developing countries. She saw links to the cultural heritage sector as well: heritage institutions can play an important role in community building and cultural awareness. Obviously, when discussing the distribution of content the following question arises: 'Who pays?'. Peters replied with more questions: 'Who owns the content?' and 'Who has the right to exploit heritage?' and exemplified her argument with the problematic exploitation of religious value objects.

Still, despite the openness and directness which is often associated with an open access model, she pointed to the importance for scholars to remain in control over their work. She proposed a complex model, which takes into consideration a wide range of concerns such as the issue of access, technical requirements, authenticity, research quality assurance and reliable archiving and long-term preservation.

In her argument, she emphasised that access is no longer about ownership to collections, instead it should be considered as a starting point of a value chain. According to Peters, it is time to start redefining informational services and identifying user groups. The focus should not be on content but on use, a reallocation that she reformulated as a shift from *content* to *contact*. Accordingly she pleads for an open access model, in which content distributors charge for services, and not for content. Open access models are about free access to and a worldwide representation of sciences and knowledge. In particular, open access is about collaboration: the interaction of research groups online on the one hand, the way in which we allow people to analyse data and to be able to disseminate and share information on the other hand.