

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

In collaboration with

The International Federation of Television Archives (IFTA)
The European Broadcasting Union Training (EBU Training)

and MEDIA, a program of the European Union

F.R.A.M.E

Future for Restoration of Audiovisual Memory in Europe

October 15 – October 19, 2012

**Preserving and digitizing audiovisual media
Promoting and using digital contents**



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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 European Broadcasting Union Training. The training is organised with the support of MEDIA, a program of the European Union.

Aim of the seminar

The aim of this training session is to present issues and tools available for film and TV archive management, so as to enable participants to choose the technologies best fitted to their needs and to the strategy defined for their archives and to address the issue of new technologies applied to the digitization, preservation and use of television and film archives.

The FRAME training “Preserving and digitizing audiovisual media – Promoting and using digital contents » will take place in Bry-sur-Marne from October 15th to October 19th 2012.

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	Profil	Email
AOKI	Tomotake	Japan	NHK (Japan Broadcast Corporation)	Principal Engineer	aoki.t-em@nhk.or.jp
ARRATIA	Amira	Chile	TVN (Television Nacional de Chile)	Manager of the Documentation Center	amira.arratia@tvn.cl
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FRAME PROGRAMME

Preserving and digitizing audiovisual media / Promoting and using digital contents From October 15th to October 19th

The training will be delivered by trainers from Ina (France), BBC & UK Consultants, RTE (Ireland) and DR (Denmark). Theory and practical trainings will be provided on the basis of presentations, case studies, workshops, visits.

The training session will take place in the room 1405 – Bry 1 building, 1st floor / Bry-sur-Marne.

Monday, October 15th

9:00 – 9:30 am

Welcoming of the participants

Presentation of each participant's company

Overview of the company: missions, archive holding, users
Preservation, digitization and valorization projects

9:30 – 10:30 am

Introduction to strategic and economic issues of media archives management:

Why should we preserve and digitize archives?
What are the uses and types of valorization for digital contents: today, tomorrow?
Dominique Saintville, Ina

10:30 – 10:50 am

Presentation of the “layer” model of a Digital Media Asset Management system, adapted to Digital Archives

Jean-Noël Gouyet, DMAM Consultant and Trainer

Coffee break

11:00 – 1:00 pm

Implementation of a preservation and digitization plan: the first actions

Setting priorities: planning urgent action, organizing selection
Establishing a preventive preservation policy
Organizing the inventory of holdings
Jean Varra & Camille Martin, Ina

Lunch

2:30 – 5:30 pm

Pre-requisite of a migration project: appraisal of archive material and existing resources

Quantitative assessment of archive material
Storage conditions and state of archive material
Assessment of content
Level of description of materials, contents, associated rights

Existing technical equipment
Available staff

Coffee break

Basic techniques to be applied

Definitions: preservation, digitization, preventive conservation, restoration

Film and video formats: technical characteristics; ageing; deterioration; life expectancy

Technical operations before transfer, enabling the playback of old formats: mechanical restoration; vinegar tests; restoration of film and sound media affected by vinegar syndrome; cleaning; baking; etc

Jean Varra, Ina

Dinner and networking opportunity

Tuesday, October 16th

9:30 – 12:30 am

Organizing the preservation and digitisation process: relevant issues

Technical issues: key functions of a transfer line; processes; equipment

Organizational issues: in-house processing or outsourcing; staff management

Coffee break

Logistics issues: workflow organization; setup a workflow tool for monitoring the tasks. Examples of transfer lines

Further issues: quality control; optimization of costs; what to do with the original material once it has been transferred?

Enhancing the quality of images and sounds

Uses, formats & quality issues:

SD (Standard Definition) and HD (High Definition)

Which uses require the best quality?

Which defects can be corrected?

Which tools are available?

How much does it cost?

Jean Varra, Ina

Lunch

2:00 – 5:30 pm

Choosing digital media formats and designing the technical platform for a digital archive

Digital media formats: media essence native formats and compression formats. Container-formats

Managing media formats: selecting a preservation master format and delivery formats. Converting formats

Metadata models

Coffee break

Workflow and Digital Media Asset Management functions
Specifying functions
Storage and servers: architecture, physical storage media and performance, hierarchical storage management (HSM)
From back-up to Disaster Recovery Plan (DRP)
Migration strategies
Specifying a storage system
Metadata management and Databases
Rights management and media protection
Jean-Noël Gouyet, DMAM Consultant and Trainer

Wednesday, October 17th

9:30 – 12:30 am

The legal framework for the use of archive material (1/2)
Including audiovisual rights management

Coffee break

The legal framework for the use of archive material (2/2)
Including audiovisual rights management
Hubert Best, FOCAL

Lunch

2:00 – 5:00 pm

Organization of digital content: documentation and valorization practices - *this session will take place in room 2421*
Documentation practices should be adapted to the target uses: example of a program differently described (and segmented) for specific uses or platforms

Coffee break

Organization of content by theme
“Editorialisation” (contextualisation) of archival content
Case study: TOTEM, the documentation tool of the Ina Archive
Sandrine Depoix & Emmanuel Pije, Ina

5:00 – 6:00 pm

Visit of the restoration units at Ina (video & sound)
Emmanuel Laroche & Benjamin Léréna, Ina

Thursday, October 18th

9:00 – 10:50 am

Professional and commercial uses

How digital technologies have affected the valorization of archive material?

Overview of professional uses, markets, new platforms

Portals for the marketing of clips and programmes

Representation partnerships

Related business models

Production based on archives

Jean-Luc Vernhet, Ina

Coffee break

11:10 – 01:00 pm

Non commercial uses

General public uses

Teaching and cultural uses

Academic research uses

Sue Malden, Consultant

Lunch

2:30 – 5:30 pm

Visit of Ina

Analogue media digitizing processes

Digital platform for storage and delivery (SNC)

Legal deposit

Valorization platforms at Ina: InaMediapro, Ina.fr and Hypermedia frescoes

Friday, October 19th

9:30 – 12:30 am

European case studies (1/3)

Preservation project for audiovisual archives

Deon Cotgrove, BBC

Coffee break

European case studies (2/3)

Projects regarding uses of archive: commercial & cultural uses

Liam Wylie, RTE

Lunch cocktail and networking opportunity

2:00 – 3:30 pm

European case studies (3/3)

Preservation and valorization projects in TV archives

Tobias Golodnoff, DR

3:30 – 4:30 pm

Use of archives in production: an example “Mysteries of archives”

Serge Viallet

4:30 – 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 – Ina Expert
Hubert Best	Jurist, FOCAL
Emmanuel Pije	Documentation project manager – Collections, Ina
Sandrine Depoix	Quality Manager – Collections, Ina
Sue Malden	Consultant
Jean-Luc Vernhet	Operation manager - Media Content Division, Ina
Deon Cotgrove	Senior Media Manager, BBC Archives
Liam Wylie	Project manager, RTE
Tobias Golodnoff	Head of the Cultural Heritage Project, DR
Serge Viallet	Film maker

Name: Dominique SAINTVILLE

Position: Project Manager

Company: Ina

Department or Service: Collections

Professional profile

I'm presently in charge of managing international cooperation 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: 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 a member of the Programme and Production Commission.

Academic background: Political Science (IEP, Paris, 1966); Ph. D in Information & Communication Science (EHESS, 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 SUP, on Digital Techniques and DMAM, and collaborates 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 Prime.

He also performs training on technology and archive management for « Ina sup » and is associate professor at the University Senghor in Alexandria.

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Name: Camille MARTIN

Position: Project manager

Company: Ina

Department or Service: Ina EXPERT

Professional profile:

Camille has graduated in management of audiovisual and digital heritage at Ina and works now as a project manager at Ina Expert. 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: Hubert BEST

Position: Legal Advisor

Company: FOCAL International

Department or Service:

Professional profile

Hubert Best is a lawyer, specialist in international copyright and media law. After having been International Head of Media in a leading London City firm he founded his own media specialist firm in London - and now practices in London and Stockholm, advising media clients in Europe, North America, Asia and Australasia, including broadcasters, producers, publishers, collective rights organisations and all manner of Internet-related interests.

Hubert is a member of FOCAL International's Executive and is FOCAL's legal advisor, advising footage archives on legal aspects of digitization projects and international exploitation of old and unusual footage, as well as contributing to wider issues such as proposals for amendments to current copyright law for preservation of historic audiovisual footage and exploitation of orphan and out-of-commerce works.

He lectures on copyright and design law at Stockholm University, and teaches extensively on copyright recently having taught courses on international film copyright in the Czech Republic, France, Germany, Ireland, the UK and the USA.

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Name: Sandrine DEPOIX

Position: Quality Manager

Company: Ina

Department or Service: Collections

Professional profile

In the « Valorization » sector of the Archives, Sandrine Depoix is in charge of checking the accurateness of cataloguing data in the Archive data bases which give access to all TV and radio programmes. Archive cataloguing data are further exported to the Inamediapro.fr and Ina.fr platforms.

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Name: Emmanuel PIJE

Position: in charge of the cataloguing activity – Thèque Media

Company: Ina

Department or Service: Collections

Professional profile:

Emmanuel majored in English and American literature and began his career as a language teacher in Northern England and France. He then went to a library college and eventually worked as a cataloguer at INA. Among the “Valorization” department of the National Audiovisual Institute, he now runs a team of cataloguers whose job is to catalogue the subject content of French national TV and Radio programmes mainly broadcast before 1990.

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Name: Jean-Luc VERNHET

Position: Operations Manager

Company: Ina

Department or Service: Media Content Division

Professional profile

Jean-Luc VERNHET joined Ina (Institut National de l'Audiovisuel) in 2000 to become a member of the Board of Directors. In charge of Marketing and Sales, he was responsible for developing the licensing of footage or programmes worldwide to producers, broadcasters, home video publishers and communication agencies.

Joining Ina at the beginning of the digital turnaround, he contributed in developing and launching in 2004 " www.Inamediapro.com ", the world's largest online B to B Content Library to date, the first "webtool" designed for film researchers and TV producers, allowing to access more than 450 000 hours of digitized TV content to date.

Jean-Luc Vernhet has been recently appointed Operations Manager of the Media Content Division covering B to B, B to C, on-line and off-line Production.

Graduated in Marketing and Communication from Paris University (CELSA – Paris IV), and in Retail Management studies from Oxford - Templeton College, Jean-Luc Vernhet developed most of his previous career with positions in marketing, marketing research and marketing information Systems for various consumers' goods companies.

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Name: Sue MALDEN

Position: Chair

Company: Federation of Commercial Audiovisual Archives Limited

Department or Service: Professional representation

Professional profile:

Through her current employment as Chair of FOCAL International and Conference content Director for the International Federation of Television Archives, she has a wide knowledge of, and contact with many UK based and international archives. She has worked as an Archive footage researcher, through this gaining practical experience of the reuse of footage in programme making an understanding of Rights issues as they influence the value and reusability of the media. She also works as an archive management consultant on projects such as for TG4 Irish language tv station; Teaching archive research and consultancy to French masters students at INA; Archive consultant to BAFTA (British Academy of Film & Television).

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FRAME speakers' data

Name: Deon COTGROVE

Position: Senior Media Manager

Company: BBC

Department or Service: Digitisation Group, BBC Information & Archives

Professional profile: Deon has over 10 years experience preserving broadcast media, having worked in preservation teams within New Zealand and UK. He joined BBC Information & Archives in 2006, and his responsibilities include physical preservation of traditional formats and obsolescent broadcast media, management of large scale digitisation projects (e.g 120,000 D3 and 180,000 digibeta tapes) , planning digital preservation strategy, and customer delivery (including file-based delivery).

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FRAME speakers' data

Name: Liam WYLIE

Position: Content producer

Company: RTÉ

Department or Service: RTÉ Archives

Professional profile: Liam Wylie works at the RTÉ Archives where he is responsible for the website <http://www.rte.ie/archives>. He has worked as a film and television archivist and is a former head of collections at the Irish Film Archive. Through his own production company Red Lemonade Productions he has independently produced and directed archive based documentaries for RTÉ television.

Liam Wylie has a BA in Communication Studies from Dublin City University and an MSc in Multimedia Systems from Trinity College Dublin.

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Name: Tobias GOLODNOFF

Position: Head of the Cultural Heritage Project

Company: Danish Broadcasting Corporation (DR)

Professional profile:

Tobias has been heading up the digitisation, and contextualisation/dissemination of DRs archive (570.000 hours of AV materials) since the project start in 2007. Today more than 350.000 hours of radio and 15.000 hours of TV have been digitized. DR is currently digitizing around 360 hours a week of BetaSP and DigiBeta, and is developing an innovative workflow and technologies which should lower the prize dramatically on 16 mm film digitization. The assigned budget of 10 millions € is planned to secure more than 75-80 % of the archive before the end of 2014.

The project has a strong focus on USE=VALUE! A focus that led to DRs development of a series of public-service products:

- Bonanza, an online archive concept where the users voted where to start the digitization from a user perspective. A website which has streamed more than 24 mio. programs or snippets from the archive (read more on <http://www.dr.dk/Kulturarv/bonanza>).
- Dansk Kulturarv. A collaboration with the major national cultural and archival institutions (<http://www.danskkulturarv.dk>)
- LARM, a project where more than 1 mio. hours of radio are being made accessible for research use at the Danish universities (<http://www.larm-archive.org/>).

Tobias Golodnoff participates in a number of national and international organisations where he shares his expertise within the field of digitisation and digital cultural heritage. He is currently a member of:

- FIAT/IFTAs Executive Committee, with focus on online use of archives and creating value through sharing and participation: www.fiatifta.org
 - HERA JRP Knowledge Exchange Advisory Committee (KTAC): www.heranet.info
 - Committee member, and member of the technical workgroup, for the Danish ministry of Culture. On the analysis and Rapport on digitizing the national cultural heritage, 2009: www.kum.dk/sw84616.asp
-

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Name: Serge VIALLET

Position: Film maker

Company:

Department or Service:

Professional profile

After studying at the Ecole Nationale Louis Lumière, Serge Viallet became a director of fictional short films and documentary films. Since 2007, he is the director of the collection “Mystères d’archives”, documentary films based on investigation and decoding of famous archive footages.

This collection won the FOCAL award “Best use of archive footage” and the FIAT/IFTA award “Best use of archive footage” in 2009. In 2011, Serge Viallet and Rithy Pan received a FIAT/IFTA award for their work on the Khmer footages.

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FRAME 2012

October 15 to 19

PRACTICAL INFORMATION

- **Schedule**

From Monday October 15th to Friday October 19th, the seminar will take place at Ina headquarters in Bry-sur-Marne – Building BRY 1, room 1405.

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)

- **Access to Ina training location**

Please remember that FRAME training starts on **Monday October 15th 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 at the security check.

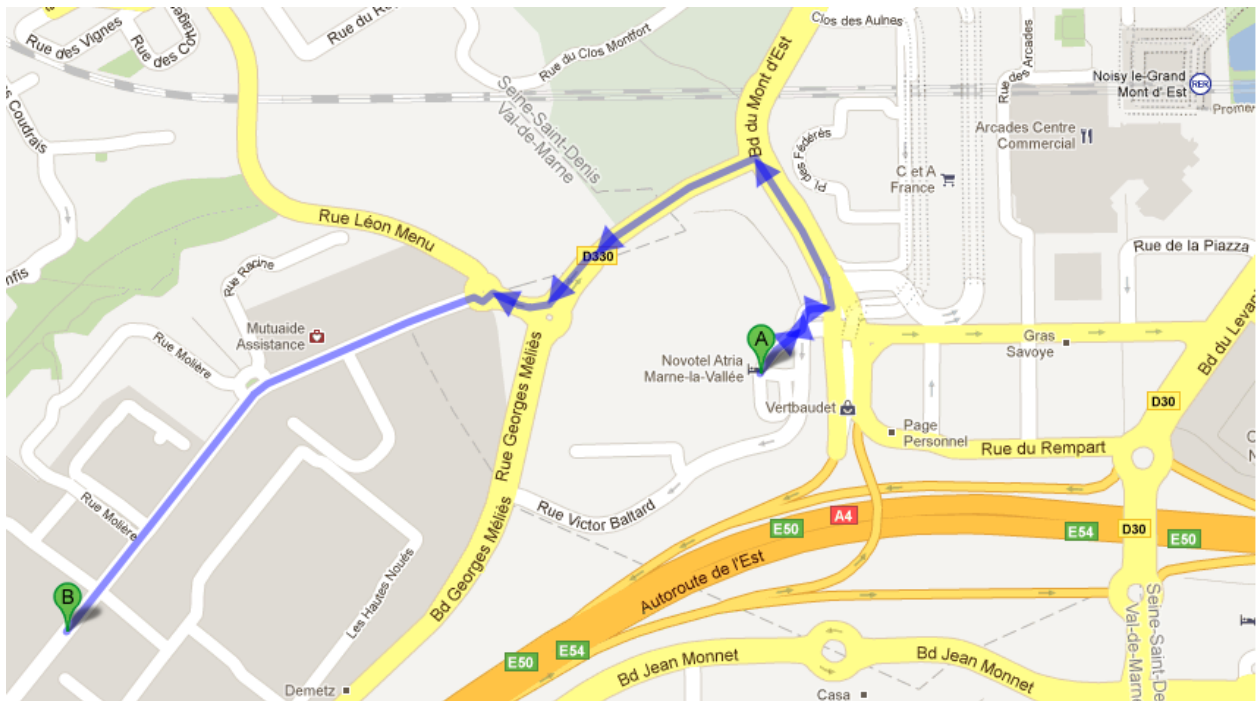
(Map 2)

INFO ABOUT RER TICKET PRICE

You can buy a **one-week pass** which cost is 30.25 EUR (zone 1 to 4) at the "Noisy-le-Grand Mont d'Est" RER station. 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 1.90 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.
EVN	An event transmitted remotely by network, satellite or specialised 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
JPEG 2000	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 Brothers, for their archive applications.
	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

Kinescope	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.

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