



DAS 2007

**March 11, 2007
Linwood Dunn Theatre
Hollywood, California**

Digital Asset Symposium

The Lifecycle Of A Digital Asset

9:00 am	Welcome
9:15 am	Part I: Intro
9:30 am	Part I: Case Studies
11:00am	Break
11:15 am	Part II: Intro
11:30 am	Part II: Case Studies
1:00 pm	Break
2:30 pm	Part III: Intro
2:45 pm	Part III: Case Studies
5:15 pm	Wrapup



Welcome

Introduction

Janice Simpson

President, AMIA

Part I:

Creating the digital asset

- Digitizing analog source material
- Born digital – File transfers (How to corrupt a file in 5 easy steps)
- File format and specifications considerations
- Scanning Resolutions – 2k vs. 4k vs. 6k and beyond
- Sampling rates – 48k vs. 96k vs. 192k
- Audio Bit rates – 16 vs. 24
- Data captured through process
- Versioning: Do you save the different file versions as they are worked on? Which “states” should be saved?

Introduction

Andy Maltz

Director, Science & Technology Council
Academy of Motion Picture Arts & Sciences

Case Study 1: NBCUniversal/Universal Studios

Tom Regal

Director, Audio Restoration and Preservation

Jeff Taylor

Chief Engineer, Post Production Sound

Description of the NBCUniversal methods and practices created for the long term storage of motion picture and television sound elements.

Case Study 2: Warner Brothers

Steven Anastasi

VP of Inventory and Preservation

Presentation on Warner Brothers' 1" and 2" video digitization project.

Part II: Metadata

What kinds of data need to be tracked in order to manage, preserve, and deliver digital assets? Where does data capture occur in the workflow? What standards are available, and what are actually used?

Introduction

Vicky McCargar

Victoria McCargar Consulting

Case Study 1: The Walt Disney Company

Edolfo Leones

Director, Global Media Asset Strategies

Madi Solomon

Business Nomenclature Taxonomy Analyst

The Walt Disney Company will chronicle brief examples of semantic technology developments from metadata standards to media ontology and how these disciplines are enabling global trends toward service oriented architectures (SOA), media interoperability, semantic web, and other open frameworks.

Case Study 2: National Geographic Television

Philip Spiegel

Director, Archives and Cataloguing

For the last 18 months, National Geographic has been in the midst of a transition from a text-based asset management system to a more dynamic visual search based DAM. During this process they have done a complete re-engineering of workflows and the processing of assets. This includes the accession, digitization, cataloguing, content review, rights management and overall quality control of owned and represented assets. The goal has been to make accessible the assets within the archive for internal production and circulation needs but also (and equally important) improve and support the existing revenue generating businesses that are built on the archives resources.

This presentation will review the new processes as well as the dramatic changes in cataloguing as NGDM has migrated from narrative descriptions to a more keyword driven contextual and conceptual style of metadata for their assets.

Part III: Nuts and Bolts (Infrastructure) and End-to-End Solutions

How are these different parts of the digital asset lifecycle and workflow merged in an end-to-end solution? Case studies will describe in-house infrastructure (storage and management) and outsourcing services.

Introduction

Milt Shefter

Miljoy Enterprises, Inc.

Case Study 1: The ResearchChannel, University of Washington

Nate McQueen

Media Systems Architect

The ResearchChannel uses advanced streaming and broadband technologies to deliver video on demand and demonstrate high bandwidth video technologies. The presentation will describe their infrastructure, architecture, and backbone, and how they have used next generation research and education networks to deliver content and participate in international collaborations.

Case Study 2: Swedish National Archive of Recorded Sound and Moving Images

Martin Jacobson

Head of Technology and Development

The Swedish National Archive of Recorded Sound and Moving Images (SLBA) holdings consist of approx. 6 million hours of audiovisual material, with approx. 700,000 hours ingested each year. The Archive manages all aspects of their digital assets, from capture via automated electronic deposit and mass digitization, to cataloging, storage, access, administration, and long-term preservation.

Mr. Jacobson will take a look at the system configuration and delve into some of the functional components and workflows. Why did the Archive choose to develop most solutions in-house? What were the qualitative, technical and financial impacts of doing so? He will describe their experiences, and give opinions on the advantages and disadvantages of going it your own way.

Case Study 3: Sony Pictures Entertainment with Ascent Media

Tony Beswick

Sr. Vice President Technical Operations,
Sony Pictures Entertainment Worldwide
Fulfillment Group

Colleen Quinn

Sr. Director Product Management,
Ascent Media Digital Services Group

Ascent Media and Sony Pictures Entertainment have been exclusive partners for the last two years to provide Sony with end-to-end digital asset management services for, currently, more than 3000 full-length feature titles. This partnership, which has deployed a suite of content creation, management, archival, transformation and distribution services, has launched Sony as one of the first major film studios to implement this concept.

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AMIA

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The Association of Moving Image Archivists
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the preservation, collection, and use of moving images
through public and professional education.