

# Digital formats for film-related objects in archives

Digital objects are either born digital (i.e. the original creation is a digital file) or the result of a digitization process where an analogue object has been transferred into a digital format. The latter is usually done for access purposes.

The first creation of a file, no matter if it's born digital or the result of a digitization, can be considered an original, but unlike analogue material it is not always the best choice to preserve files in its original format.

Digital film-related objects should be preserved in formats that maintain its original layout and all information, in its original size (uncompressed). They should also be possible to access with different types of software.

Text documents should normally be archived in PDF/A-format. PDF/A is an ISO-standardized format that, unlike PDF, is developed for archiving and long term preservation of digital documents. The PDF/A-format ensures that a file can be reproduced exactly the same regardless of software etc. Since PDF/A-documents are not permitted to be reliant on information from external sources, all information necessary for displaying the document is embedded in the file.

Manuscripts, dialogue lists, PR-materials and press kits are examples of documents suited for archiving as PDF/A-files

Digital stills are best preserved as uncompressed TIFF-files in their original size and bit depth. Due to the often large file size, uncompressed archive files usually need to be duplicated as smaller browse or user files. TIFF images can also have embedded metadata. Embedded metadata should be in a standardized format, preferably the IPTC Photo Metadata Standard.

Digital film posters should be preserved as uncompressed TIFF-files and/or as full size printable PDFs for reproduction purposes.

For backup of archive files it could be useful to follow the 3-2-1 rule: There should ideally be 3 copies of the data, stored on 2 different media, with at least 1 stored off-site.

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