

The « Institut national de l'audiovisuel » (Ina)

In collaboration with

The International Federation of Television Archives (IFTA)

The Eurovision Academy, operated by EBU

and MEDIA, a programme of the European Union

F.R.A.M.E
Future for Restoration of Audiovisual
Memory in Europe

Session 1: Preservation & digitization of audiovisual media

June 10 – June 14, 2013





Higher Education
Training
Research
Consulting



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PRESENTATION OF THE SEMINAR

FRAME, Future for Restoration of Audiovisual Memory in Europe, is a seminar organised by the “Institut national de l’audiovisuel” (Ina) with the collaboration of the International Federation of Television Archives and the Eurovision Academy, operated by EBU. The training is organised with the support of MEDIA, a programme of the European Union.

Aim of the seminar

The use of audiovisual content involves new technologies and new way of delivering contents. This use requires having its analogical contents digitized, described, accessible and promoted. The FRAME seminar addresses, in 2 sessions, each step of the management of these contents: implementation of best practices in terms of preservation and digitization of old content, management of a life-based archive (storage, media management, security of data...), rights' management, description and accessibility of content for various audiences.

The second session “Organisation, marketing and use of archival digital content» will take place in Bry-sur-Marne from October 7th to October 11th 2013.

Who is it targeted for?

The FRAME training session addresses all European professionals¹ of the media industry who are involved in the management and use of archives whatever their knowledge and the state of progress of their company in the field of archive management.

¹ The seminar is open to participants from all EU members (Austria, Belgium, Bulgaria, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden, UK) and Croatia, Iceland, Liechtenstein, Norway, Switzerland.

LIST OF PARTICIPANTS

Name	Firstname	Country	Company	Profile	Email
AIRLIE	John	UK	The Walt Disney Company Ltd	Executive operations director	John.airlie@disney.com
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FRAME PROGRAMME

From June 10th to June 14th

The training will be delivered by trainers from Ina (France), EYE Institute (Nederland), IBA (Israel) and Sonuma (Belgium). Theory and practical courses will be delivered on the basis of presentations, case studies, workshops, visits.

*The training session will take place in the **room 1403** – Bry 1 building, 1st floor / Bry-sur-Marne.*

Monday, June 10th

9 – 9:30 am

Welcoming of participants

Presentation of the seminar

9:30 – 11 am

Presentation of each participant

Presentation of the participants, their company and projects

11 am – 12:45 pm

Introduction to strategic and economic issues of media archives management:

Why should we preserve and digitise archives? For which purposes? In what different ways can archive holdings be used?

The Ina preservation and digitisation plan (PDP): historical approach and issues.

Dominique Saintville, Ina

2 – 2:45 pm

To find its way: a “3D map” of a Digital Archives system with the OAIS model

To start with: specifying users and uses.

Jean-Noël Gouyet, Freelance

2:45 – 5 pm

Designing a preservation and digitisation plan: methodology & 1st actions to implement (1/2)

Strategic definition of a preservation and digitization plan

Analysis of the situation of one’s archive regarding the expected results and high-end users

Analysis of the existing situation:

- ❖ Mapping of the holdings (content & media)
- ❖ Evaluate physical condition of the media
- ❖ Evaluate the storage conditions
- ❖ Evaluate the existing resources (technique, staff, budget)

Camille Martin & Jean Varra, Ina

8 pm

Dinner and networking opportunity

Tuesday, June 11th

9:30 – 12:30 am

Designing a preservation and digitisation plan: methodology & 1st actions to implement (2/2)

Establishing a preventive preservation policy

Organizing the inventory of holdings

Setting priorities: planning urgent action, organizing selection (criteria, methods)

Designing scenario:

- ❖ Technical solutions
- ❖ Required human, technical & financial resources
- ❖ Costs

Specifications

Jean Varra, Ina

2 – 5 pm

Specifying, selecting and managing digital media formats

Digital media formats (refresher session) - Parameters, standards and performances:

- ❖ Media essence (audio / still pictures / film / video) Native formats & Compression formats (codecs)
- ❖ Container-formats

Managing digital media formats:

- ❖ Selecting a digital preservation master format and delivery formats: methodology, criteria, case studies (BBC, Ina...)
- ❖ Converting formats

Jean-Noël Gouyet, Freelance

Wednesday, June 12th

9:30 – 12:30 am

Digitizing video & sound archives

Technical operations before transfer

Key functions of a transfer line; equipment; processes

Logistics: workflow organization; monitoring of tasks

Quality control

Organizational issues: in-house or outsourcing

Examples of transfer lines

Jean Varra, Ina

2 – 5:30 pm

Digitizing film

Technical operations before transfer

Key functions of a transfer line; equipment; processes

Logistics: workflow organization; monitoring of tasks

Quality control

Organizational issues: in-house or outsourcing

Examples of transfer lines in different contexts (feature film, TV program, etc)

Visit of the film mechanical restoration units & transfer units (TC / scanner)

Anniké Kross, EYE & Jean Varra, Ina

Thursday, June 13th

9:30 – 5:30 pm

How to specify and manage a digital archive system

Defining and specifying users and uses

Defining and specifying functions

Defining workflow

Specifying the technical platform:

- ❖ Storage and servers
- ❖ Metadata models and data management

Defining and implementing migration strategies

Specifying and selecting a DMAM system

Calculating the Total Cost of Ownership (TCO)

Jean-Noël Gouyet, Freelance

Case study: Visit of the Ina-SNC technical platform

Philippe Gerrier, Ina

Friday, June 14th

9:30 – 12:30 am

Case studies

How to run & finance a digitisation plan?

Billy Segal, IBA

Jean-Louis Rollé, Sonuma

12:30 am – 14:30 pm

Networking cocktail

2:30 – 3:30 pm

Case studies & FIAT/IFTA project

Examples of preservation, digitisation of “small collections”

Presentation of the FIAT/IFTA programme “Save Your Archive”

Dominique Saintville, Ina

3:30 – 5 pm

Digital Curation Game

The CURATE game is designed to be used as an exercise that prompts players to put themselves into digital project scenarios in order to address issues and challenges that arise when institutions engage with digital curation and preservation.

5 – 5:30 pm

Evaluation and close of the seminar

SPEAKERS

Dominique Saintville	Project manager – Collections, Ina
Jean-Noël Gouyet	DMAM Consultant and Trainer
Jean Varra	Head of technical department – Collections, Ina
Camille Martin	Project manager – Consulting department, Ina
Anniké Kross	Film restorer – EYE Institute
Philippe Gerrier	Head of preservation, digitization and delivery at the Technical department – Collections, Ina
Billy Segal	Head of film archives - IBA
Jean-Louis Rollé	CEO - Sonuma

Name: Dominique SAINTVILLE

Position: Project Manager

Company: Ina

Department or Service: Collections

Professional profile

I'm presently in charge of managing international projects regarding media archives, and I coordinate the Ina Sup course « Assessing archive holdings and implementing a preservation and digitization plan » (Management of digital archives).

I have been working in media archives since 1977 in various areas: information systems and metadata methodology, marketing, preservation and digitisation programme, history of TV programmes and archives.

I have been involved in FIAT/IFTA activities since its creation. I am presently vice-president, member of the Program and Production Commission, and head of FIAT/IFTA new program "Save your archive".

My academic background is Political Science (IEP, Paris, 1966) and Information & Communication Science (EHESS, Ph. D - 1979)

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Name: Jean-Noël GOUYET

Position: DMAM Consultant and Trainer

Company: Freelancer

Professional profile

Digital Techniques and Systems engineer, Jean-Noel has worked for 27 years at the Institut National de l'Audiovisuel. At first, in the Training Department he developed and managed further training courses on 'Digital TV equipment'. He spent then a couple of years producing training material, especially in collaboration with BBC Television Training and the Australian Film, Television and Radio School. During the next and last 10 years, at the INA Research Department, he wrote several technical reports on 'Video servers', 'Digital Mass Storage', 'Compression', 'Media Distribution on Networks', 'Media Protection' and 'Digital Media Asset Management (DMAM)'.

Although officially retired, Jean-Noel goes on giving lectures at Ina EXPERT, on Digital Techniques and DMAM, and has collaborated on some occasions with EBU Training. He has published a book 'Gestion des médias numériques – Digital Media Asset Management' (Dunod, Paris, 2006).

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Name: Jean VARRA

Position: Head of technical department

Company: Ina

Department or Service: Collections

Professional profile

Jean VARRA is Chief Engineer and Head of the technical department in charge of Ina's archives. He is in charge of the technical evolution of the archives and particularly, he manages the preservation and digitisation plan of Ina audio-visual archives since 2003.

He also participates in the international activities of Ina. He has led several missions whose objectives are to assess audio-visual holdings, advise and evaluate the solutions for various televisions in various countries e.g.: TSR in Switzerland, RTS in Serbia, EPTV in Algeria, MOCI in Saudi Arabia. He has participated in European projects like Presto, PrestoSpace and now Presto Center.

He also performs training on technology and archive management for « Ina sup » and participates frequently, as a speaker, to international seminars and conferences.

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Name: Camille MARTIN

Position: Project manager

Company: Ina

Department or Service: Ina EXPERT

Professional profile:

Camille Martin works as a project manager in the Consulting department at Ina and is in charge of projects with foreign and French companies and institutions on the preservation and digitization of their audiovisual and digital heritage. She has graduated in management of audiovisual and digital heritage. She participated in assessments of audiovisual collections for CyBC (Cyprus), Filmske Novosti and RTV (Serbia) and works closely with institutions setting up the preservation and digitization of their audiovisual archives.

In the framework of the Medmem project, she also participated in writing a guide of good practices regarding preservation and digitization of audiovisual archives.

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Name: Annike KROSS

Position: Film restorer

Company: EYE Film Institute Netherlands

Department or Service: Restoration & Digitization

Professional profile

Studied restoration of Moving Image and Photography at the University of Applied Science in Berlin, where she finished her studies in 2006, graduating cum laude. Topic of her final thesis: The Simulation Of Tinting And Toning Using The So-called Desmet Method.

She has worked since 2007 at EYE Film Institute Netherlands as a film restorer - responsible amongst many other titles for the restoration of J'ACCUSE (Abel Gance - FR, 1919), SHOES (Lois Weber - USA, 1916) and THE SPANISH DANCER (Herbert Brenon - USA, 1923).

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Name: Billy SEGAL GEZELIUS

Position: Head of IBA Film Archive

Company: IBA

Department or Service: TV Film Archive

Professional profile:

Billy Segal, Israel. Born 1959.

Graduate from the faculty of Humanities, Hebrew University, Jerusalem.

Ms. Segal is the head of IBA film archive & Head of the digitization project of the IBA's archives.

Member of the P&P commission of FIAT/IFTA since 2000

In 2005 co- founded the forum for the preservation of the audiovisual memory in Israel. The forum acts to change the audiovisual preservation legislation in Israel.

Since 2005-2011, she was the chief editor of conferences dedicated to the audiovisual memory as part of the Jerusalem International film Festival.

Within the IBA she started as a researcher for documentary films. As head of sales within the archive she gained a rich experience in legal copyright issues and developed high skills in preservation of various film & video formats.

Mrs. Segal has been archive consultant for numerous Israeli documentaries and international productions.

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Name: Jean-Louis ROLLE

Position: CEO

Company: Sonuma

Professional profile

Jean-Louis Rollé is born in 1950 in Brussels. He was Executive Officer in different companies before being CEO of SONUMA since its creation the January, 8th, 2009.

He was Advisor of Minister of economy of the Walloon Region from 2005 to 2008 and Executive Officer of FORENIA from 1989 to 2003.

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FRAME 2013 – 1st session

June 10 – June 14

PRACTICAL INFORMATION

- **Schedule**

From Monday June 10th to Friday June 14th, the seminar will take place at Ina headquarters in Bry-sur-Marne – Building BRY 1, room 1403.

Lunches will be provided by the company restaurant. Lunches are included in the registration fee. The first day, lunch tickets will be given to you. The restaurant is located in Building BRY 5. (Map 2)

- **Hotel**

You will stay at the **Novotel**, 2 allée Bienvenue in Noisy le Grand. Breakfasts are included. The Novotel is very close to a mall “Les Arcades”, where you can find many shops and restaurants.

- **From Paris airports to Novotel Noisy le Grand**

From Orly airport:

Take the OrlyVal until “Antony”. Then, take the RER B until “Chatelet-les-Halles” and, in “Chatelet-les-Halles” the RER A direction “Torcy” or “Marne-la-Vallée” and stop at “Noisy-le-Grand Mont d’Est”. (Around 15 EUR – 1 hour and a half)

From Roissy Charles de Gaulle airport:

Take RER B to Paris city center and stop at “Chatelet-les-Halles” and, in “Chatelet-les-Halles” the RER A direction “Torcy” or “Marne-la-Vallée” and stop at “Noisy-le-Grand Mont d’Est”. (Around 15 EUR – 1 hour and a half)

You can also take a cab from both airports (around 50 EUR – 35 minutes)

From Gare du Nord station:

Take RER B towards Robinson or Saint-Rémy les Chevreuses and stop at “Chatelet-les-Halles” (1 stop) and, in “Chatelet-les-Halles” the RER A direction “Torcy” or “Marne-la-Vallée” and stop at “Noisy-le-Grand Mont d’Est”. (Around 4 EUR – 50 minutes)

- **Access to Ina training location**

Please remember that FRAME training starts on **Monday June 10th at 9 am** at Ina.

Ina is at a walking distance from Novotel: 15 minutes’ walk. (Map 1)

You can also take the **bus 120** (pink) towards “Nogent-sur-Marne RER”.

Step down at the “Moliere” stop (about 5 minutes by bus).

Ina is just across the street.

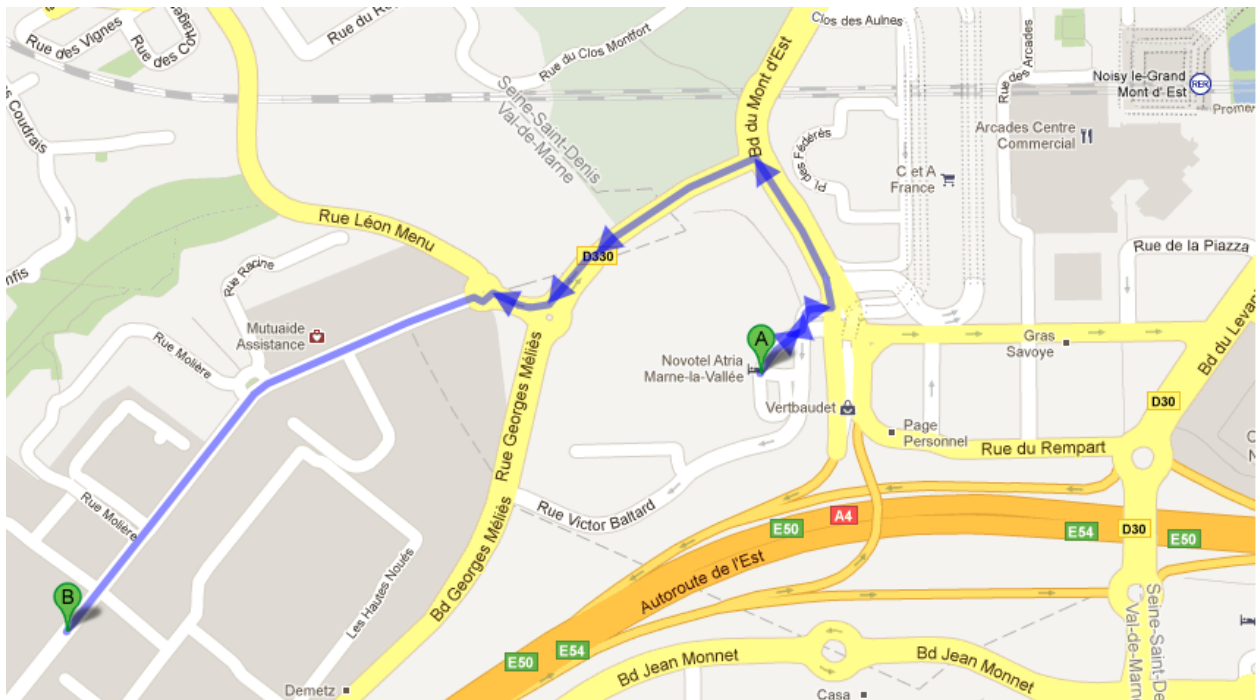
You will be asked to give your name and to show your “laissez-passer” at the security check.
(Map 2)

INFO ABOUT RER TICKET PRICE

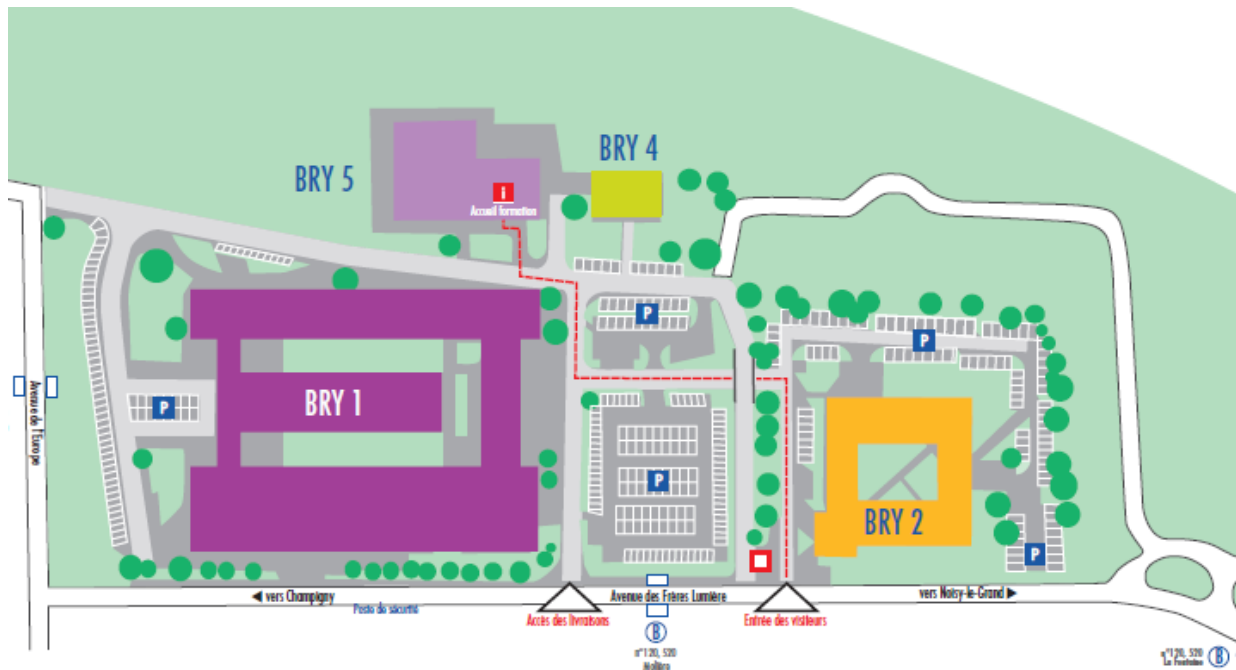
You can buy a **one-week pass** which costs 31.05 EUR (zone 1 to 4) in metro and RER stations. It will allow you to use **Metro, RER and bus** easily from Monday to Sunday.

If you don't have the pass, the bus ticket is 2 EUR. You pay inside the bus. Best to have exact change.

Map 1 - Coming to Ina from the hotel (A is the hotel and B is Ina):



Map 2 - Ina in Bry-sur-Marne



To go to Paris

If you want to go to Paris by yourself, you need to take the RER A (Red line) at “Noisy-le-Grand Mont d’Est” towards “Cergy” or “Poissy”. These trains will stop in Paris.

To return from Paris, you need to take the **RER A towards “Marne-la-Vallée Chessy” or “Torcy”** and stop at “Noisy-le-Grand Mont d’Est”. (Map 3)

If you don’t have the one-week pass, you will need to buy specific tickets at the RER station. (Around 3.5 EUR – 15 minutes ride)

For more information about public transportation in Paris, you can see the interactive map:

<http://www.ratp.fr/plan-interactif/> or <http://www.ratp.fr/en/>

Map 3 - The A-line between “Noisy-le-Grand Mont d’Est” and Paris:



GLOSSARY AND ABBREVIATIONS

Asset	A word that refers to an active multimedia asset – video, audio, or text; the combination of content and related metadata.
Asset Management	Asset Management refers to the management of content or the software system used for tracking and supervising content and associated metadata from production to digital archiving, and including pre-production, data acquisition, post-production, broadcasting and archiving.
Cataloguing	A description of cataloguing with a limited number of fields, titles, subtitles, dates and channels, etc. ...
Indexing	A content description: summaries, time code markers, keywords, etc.
Back up	A storage back-up of IT data.
BETACAM SP	SONY's last analogue format, which is no longer made, although it can still be read in digital SX and IMX BETACAM video cassette decks (VCR).
Compression	<p>Compressing data eliminates the redundant parts of images, which means that the speed and weight of the data will be reduced to limit storage and transmission costs.</p> <p>Compressions are destructive. A low compression rate hardly affects the quality of the images, whereas a high rate will seriously deteriorate the images.</p> <p>Compression adapts the quality of the sounds and images and costs to the various usages (viewing, distribution, production, etc.).</p>
Electromagnetic induction	A magnetic layer on the tape's surface that stores the recorded information.
ENPS	Electronic News Production System, a system that produces, edits, organises and runs news broadcasts. The system is flexible enough to handle anything from the local news at a small-market station to large organizations spanning remote bureaus in multiple countries.
	An event transmitted remotely by network, satellite or specialised

EVN	lines, and recorded.
Extranet	External network of IT data distribution.
Archiving master format or “Master”	An archive master format protects the original quality of archives over the long term and enables them to be migrated without losing quality.
“Mezzanine” format	The “Mezzanine” format is an archiving format that can be made available in various formats for different uses. The archiving master can be chosen as the mezzanine format.
Audiovisual genre	Categories into which programmes can be classified: fiction, drama, magazine, variety show, etc.
GO/GB	Giga Octet, French for a Giga Byte, a digital storage unit: 1Go = 1000 000 000 octets = 1000 Mo
H264	A compression standard belonging to the MPEG4 family, also known as MPEG4 AVC or Part 10. Enables compressions at higher rates than MPEG1 or MPEG2 but with comparable quality.
HDTV	High Definition Television
Head clogging	VCR heads become clogged when reading magnetic tapes that are either dirty or damaged, or where the magnetic oxide has deteriorated. This provokes scratches on the image and sound interference.
IMX	A SONY format using an MPEG2 4.2.2 Pro 50Mb/s C’ is a format based on the most recent BETACAM. In quality, it is almost equal to DIGITAL BETACAM. It is intended for upmarket, high-end production.
Intranet	An in-house IT distribution network
	An archiving format used for SD and HD, whose profiles range from “lossy” to “lossless”. This is the format adopted for Digital Cinema (DCI). It is an open standard, adopted by national libraries, such as the Library of Congress in Washington and the Canadian Library and Archives, and by American majors, including Fox and Warner

JPEG 2000	Brothers, for their archive applications.
Kinescope	Kinescope refers to the recording on to film of a television broadcast shot directly in video by filming the picture from a video monitor. It was the only way to keep a trace of live television programmes before the advent of the video cassette deck or recorder.
Meta data	Literally, metadata refers to data that accompany data.
Mb/s	Megabits per second = 1,000,000 bits per second. A unit of speed.
Migration	The transfer of digital files from an obsolete format to another digital format.
MPEG	Motion Picture Expert Group. MPEG1 is a compression format developed for multimedia and viewing. With speeds from 500Kb/s to 2 Mb/s, MPEG2 covers a broad range of quality and various uses. MPEG4 can cover applications from the Internet to high-quality viewing on an Intranet.
Near On Line	An English expression used to qualify a document stored in a robot containing magnetic tapes and enabling relatively fast access. The robot provides an access time of around 2 minutes, hence slower than the “On Line” hard disk, but much faster than “On The Shelf” storage.
NAS	Network Attached Storage refers to a hard disk storage system that can be linked to a high-speed network that can form a distributed server system.
Digitisation	The transformation of content carried by analogue formats in data that are either in digital video on a video carrier or files in IT formats.
PAD	Ready for diffusion
One inch (1 in.)	An analogue magnetic tape format with one-inch tape, used in the 1970s and 1980s.
Mechanical restoration	The stage of film preparation before telecine, which consists in mending the sellotape, reglueing, cleaning, repairing gelatine,

	cleaning perforations...
RH / HR	Relative humidity of the atmosphere.
Preservation	The copying of endangered content from a carrier that has become obsolete is being used less and less or is damaged, to a new longer-lasting carrier.
SDTV	Standard Definition Television
Sticky shed syndrome	When the tape is loaded into the video cassette deck, it sticks to the transport mechanism and can be irretrievably damaged.
SEP MAG	The film's sound track is recorded on to a magnetic reel that is separate from the image.
The “vinegar syndrome”	An expression used to describe the deterioration that provokes the acidification of cellulose acetate film, which gives off a characteristic vinegary smell of acetic acid. Initially, the degradation is slow and there are few marked physical changes to the film, but it gets faster once it has reached the point known as “autocatalysis”. This provokes buckling, channelling and shrinkage, leading the gelatine emulsion to separate from the base and increasingly discolouring the pigments until the film has completely decomposed.
Telecine	The process and the equipment that transforms motion pictures on film to a video signal that can be recorded on to a video tape.
Workflow	A transversal software tool, independent from specific applications, that enables users and the various players in a given production chain to have a dynamic and concise view of the progress made in a procedure that brings several professions together, including the customer, the sales department, researchers, the rights department, preservation technology operators and technicians, before the product is finally delivered to the customer.

CONTACTS

For further information, please refer to:

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