From linear to non-linear broadcast contents: considering an “augmented audiovisual archive”

Eleonore Alquier
Acquisition and preservation department - INA
PART 1

Institutional presentation
A brief history ...

1974: By law the national public broadcast organization (ORTF) splits into 7 independent entities. INA is one of them...

Missions
• National broadcast archive - legacy of all archived recorded documents since the beginning of Radio and TV in France -
• Broadcasters professional Training, R&D
• Audiovisual Production & innovation

@inadlweb
Double Legal Framework 1/2

1986: Law on media & communication

- **Users**: Producers, journalists, institutions, general public since 2006 ...

- **Access**: Inamediapro, ina.fr, social media
  - [https://www.inamediapro.com/](https://www.inamediapro.com/)
  - [http://www.ina.fr](http://www.ina.fr)
  - [https://twitter.com/inafr_officiel](https://twitter.com/inafr_officiel)
  - [https://www.youtube.com/user/inamedia](https://www.youtube.com/user/inamedia)

INA is given mandate for commercial or institutional reuse
Third party copyright payment is organized
Double Legal Framework 2/2

1995/2006 : Legal Deposit- heritage collections

➢ Usage : Research
➢ Users : Academics, Students, Researchers

➢ Onsite access : Inathèque [http://www.inatheque.fr/index.html]

<table>
<thead>
<tr>
<th>Channels</th>
<th>1995</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>TV</td>
<td>7</td>
<td>103</td>
</tr>
<tr>
<td>Radio</td>
<td>6</td>
<td>66</td>
</tr>
</tbody>
</table>

@inadlweb 2018 : + 40 Million records
              + 17 Million hours
Focus on Web legal deposit legal context

2006: law
Transposition of European Directive 2001/29/EC on the harmonization of certain aspects of authors’ and neighbouring rights in the Information Society

« Signs, signals, texts, images, sounds or messages of any kind made available to the public by electronic means are submitted to Legal Deposit »

2011: decree
- Broadcasters’ online communication services
- Online communication services focusing on Radio and TV
- On demand audiovisual Media Services with broadcast content
- Archive access restricted to Ina facilities
PART 2

Web legal deposit at Ina: evolution and collections
Web legal deposit: history

- Page browsing
- Websites catalog
- Fulltext search engine


- Video search engine
- Twitter search engine

- Websites archiving
- Video providers archiving (Youtube, Dailymotion...)
- Webradios archiving
- Twitter archiving
- Facebook archiving
Web legal deposit collections

Objects:
Every web content related to TV & Radio

➢ Websites (15 000)
➢ Social Networks: twitter accounts (13 000) 
  hashtags (800)
➢ UGC channels : Youtube, Dailymotion, Vimeo,... (7500)

Size and numbers:
➢ Archive: 6.6 Petabytes
➢ 22 million videos = 2.3 million hours
➢ 1 billion tweets
From linear to non-linear-TV

PART 3
Evolution of content distribution and devices

In France (Médiamétrie Report – 2017):
→ 5.7 million viewers daily practice replay, regardless of the screen (x 2.5 in 3 years).
→ Mobile viewers: x 3 in 3 years
→ PC viewers: x 1.5 in 3 years
→ Smartphone: first device used to connect to Internet

@inadlweb
New editorial practices: Arte channel example

Where?
- Presence on as many platforms as possible
- Dedicated accounts on multiple social networks (Youtube, Twitter, Facebook)
- Dedicated website

What?
- Short format programs
- Vertical video (9/16e)
- Web exclusive contents
- VR programs

How?
- Adapting the editorialisation to platforms
- Creating and federating communities of fans
- Asking to internet users for creating characters

@inadlweb
New editorial practices: Arte channel example

https://www.arte.tv/fr/videos/RC-014095/blow-up/

https://fr-fr.facebook.com/blowuparte/

https://twitter.com/blowup_arte?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor
@inadlweb

https://www.youtube.com/watch?v=i10GYw53oOI
New editorial practices: France TV example

Where & What?
Dedicated websites to a specified public:
→ Slash.tv: 15-25 (millenials)
→ Studio 4: 25-45 (family)

How?
By adopting the same codes used by pure players (Netflix, Youtube)
→ Clear interfaces
→ Suggestions
→ Bookmarking
→ Playlists
→ Rating, sharing and commenting functionalities

New strategies: from production practices to consumption practices
New editorial practices: France TV example

**CLEAR INTERFACES**

**SUGGESTIONS**

**SHARING**

**USER PLAYLISTS**
Evolution of documentation strategy
From broadcasted to non-linear contents

Till 2006: program only
The program was documented by itself. Data and metadata are included in it + Documentations from broadcaster

2006 till recently: program centered with adds
The program is documented by itself and completed by web contents.

Today: decentralised program
The program is a package including the program itself and related web objects/contents, which have to be documented too.
Documentation process: new methods... 

...using the Web

**Two methods:**

- **Push:** information comes through customised tools
  
  **Pros:**
  
  automated (time-saving)
  
  existing tools (free/freemium): Hootsuite, Talkwalker Alert
  
  low rely on humans

  **Cons:**
  
  Noise / irrelevant results
  
  Tools settings
  
  Low serendipity
  
  low control of the searching process

- **Pull:** looking for the information using search engine (mostly).

  **Pros:**
  
  high serendipity
  
  high control of the searching process

  **Cons:**
  
  time-consuming
  
  highly rely on humans
...and new expertises

- Social network knowledge
- Web curation tools: RSS, Mail alerts
- Web Search engine, SEO
- Ability to process a lot of information and noise (*Wool Ball effect*)

TV/Radio documentation professionnals have to get web oriented
Augmented archive
How to structure an « augmented archive »

- Database rationalizing
- Adaptative and flexible database
- Optimised search engine(s)
- Consultation interfaces pooling

At Ina:
- One metadata database A.K.A « Le Lac »
- Full-text faceted refinement search engine
- One consultation interface A.K.A « Notilus »
- One consultation device A.K.A « Le Poste »

Better structuration allows better valorization

Development in progress (2020)
How to offer the augmented archive

→ By allowing users/customers to create corpuses containing objects from heteroclites collections

Example:
- One search for the TV show *Cash investigation* to get:
  → TV captations
  → Web videos (Youtube, Dailymotion,...)
  → Related tweets (#cash_investigation, @cashinvestigation, @eliselucet...)
  → Related web pages

→ By creating dynamic links between different media within visualisation tools

Example: « Second Screen » project
Object: parallelizing tv captations and twitter streamings

*click on the capture to access the prototype demonstration*
Conclusion
Conclusion

New ways of programs consumption implies:

- new ways of producing and broadcasting
- new ways of archiving
- new ways of curating
- new ways of documenting
- New ways of valorizing

The 7 pillars of the augmented archive
Evolution of data management for new uses of Ina’s collections

For any more information:

✧ Eléonore Alquier
ealquier@ina.fr
✧ Boris Blanckemane
bblanckemane@ina.fr

INA's webarchive on Twitter: @inadlweb