

Training a New Generation of Audiovisual Archives Managers

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Abstract

Ina SUP, the French National Audiovisual Institute School, was launched in October 2007. It offers a totally new MA curricula: Audiovisual Collections Management.

Drawing on Ina's core activity and know-how, Audiovisual Heritage Management (a two-year cursus) aims at providing a new academic programme, combining culture and technique, involving professionals and university professors.

Audiovisual archives managers currently face new challenges, such as digital migration from analogical formats, preparing and managing new offers for audiovisual documents, both commercial and cultural, running vast amounts of data and metadata.

Ina SUP Audiovisual Collections Management MA intends to provide an answer to these major challenges.

The programme was designed to enable students to reach managerial positions in the audiovisual and digital archives sector. Interdisciplinary in its approach it covers the cultural, economic, financial, legal and technical aspects of the management, preservation and assessment of audiovisual collections.

Graduates acquire a set of hybrid skills that span organizational and management aspects, technological literacy and intellectual propriety management and safeguarding, therefore contributing to forging a new generation of audiovisual archivists.

Keywords: Audiovisual, INA SUP, Collections Management, Preservation, Assessment, Archives Managers, Metadata, Audiovisual Heritage, Higher Education, Documentation, Digitalisation

INTRODUCTION

Keys to understanding Ina SUP

Ina SUP is part of The Higher Education Department of Ina. Ina SUP draws on Ina's core activities

Keys to understanding Ina

In the field of audiovisual and media, **Ina** is in charge of:

- French TV, Radio and Web Archiving and Legal Deposit (meaning conservation, enhancement and transmission);

- Audiovisual Production;
- Continuous Training;
- Higher Education;
- Expertise;
- Research (restoration, digitalisation, content protection, media semiology, music production...).

Keys to understanding Ina's main archives missions

- To Preserve
- To Add value
- To Transmit

Ina's assets:

- 4 million hours of TV and radio documents, plus a photographic collection
- 1 million hours of new programmes captured live, entering Ina's collection each year through the Legal Deposit system
- 450,000 hours of digitised programmes
- 835,000 hours of digitised programmes by 2015, when all endangered archives will have been preserved.
- 100,000 programmes available on Ina's website ina.fr which is visited by 1 million persons per month.
- 450,000 hours of TV programmes and 250,000 hours of radio programmes available on Inamediapro, Ina's website dedicated to professionals.

INA'S TRANSMISSION MISSIONS

- to transmit knowledge
- to transmit know-how
- to transmit expertise

At the cross-roads of industry and training, open to collaborations with academia (French and international universities).

Ina offers:

- Higher Education Programmes (undergraduate and graduate)
- Continuous training
- Research

INA SUP MISSIONS

- To provide a trans-disciplinary audiovisual culture (Archive is a complex object: both technical and cultural, plus a memorial dimension);
- To encourage the development of critical and creative thinking, and to raise social awareness;
- To find a balance between tradition and innovation, culture and technique;
- To involve industry players in the training process (involving professional players as well as university professors);
- To develop links with state-of-the art research on moving images and media (through Ina laboratories)
- To provide the keys to working in a globalized cultural industry.

AUDIOVISUAL COLLECTIONS MANAGEMENT PROGRAMME OBJECTIVES

Our students must learn and be able:

- To give sense and find new ways to exploit visual and sound documents (because collecting, restoring, preserving and digitising is “not enough”; audiovisual heritage must be shared with the widest audience);
- To identify components, functions and workflows of Media Asset Management;
- To assess collections and define migration plans from analogical to digital formats;
- To be familiar with copyright issues and the legal framework;
- To optimise the creation and use of metadata (one of the major challenges is the increasing amounts of data);
- To develop and update offers according to different targets and goals (to be creative in new offers and be aware of the different targets);
- To supervise the creation of navigation guides and graphic interfaces (in a context of fast web development).

AUDIOVISUAL COLLECTIONS MANAGEMENT PROGRAMME

Ina SUP training programme was conceived to provide an answer to two main challenges:

- Adding cultural, economic and technological value to images and sounds
- Accessing digital heritage

It deals with different activities and products (related either to cultural, educational or commercial contexts) such as TV programmes, educational DVD or websites, Web services, VOD

Practicalities

- Masters degree
- Open to bachelor students from any discipline
- 2 year course (3 semester courses + 1 semester internship)
- 15 students per class
- International recruitment (NB: most courses are in French)

AUDIOVISUAL COLLECTIONS MANAGEMENT PROGRAMME

A trans-disciplinary approach, dealing with culture and technique, theory and professional teaching and practice

Semester 1 *Theory and practice*

- Audiovisual and digital archiving practices
- Directing and postproduction workshop (group work consisting in producing a short film composed of archives - which the students themselves have to find in Ina's collections - and interviews they must conduct and film. The aim is not to train them to become directors or editors. The aim of this exercise is to make the students think about how the archives can be re-used, how to present a project, and to develop their awareness of practical, technical, artistic, legal, economic constraints of a film in order to be able to talk to professionals later.
- Culture and heritage
- Cultural history
- Media history
- Audiovisual technologies (to provide students with the fundamentals of audiovisual technical vocabulary and basic technical knowledge, since they come from such different disciplines as cinema studies - historical, theoretical, aesthetic, critical approaches, history, arts, philosophy, law, economics)

- Cultural industries economics
- Mass communication theories
- English

Semester 2 *Professionalisation*

- Video and film preservation
- Legal framework and copyright
- Media assets management
- Moving images in contemporary art
- The use of heritage funds
- Museum practices
- Marketing strategies
- Adding value to AV collections
- Media literacy
- Professional English

Semester 3 *Getting more and more professional*

- Audiovisual heritage project management
- Documentation (images and sounds describing and indexing, data bases taught by Ina professionals on audiovisual documentation)
- Business models (to understand how companies operate financially)
- General management (relationships, team work, negotiation... to prepare students for managerial positions)
- Digital preservation
- Assessing audiovisual heritage
- Images and sounds exploitation on the web (related to Ina's activities in audiovisual and digital production for the web; studio hypermedia)
- Digitalisation programmes: running international consortia
- Tips to build a career in the AV heritage sector (being prepared to answer employment offers: to compose a CV, to answer employment interviews...)

In addition to the courses, master classes, lectures and meetings are organised to reinforce the professional approach of the curricula, providing opportunities for students to meet managers or professionals, to participate in debates on strategic topics or to share professional experiences. These conferences bring the academic programme closer to the challenges of the digital world.

Semester 4: Internship (3 to 6 months) and professional memo

Examples of organisations where our students have found internships

- Images and sounds stock holders;
- Film institutes, film libraries;
- Museums;
- TV channels, broadcasters;
- Consultancy companies;
- VOD services;
- Multimedia publishers;
- Audiovisual production companies...

AUDIOVISUAL COLLECTIONS MANAGEMENT SYNERGIES

Ina Higher Education: Audiovisual Collections Management Diploma

Ina Continuous Training: Archive Management and Expertise offers

There are strong synergies between Ina School and the professional training offer at Ina on:

- Online supply and optimised use of audio and video resources
- Migration of audiovisual collections
- Audiovisual heritage engineering
- Analysis and description of audiovisual documents
- Legal aspects
- Marketing strategies

AUDIOVISUAL COLLECTIONS MANAGEMENT VISION

To find a balance between:

Tradition and Innovation

Audiovisual collections are a laboratory to observe, analyse and explore the main transformations and trends in the digital world.

Questions raised help shape convergence by stimulating synergies between connected industries and sectors. Digitisation has facilitated new convergence between laboratories, video and multimedia publishers, education, audiovisual production, broadcasters.

Culture and technique

By giving sense and finding new ways to exploit images, audiovisual archivists play a major role in building common imaginaries and shared identities

AUDIOVISUAL COLLECTIONS MANAGEMENT PROGRAMME CAREER PERSPECTIVES

To train people to work in:

- Audiovisual and digital collections preservation, organisation and management
- Consultancy on how to secure and improve the value of archives
- On-line and off-line publishing
- Expertise and migration from analogical to digital
- Footage research
- Moving image and sound curatorship
- Production of programmes and events including footage or heritage collections

INA SUP STUDENTS AND GRADUATE INTERNSHIP AND EMPLOYMENT EXAMPLES

Adav (Ateliers Diffusion Audiovisuelle) (Educational and cultural publisher)

Agence VU (Photo agency)

ARCIS (Regional agency for image and sound conservation)

Bophana audiovisual Center (Phnom Penh, Cambodia) (Archives department supervised by an Ina SUP Cambodian graduate)

Centre audiovisuel Simone de Beauvoir (Archives holder)

Centre Georges Pompidou (Art museum)

Centre national de danse contemporaine d'Angers (Digitisation of modern dance collections; a programme of the French Ministry of Culture)

Cinémathèque de Bretagne (regional film library)

Cinémathèque française (film library)

Cinémathèque québécoise (Montréal, Canada)

Cinémathèque de Tanger (Tanger, Marocco)

Cinémoire (amateur film association)

Cité des sciences et de l'industrie (science museum)

Ina Expert (expertise to assess TV archives abroad, professional training for foreign TV archives managers)

Ministère de l'Agriculture

Musée d'histoire contemporaine

Musée national du sport

Musée d'Orsay (sound collections: concerts, conferences, debates)

Myskreen

Orange (telecommunication operator)

Ottawa International Animation Festival (Canada) (festival)

Revue.org (Centre pour l'édition électronique ouverte) (publisher)

RFI (Radio France International)

RTBF, Service des archives (Belgique)

Unesco

Vodkaster (VOD)

XY

Zèbre (footage research company)

etc.

TRAINING A NEW GENERATION OF AUDIOVISUAL ARCHIVES MANAGERS

We aim to train a new generation, aware of the main issues and able to:

- Preserve Audiovisual Archives

In order to

- Protect Audiovisual Memory

And therefore

- Protect Cultural Heritage

In order to

- Transmit it

A FEW IMAGES OF THE SCHOOL AND OF INA SUP STUDENTS

(© Ina)



SOME IMAGES SHOWING WHAT IS AT STAKE AND ILLUSTRATING SOME QUESTIONS TO DEBATE

(© Ina)

Audiovisual archives to be saved

Risks linked to material deterioration

		
Film deterioration	Chemical deterioration on films	Deteriorated cans

Audiovisual archives to be conserved

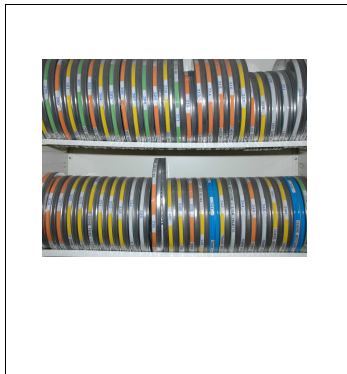
A question for debate: Must we save everything?



If not, then how to sort audiovisual archives? What criteria should be followed (historical, cultural, artistic, economic, legal... values?) Which priorities? Who should decide?

Preserving, digitizing is “not enough”

Being aware of the importance of content identification



Physical preservation is not enough. How can we identify what is in the boxes? What rights are related to the films and documents?

Indexing and documentation are major issues.

Facilities and format issues

Risks arising from the obsolescence of players and formats

<p>1970's and 80's video recorders are no longer manufactured</p>	<p>How long will we be able to read old digital formats?</p>	<p>Adic (Ina archives robot)</p>	<p>Inside Adic: our memory and audiovisual heritage</p>

Digitization can no longer be postponed. The new generation of archives manager will face new challenges such as huge and increasing amounts of data, and to anticipate migrations, no longer from film to video or to video to files, but from file to file...