ACCESS FOR ALL

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> "Share content with the people and make our archive easily accessible for the public."

The above statement is taken from one of the main goals in the long-term strategy of the Norwegian Broadcasting Corporation (NRK, 2012). This paper focuses on two major measures taken to achieve this goal: The reorganization of the Archive & Research department and the launch of a new online media player. The new media player contains both live programming and historical content from the archive. The Archive & Research department was reorganized to meet the challenges of tomorrow, with the intention of providing public access to all NRK content, accessible anytime.

The Norwegian Broadcasting Corporation: Access for All

NRK offers a wide range of content with three national TV-channels, sixteen national radio-channels and a website (nrk.no). NRK is state-owned, under the commission of the Ministry of Culture, as mandated by the Parliament. NRK's mandate is to be a non-commercial, politically independent, national public service broadcaster across all media types. It is fully funded through licensing fees. Nearly nine out of ten Norwegians use one or more of NRK's offerings every day, whether on TV, radio, Internet or other platforms (NRK, 2011). The NRK homepage, nrk.no, is the likely the second biggest provider of online content in Norway (NRK, 2011). NRK is an important common reference point, in accordance with NRK's overall strategy to unite people throughout Norway. The corporation is legally required to provide access for all, with guidance from the Ministry of Culture. Article 17b of the Bylaws for NRK (2010) states that:

> The NRK shall make as many as possible of its radio and television programmes available on the Internet, both for simultaneous distribution and as an archive service for download and/or individual playback. http://www.nrk.no/informasjon/about_the_nrk/1.4029867

There are five goals in NRK's long-term strategy, which will govern NRK from 2012 until 2017. The fifth goal declares that NRK will tell, promote and preserve our common history. To do so NRK shall:

> Tell our history and pursue journalism that describes the Norwegian reality in the past, present and future.
> Share content with the people and make our archive easily accessible for the public (NRK, 2012).

TV, when you want

To accomplish this goal NRK developed a new online media player for its television and radio content, with live programming and archival material available for viewing and listening whenever the user want. On demand is the common English language term for this type of media access. NRK coined the term "når du vil" to convey this concept in Norwegian. Literally this translates as "when you want" and the phrase "TV, when you want" (TV, når du vil) has become a slogan for NRK and the media player.

The first version of the media player for television went live in September 2012 and has been met with overwhelmingly positive feedback. A visually clean design and still images are emphasized in the new media player and have been important in attracting attention

and interest. Unfortunately copyright discussions and technical bugs have meant a delay in the launching of the new media player for radio.
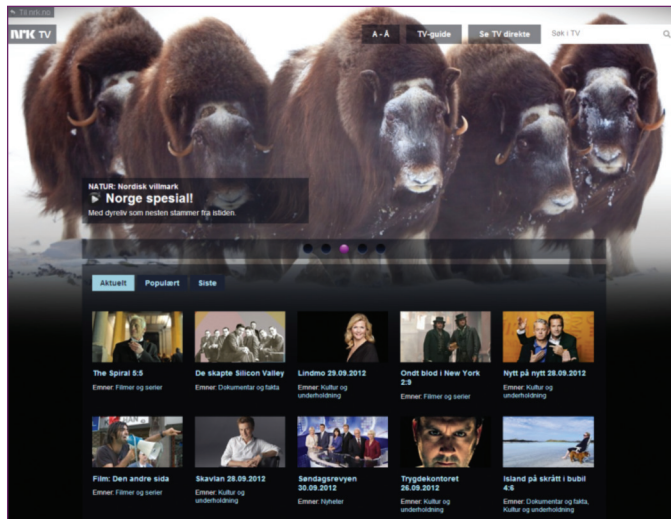

Figure 1: The new NRK media player (tv.nrk.no)

Reorganization: Archive & Research

In addition to, or rather alongside, the development of the media player, A&R underwent a major reorganization. A new A&R was conceived to meet future requirements and user needs, keeping the goals cited earlier in mind. Reorganization focused on both external public use of the archives and internal use of the archives by production staff.

Previously, A&R consisted of a five separate divisions: a Library, a Radio archive, a Television archive, a Record library and a Notes collection. There is also a regional archive division that has, for the most part, remained unchanged. In May 2012, a new organizational structure was established, as illustrated in the chart below. The new A&R sections are more multimedial than before and focus on different aspects of media archive work. The Music archive manages notes, records and in-house recordings. The Research Center offers research services for both TV and radio, and in databases and literature. Metadata use and control is handled by the Metadata section. Archive Publishing was created to increase accessibility to the archives and to the whole history of the Norwegian Broadcasting Corporation. This new section manages film and video-storage, digitizing of the entire collection, and restructuring and adding metadata to archival material.
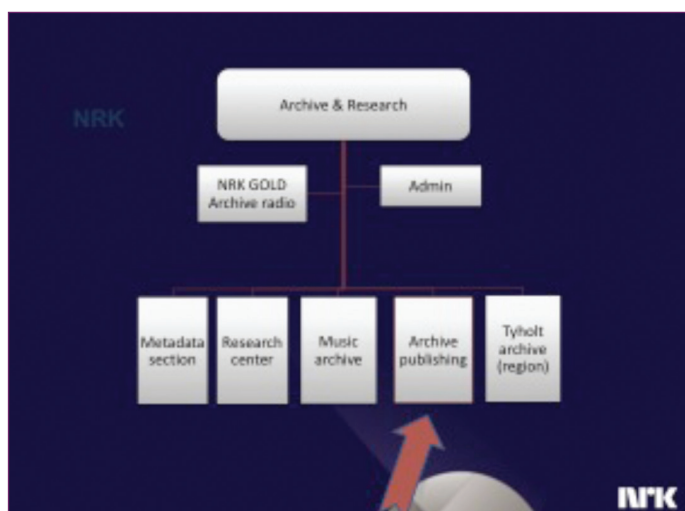
Figure 2: The new department of Archive & Research at NRK

A&R was given the responsibility of publishing historical archival television and radio content to the new media player, as well as guiding NRK productions to publish new content with required metadata. Three priority areas were developed and will be discussed in further detail:

a. A group was formed to set in place metadata rules that could support the intention of the media player. This group also trained production staff in correct metadata entry. This work continues today in the Metadata section.

b. A pilot workflow for publishing historical archive content was tested. Forty television series and around 350 television episodes from the archive were published in the beta-version of the media player.

c. A new section in A&R, Archive Publishing, was established, with the main goal of providing easy access to the archive.

Metadata in the production room

A major consequence of the new media player is that metadata entry has moved out of the archive and into the production environment. A&R did not have the capacity to handle the amount of metadata demanded by the new media player, in the required time frame, using the old methods of cataloging. In collaboration with the team behind the new media player, a set of minimum metadata requirements for the production environment was drafted. Both radio and television programs are now expected to index their programs (when content-appropriate) and to add other descriptive metadata at story, show and program level. Metadata entry is expected to be done during production or very quickly after production wraps. Responsibility for overseeing this new workflow lies with the newly formed Metadata section in A&R. The Metadata section trains production teams in metadata entry and is responsible for quality control of the metadata.

The minimum requirements, drafted in 2011, are:

1. Teaser or an informative text about the program
2. Rights
3. Indexing
4. Images
5. Contributors
6. Tags
7. Location

This new workflow and division of labor has affected people in many departments across NRK. There has been a marked increase in collaboration and knowledge sharing across divisions, a development many find positive. However, the process has not been without challenges. A&R and production employees, especially in radio, have had to learn new production techniques and systems in a relatively short period of time. Many people have been given new functions or tasks on top of existing ones. An evaluation of this new metadata workflow and the quality of the resulting metadata is currently underway.

Publishing the archive to the new media player

In the autumn of 2011 a pilot for publishing archival material to the new media player was conducted and a new workflow was developed. We began by drawing out the workflow by hand, as shown in the picture below. The workflow was later remapped to make it more manageable.
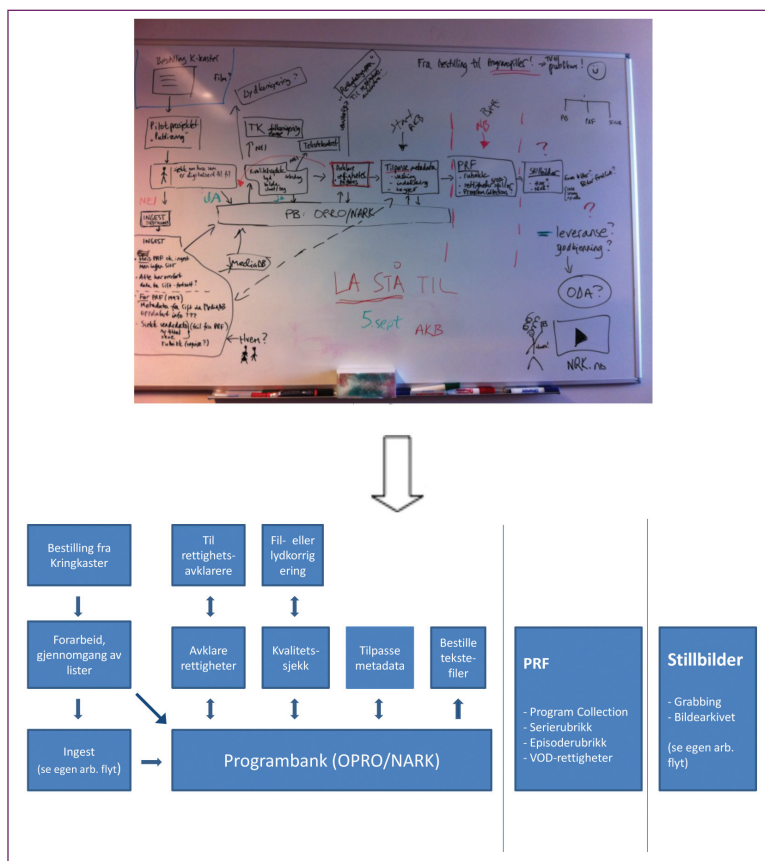
Figure 3: Workflow for publishing historical content, hand-drawn and remapped versions

In an attempt to please as wide a margin of the population as possible in the pilot project, we decided to publish the most popular content first. By looking at statistics from the old media player that was in use at the time, we found humor and entertainment television to be the most viewed content. Based on this, 40 series and about 350 episodes were selected from the television archives for the pilot.

The programs selected were organized to get an overview of possible program collections, and to use as a basis for further monitoring of the workflow. A list was made over what had

already been digitized. We ingested the tapes and films and made digital files, alongside technical quality control of the video. Copyright and other rights were examined, recorded and clarified. From there the most time consuming work started; formulation of metadata. Media archivists conducted tagging and indexing of the content in the production systems. Once metadata was in place, we gathered programs that belonged together and created program collections in the planning system. Short teasers for each program were either written or edited. Finally the video content was published, together with metadata and other descriptive information. Most of the still images for the series were grabbed from the video, but we also found images stored in old boxes in the archive, in private storage, and in our digital image archive. This archive publishing workflow supports the seven minimum metadata requirements of the new media player outlined earlier.

Indexing content for the media player is very time consuming from a production standpoint, particularly in regard to editorial and news programs. However, it is very user friendly from an end-user perspective. It gives the audience the opportunity to go straight to what they are interested in. Complementary metadata and indexing provide significant added value to the content and ensure good retrieval possibilities.

Figure 4: Metadata entry in Programbank, the NRK television production system
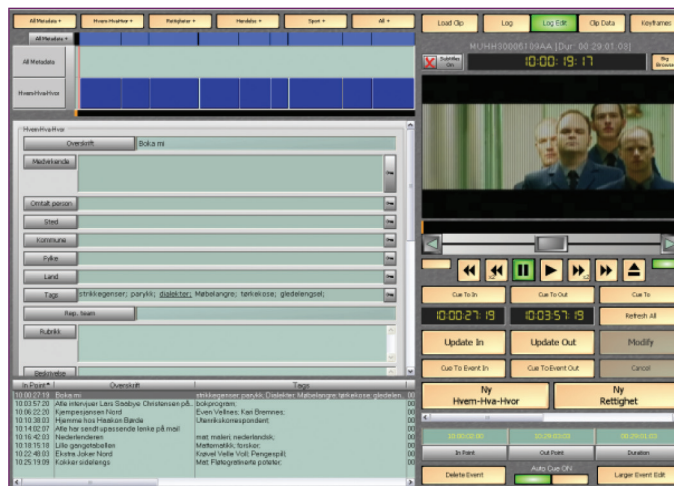
We did a thorough time study of the workflow, and found that the average time to publish a 30-minute program from the archives is 1 hour and 45 minutes. Restructuring metadata is the most time-consuming part of the workflow.

Until the pilot study, we had only cataloged for internal use. The focus had been on archiving and recycling stock shots and clips for new production. Consequently, the vocabulary was highly internal and full of abbreviations and "NRK lingo". To get up to date, we looked at what was being done in comparable organizations and websites. The launching of the new media player forced us to take account of a new user group of the archive – the NRK audience. This has demanded a change in our way of thinking as well as a change in our vocabulary. Indexing and tagging are new ways of making content accessible, and we are letting go of the control of our traditional systematics and taxonomy.

In essence there are now two metadata workflows in place in NRK. Production staff handles metadata for new production and media archivists handle metadata for archive material. Both workflows are required to meet the minimum metadata standards laid out by the new media player. As metadata entry in the production environment becomes more internalized, it will be interesting to compare metadata entry and quality from these two similar but different work-

flows. It will also be exciting to see how users of the media player respond to the metadata that is visible and searchable in this new online environment for NRK content.

Challenges

We see A&Rs responsibility for the management of metadata and the publication of archival material to the media player as a positive development for A&R. It is also an advantage for the organization as a whole. The A&R team has considerable knowledge of the content and experience in knowledge organization. However, it does involve many new challenges and requires new knowledge and skills.

Three main areas stand out immediately:

1. **Rights**
   Within this area development has fortunately taken place. NORWACO is an umbrella organization that maintains the rights to 34 other organizations and acts as a common body for right holders. NRK is in final negotiations with NORWACO to obtain the rights to publish all NRK produced content older than 1997. This agreement gives a unique opportunity to share the NRK history with the people. An agreement with another, larger umbrella organization, IFPI, which manages rights for the biggest music labels, is not yet in place. This has meant in some instances a delay of the publishing of certain content. The pace of negotiations has affected radio the most aversely. Rights are a challenge that will remain relevant in the future.

2. **Technology**
   Today's technology solutions in NRK do not support publishing radio or TV material older than 1997, because of a transition to other systems at that time. More technical development must take place and to allow for the transfer of metadata between current applications. Furthermore, we need to look at technical solutions that streamline the work even more, solutions that can better aid making the entire archive accessible.

3. **Staff**
   The staff needs to be large enough to meet the expected delivery and have the right expertise, skills and abilities. We need to make sure that we have the most up-to-date knowledge about how the content should be made available to the public. We need to know how people use the media player and other platforms, and be able to learn and develop new tasks and routines. We need experience and knowledge of NRK's archive and archival methods over the years - what's in all the folders and binders. This means a mix of new and modern competencies, with experience and knowledge of the past. We need broad expertise in our staff and enhanced teamwork.

There remains a large amount of archival content to publish in order to reach our goal of providing full access, but we have good momentum and are on schedule. A top priority will be

development activities for publishing historical material in an efficient way and utilizing current technical solutions. This involves extensive collaboration with other professionals in NRK, such as web designers, the web editorial desk, and the Technology division. And we will have to challenge our conventional methods. Archives have traditionally performed activities in the final stage of the production chain. Entirely new ways of working are required now that our tasks are integrated throughout the production and publication process.

Archive content has in recent years received considerable attention within the corporation and is regarded not only as a significant heritage but as a competitive advantage for NRK as a media company in Norway. Looking forward, we need to develop the archive in unconventional ways and see new possibilities, without losing sight of our mission to preserve our cultural heritage.

Figure 5: Screen shot from the new NRK media player (tv.nrk.no)

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