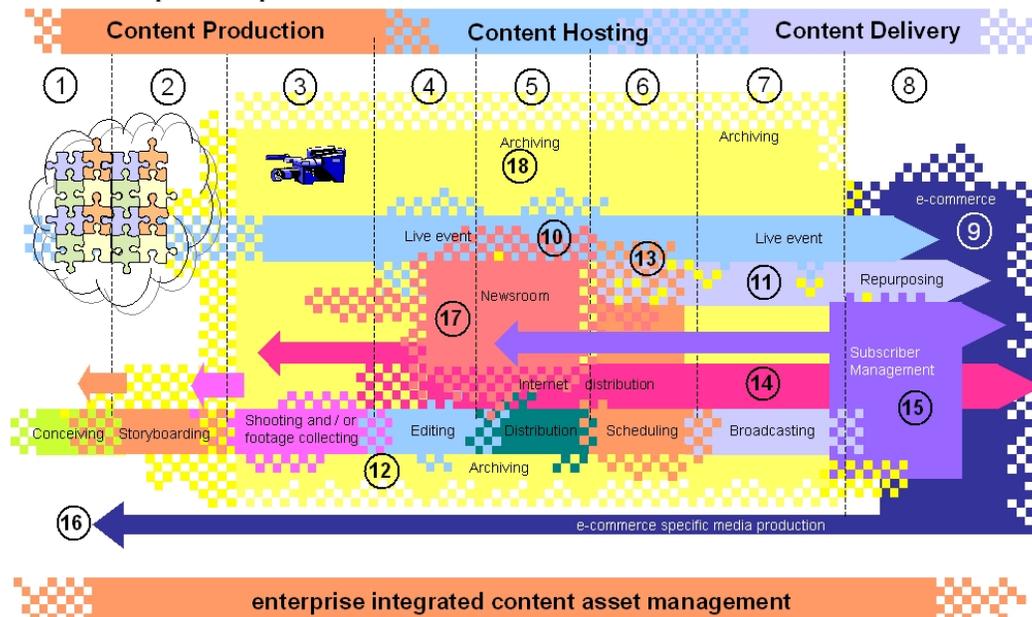


Notes about broadcast workflow

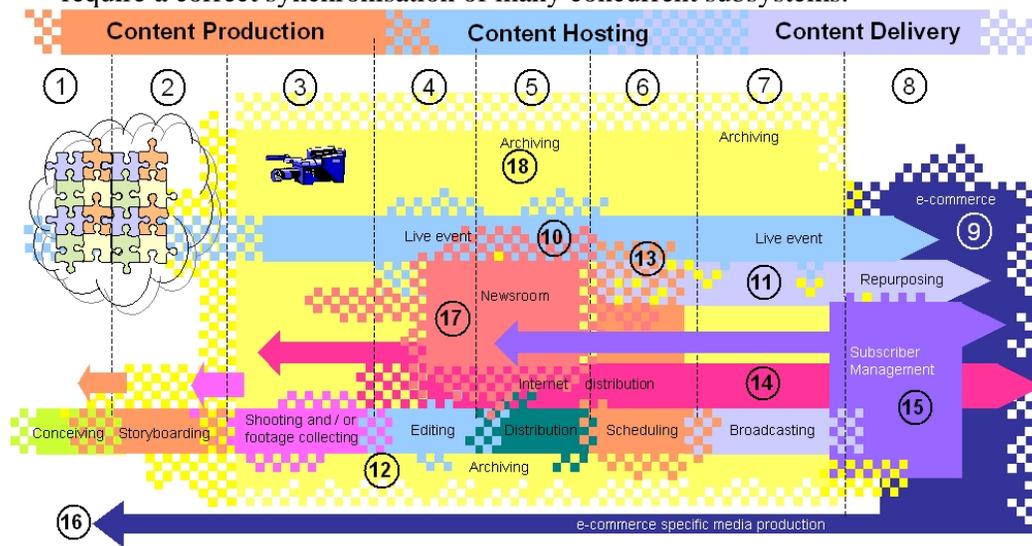
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The aim of this drawing is to represent how much is integrated a broadcasting organization, what is behind its activity. The requirement of interoperability between its functions is extremely high, but very often there is no consciousness about its complexity. Many software house produce optimization instruments but – despite the situation is changing – not all the operators are sensible or can invest in this area. Only few – usually the biggers – understand how much can be useful to adopt automated workflow management tools. In any case the workflow does not change with broadcaster's size: what changes is only the way in which it is performed, the number of operators per each function.



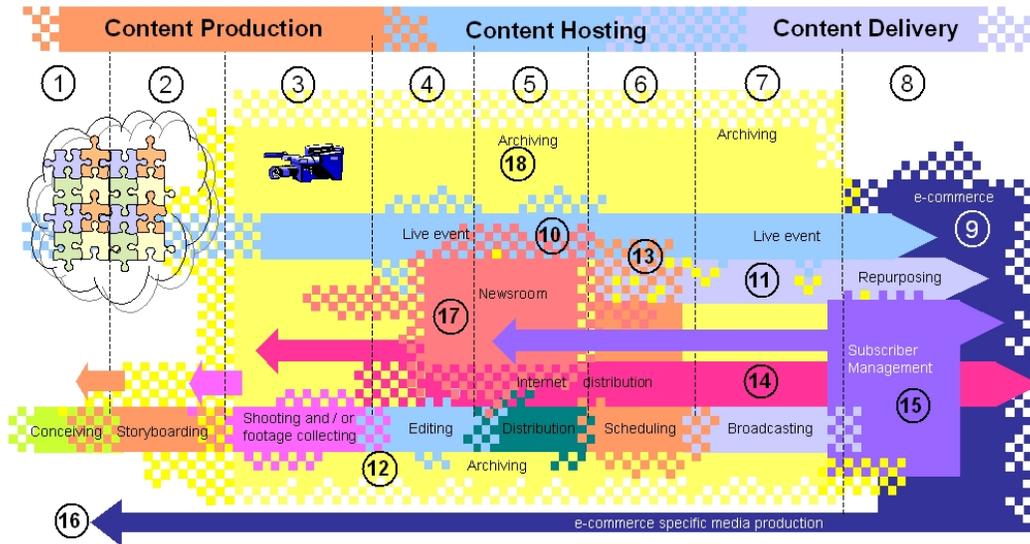
1. **content conceiving and creation:** a deep creative activity that can be advantaged by the existence of a fully browseable archive. There have been attempts to develop automated tools for this phase, but they have always been extremely context related.
2. The **storyboarding** defines the roles of actors, their phrases and movements, the description of scenes, possibly the camera position. In this context an image is much better of thousands words. The availability of an archive, efficiently browseable allow to reduce costs since archive material can be edited, modified, used as background in virtual sets, etc
3. the **shooting and/or footage collection:** especially in news or documentary formats the availability of an efficient search avoid the need of new takes or to purchase what already bought. The search are done on metadata, thus the richer the better.
4. to **edit** means create from the shot materials a content following an idea, a format a style. In case of usage of stock footage, an efficient archiving system can incredibly speed up this phase, avoiding the need of infinite searches, transfer and copies. In this way the proxy editing (low resolution raw cut) allow to prepare a material collection to be passed (in suitable formats or procedures) to the craft editing saving days of work.

5. to consider the **distribution** channel in all the working phases (shooting, editing even in creation phase, due to always increasing importance of channel marketing) is mandatory. Not all formats are suitable for all distributions: for mobile targets, where there are small displays, the usage of rich graphics has no sense, because it would be too much small and often noisy.
6. the **scheduling** defines the channel id: a music channel cannot use the same formats and times of documentary channel. The scheduling and the advertisement. The scheduling activity require a correct management of rights with associated channel budget, share consideration and so on. In digital channels the schedule is associated to the EPG where the user *should* read what he's watching (very often this is not true for time mismatches). There could be interactive applications. A correct integration of all these subsystem – crucial for the image of the channel – require a correct synchronisation of many concurrent subsystems.



7. **broadcasting** may mean simply *go on air*, as well it may require transcoding, aspect ratio conversions etc. The broadcast must be controlled anywhere!
8. once transmitted the life of a content is all but finished. As run log must be associated to the invoicing for advertising, the share data are vital for channel marketing of pay tv to analyse the opportunity of its repurposing, and generally speaking for **subscribers management** aspects such as claims etc.
9. **e-commerce** (included the content itself commerce) can be associated to a lot of parallel initiatives (such as synchronized graphics or simultaneous interactive messages). This implies relation with other worlds, other companies etc.
10. **live event** has been for long time the subject of broadcasting. Live events may justify (as in sport pay tv) the creation of hundreds channels. Live events often does not allow a storyboard, very often fight a war with scheduling (where require live windows). Live event is the main subject to be repurposed, the main source of any archive.
11. the **repurposing** with 24 hour a day TV is a must. It comes from archives. The usage of repurposed materials depends on the channels. Sometimes (such as news services) an immediate replay could be required after few seconds the end of the recording. In any case repurposing is a goldmine for the channel manager that can rely on already used but interesting stuff. Repurpose does not mean “second hand TV” only when all the share metadata information are available and browseable

12. Ejzenstejn said: “two takes of any movie, put together are something new, born and justified by editing techniques”. An easy to use interface between **editing and archive** systems may be a valuable source of new contents. An entire archive may be justified by an efficient interface of this kind.
13. **scheduling vs live event**: if a live event can attempt to the most tight schedule, a specific usage of the replays of live event may identify a channel or a format. This require a strong relation between scheduling and asset manager (mainly for rights management).



14. **internet distribution** with or without the on demand features, is the new challenge of broadcast enterprise. The anyday more available fast connections enable to think to brand new format specifically taylorred around the viewing model of the an internet customer. In the past, editing, storiboarding use to require specific consideration for the connection speed (e. g, of special effects etc)
15. **subscriber management** considerations usually affect the content life and structure. Very often (e.g. the soap opera) the storyboard is generated with audience rates in mind.
16. **e-commerce** with the addition of interaction, together with what already said for internet distribution may require different stroyboard, editing or scheduling for the same flat content. Add interaction to a content without extremely detailed metadata is expensive and may be an economic suicide.
17. in the **newsroom** are applied specific way of managing live events. News services are aligned with the fireline of television, often requires to access to anything has been broadcast worldwide, all kept is in archive. Specific search engines may be requires in case of usage of hierarchical archives.
18. as pointed out, the **archive** may be below any activity of today television. Only a correct management of archived materials allow to get advantage of its existance, otherwise a huge cost.