

## **Transition and future of the Documentation in 3 Antena Television.**

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### Summary

A brief revision is made on the evolution of the Documentation in Antena 3 Television between 1989 and 2006 on three fundamental aspects: systems of computerization, infrastructure of archive and organizational criteria. Also the opened process of transition of the analogical Documentation to the one of the new digital systems of production is analysed, identifying the main questions on the immediate future of the profession in this sector: changes in the models of business of the audio-visual production, new parameters from accessibility to the corporative archives of images, compatibility between yield and documentary management, and definition of new professional profiles of the documentalist of television.

**Keywords:** audio-visual Documentation, Documentation in television, archives of television, digitation, documentalist of television, professional profile, trajectory, Antena 3 Television.

### *General scheme*

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2. *The Documentation in A3: 1989-2006. Fundamental aspects*
3. *Immediate future: reflection aspects*

### **1. The Group Antena 3 Television**

Antena 3 Television is a company of private capital that operates in the sector of the free to air television in Spain from 1989. At the present time A3 Television is member of the Group Antena 3, integrated by diverse companies in the mass media area: the chain of radio Onda Zero, the company of publicity A3 Advertising, the company of organization of Unipublic events, and Antena 3 Interactiva, oriented to the new complementary businesses to the production and emission by television, and that includes the distributor of cinema Movierecord.

The majority shareholder of the Group is Planeta / De Agostini, with a 39.5%, followed by 17.3% of RTL Group and 10% of financial organization Spanish BSCH<sup>1</sup>. The rest of the shareholders comes from the stock market since the company began its quotation in stock market in October of 2003, and its later entrance in the IBEX in June of 2005.

A3 Television began its emissions in 1989 like first private television in Spain, once extended the national scope of televising supply with the approval of the Law of Private

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<sup>1</sup> Some days after this paper was presented, the BSCH sold its 10% to the Antena 3 Group, and left the shareholders.

Television in May of 1988. Since then Antena 3 TV has been consolidating for its main channel a grill of emission composed by programs of varied sort and generalist content, oriented to a familiar audience: news, programs of entertainment, sport series of fiction, cinema and events.

The present supply includes the standard emission in free to air for the national scope with local disconnections by regional departments, an international channel, two terrestrial digital television channels, Neox and Nova, and four terrestrial digital television channels of local scope, all these last with a greater thematic content and noticeable local character, respectively.

The central studies of A3TV are to 20 km of Madrid in the municipality of San Sebastián de los Reyes, where they work more than 2000 people. The company counts on diverse studies and infrastructure for the own production, and has outsourced a part of its production.

From the 2000 news production is completely digitized, although the capture of images is done with tape cameras Betacam SX. The automatization system is Omnibus on Profile serverss, with Edit Star and Newstar like writing tools.

At the present time the project for the digitation of the rest of the production of the Chain with the Dalet system is in phase of development, that also is used in the Onda Zero radio. Also from 2006 beginnings it entered operation the continuity on SeaChange serverss and automatization of Harris.

The company counts on conventional facilities of archive, a robotic installation for tapes Betacam SP and SX, and a library SL-8500 of Storagetek with cartridges LTO-2 that is gradually replacing the rest of equipment of final archive.

## **2. The Documentation in A3: 1989-2006. Fundamental aspects.**

The Documentation in A3 Television has followed a course probably similar to the one of other televisions of generalist scope born in the two last decades of century XX. A trajectory marked in one first stage by the gestation of the respective archives, processes of work and implantation of projects of automatization, and really by the boundary and consolidation of competitions within the organization. Later, like in the rest of chains, the Documentation of Antena 3 initiates the way of the digitation, process in which still it is immersed running in parallel the own digitation of all the production.

Next we will summarize the main elements of this evolution, later to review in following parts which are the main points of reflection at the present moment and which the questions for its immediate future. The chosen criterion of presentation has been the chronological one, emphasizing in each phase the significant elements of a evolution that in itself is excellent because it leads gradually to a situation probably also shared with the same organizations of similar trajectory.

### ***2.1. First years***

From its coincident creation with the birth of the Chain, the department of Documentation of Antena 3 Television counted on a specific software of documentary management, equipment

of archive and defined spaces of work, and a differentiated and selected professional team for this area. This without doubt constituted a privileged departure point, impelled from the commitment and the vision of the direction of the company on the importance of the Documentation and the archive in the television production.

The chosen motor search was BRS, that provided a high performance in the search on the free text of the description of shots, and in addition already had been proven in other televisions of the national autonomic scope. Later a simple relational module for the administration of the loans was developed internally with which the limitations of BRS were solved to manage transaction activities, and both applications were the used ones during the first eight years of the Chain in all the related one to the documentary management.

Some basic principles in the organization of the work settled down then and still they follow effective, like for example the gross priority of the front to the pieces published in the selection of images on the part of the documentalists, the documentary analysis in depth for images of own production and high potentiality of later recovery, and a certain specialization of the documentalists, specially in the thematic areas of the scope of the news: policy, economy, society, etc.

As far as facilities of Archive, the company also assigned from the first moment a space with preparation controlled of temperature and relative humidity, equipped with compact furniture fit at that time to the formats Betacam SP and 1 inch, and a system of detection and fire extinguishing. Next to the archive the spaces of work, contemplating of form differentiated areas from traffic of materials were located, loan, positions of documentalists and spaces for users.

This space identification of the functions of Documentation within a company in gestation decisively contributed to the assimilation and integration of this professional component in the rest of circuits of production, and as much allowed the future infrastructure developments as in automatization systems that took place as of 1997.

## **2.2. 1997-1999**

In 1996 several developments started up that in both later years went crystallizing and giving rise to a deep renovation of the different structural elements from the area of Documentation.

On the one hand the program PIDE was developed internally, a new system integrated that to date took advantage of used motor search BRS, integrating it in a complex relational structure on SQL to administer all the transaction activity related to the archive supports. The new program not only allowed to cross content data and support of dynamic form, but that progressively was integrating with the rest of corporative systems of the Company by means of processes of interchange and mutual advantage of information.

At the present moment, PIDE is integrated with the rest of corporative systems of the Company, like those of Emissions, Other people's Production, Management of the Production, Management of costs and System of Commercial Management. This provides different functionalities, like for example the joint advantage of metadata updated from different areas from management; the automatic update of the internal positions by services of Documentation in the budgetary control of the productions; the automatic entailment of

the grills of emission with the availability of supports and materials to broadcast; the request of movements of supports of archive from the applications of management of the corresponding areas; or the advantage of the electronic mail for the automatic management of loans and claims of the archive materials, among others.

Also in 1997 one took place the transfer of the archive and rest of facilities from Documentation to a new building designed and constructed for this aim. This movement definitively solved the problems of space for the archive of supports in conventional format, and put aim to a series of extensions and partial movements of bottoms that had come producing in previous years to resolve the evident deficiencies of the original installation in relation to the growth of the archive.

The design of the new building adapted to the characteristics of a new robotic installation for the management of the tape archive that was developed during 1997 and entered operation in 1998. The structure of the building contemplated the lodging in vertical of nine great mechanized vaults of 10 meters of height, in whose interior 60 containers with capacity for 300 tapes that can vertically be displaced by the central space, deposited in an outer tray to the vault, and placed again in their position to begin with. The installation was completed with a robotic arm running in parallel to the trays of exit, able to extract one to one of the containers the tapes selected for loan, or to make the movement inverse to give back tapes to the archive. A piece of software developed to the effect connects the robot with PIDE and allows to remotely make the complete process from the search of images to the obtaining of the support. The installation has a capacity of 140,000 tapes and manages at the present time between 1,000 and 1,500 daily tape movements, approximately half of all the movements that take place daily in the archive.

Conceived almost in the middle of the Nineties, when still the Chain produced the one hundred percent of its programming in tapes, this installation perfectly represents the last effort and the maximum possible degree of mechanization in the physical management of the movements of a conventional archive of television. Immediately later, and agreeing symbolically with the change of century, the transit began towards the digital production and the storage in another type of equipment in which the relation one by one between support and content disappears totally. In the mid term one hopes that this installation goes progressively registering a reduction in the number of new entrances as it is increased the level of digitation of the chain and the flows of archive towards the digital library. Even though its use will exceed in the time to a hypothetical scene of total digitation, with which it will coexist based on the projects of retrospective digitation which they start up.

Finally, in the organizational scope in this same period one consolidated the unification between the areas of news Documentation and programs, until then separated, being guaranteed as of this moment as much the higher homogeneity in the use of tools and criteria, and the use of common resources.

### ***2.3. 1999 - 2006***

From end of 1999 in ahead, the evolution of the Documentation in A3 Television mainly is marked by the new possibilities, limitations and in general consequences of the digitation processes, that began by the news area. The implanted system was Omnibus on Profile servers, with EditStar and Newstar like writing tools.

Nevertheless, the digitation of the news did not have its reflection in the service of Documentation and the archive until half-full of 2003, since until July of that year, for diverse reasons, it was not had of a massive system of digital storage nor a tool to the documentary management of the images lodged in the system of the news. It is interesting to aim here that although both tools are essential for the digitation of the Documentation in television, of the two first is totally essential. As it is evident, it would make no sense to have a structure logical of information or metadata to locate images from the workstations of a digital system, without the possibility of acceding to the located images because they are not lodged in a device integrated in he himself system.

As of July of 2003 they got up to the integrated system of the news a digital bookstore L700 of the Storagetek company, with tapes 9840 and one initial capacity of 1400 hours of archive material later extended to 14,000 with the migration to tapes LTO-2, and the application for archive management Librarian provided by Omnibus. Just released functionalities of Documentation in the new surroundings they were completed with the habitual tools of browse to operate with the images in low resolution, possibilities for the key use frame in the documentary analysis, and access and option of transference between devices of the images lodged in the digital archive.

Nevertheless Librarian did not fulfill the expectations of a tool of documentary management destined to replace the application PIDE with which until that moment the news images had been managed. The problems of Librarian are quite representative of the deficiencies that present in main lines the modules of integrated Documentation and archive in the integrated systems of digitation or MAM. Without entering detail, they can be transformed in serious limitations in the possibilities search, non representative data models of the structure of content of audio-visual documents, and serious limitations for the operation, distribution and documentary information management.

From the corporative point of view, the digitation of the news and the Documentation of the images generated in this surroundings represented the first deployment between worlds analogical and digital of production in Antena 3. This supposed, with the object of accessibility, a dispersion in the location of the archive images and also in the tools search. The material of programs archived from the beginning of the broadcasting to date and the one of news generated to July of 2003 is in support tape and is managed in PIDE; the news archive from July of 2003 in ahead is administered from the Librarian application and it lodges in the digital bookstore.

Therefore, any search of images in which it is necessary to cover a chronological scope between dates previous and later to 2003 July still requires today the consultation of two systems. In addition, once located the images they must be transferred between the respective surroundings, either digitizing of tape for the digital edition, or transferring the images of the bookstore or the servers to compatible video tapes with the conventional edition equipment.

In 2004 the capacity of the digital archive was increased considerably, with the migration first of tapes 9840 to tapes LTO-2 within the same bookstore Storagetek L700, and later with the acquisition at the end of 2004 of a bookstore of last generation of the same company, model SL-8500.

Again the availability of a greater capacity of digital archive served to harness diverse partial projects of approach to the global digitation, using the bookstore like final archive system even before the implantation of a complete edition system, automatization and play out. At the present time, and still to the delay of the entrance in operation of this system, the library lodges contents of different origin already, as they are the images generated in the system of the news, the programming coming from the digital play out of the national channel and the channels of TDT, the recording of the legal copy, the programming of the channels of local TDT, and some contents produced for third.

Also at the end of this period the process of decision making for the project of digitation of the rest of the production of the Chain was begun. An equipment with representation of the engineering areas, information systems, production and writing work in the evaluation of different systems, and later of a short list of prototypes chosen in first instance. At the end of 2005 company DALET was chosen for the project of digitation of the rest of the production, occurring beginning to the previous developments to its entrance in operation, that are in course.

The DALET entrance will worsen short term the problem of the dispersion to which we talked about before, forcing to the coexistence between both previous documentary systems, PIDE and Librarian, with the own one of the new tool. Although both systems of digitation of the news and programs will share the bookstore like storage system, still other difficulties of compatibility must be solved so that an interchange of images between both systems takes place is transparent to the user, as they are the necessary conversion between files of different standards of compression, and the own understanding between applications.

Finally, between the developments anticipated in this field he is also the one of an application that allows to look for from a same interface in the three existing documentary applications. Once located the images, the project contemplates the possibility of transferring from the bookstore the images located to the edition surroundings from which the search is becoming, although the images have been generated and managed from documentary surroundings and of different production. In case that the located material is in the traditional video tape archive, its digitation will be able to be asked for from he himself position, connecting this request with the policy of retrospective digitation to demand of the Chain and conciliating both necessities.

At the beginning of the last trimester of 2006 the production of the local channels of TDT has begun, whose technological infrastructure adds a new scene to already the complex one and diversified present set of tools of digitation in the Group. The system chosen in this case is VSN, including its own tool of documentary management.

## **1. Immediate future: reflection aspects**

Once exposed in the previous paragraphs the evolution of the main structural elements of the Documentation in A3 Television, the objective of this last part is to identify what fundamental aspects are for us right now reflection object, in an attempt to outline how he will be the future immediate of this area of activity in our Company. In this exercise the specific thing with the generic thing is mixed therefore, reason why the commentaries spilled here probably exceed the scope of our own experience and express our vision of the profession in a while that we conceived of transit.



According to the explained until the now, the Department of Documentation of Antena 3 Television manages the archive of the Company from the beginning of its activity, using diverse types of infrastructure and technologies that reflect the progressive evolution of the own sector from the analogical production to the digitalis. The human equipment constitutes 45 people grouped in the areas of Documentation and Archive, division that also responds to the relevance of the tape from the beginning of the activity of the department. To the area of Documentation they fall the tasks of the selection and the documentary treatment of the materials of archive, made on an extensive development of the description of planes, as well as of the attention to searches of images and other types of information. The Archive, on the other hand, is in charge of the registry and administration of the documentary supports and the archive, with a strong component of management of its transaction activity.

After this fast summary of the previous trajectory, he is doubtless that we attended a technological revolution determined by the gradual introduction of the digitation tools now, that are progressively having incidence in our particular world related to the way in which we conserved and we recovered the information of which we are deposit takers. These unstoppable changes are transforming the work models and making the conceived departmental designs for the archives obsolete into tape. The difficulty is in knowing which will be the final reach of this transformation, and how much of flexible they will be the groups of documentalists and the organizations to whom they belong to absorb these changes without seeing itself too much influenced by the component of survival of the professional group.

On the other hand changes in the enterprise formulas of audio-visual production are also taking place, to which it contributes not only a vision of greater versatility and flexibility in the business models, but also the own possibilities that the digitation contributes to the tape production as opposed to. The reduction of dimensions, as much in infrastructure as in human resources, and the simplification of processes, also marks a tendency characterized by the merging of professional profiles.

If we wanted to reflect in a leaf in target a simple scheme of the present situation, could draw two separated and aligned circles horizontally. In one of them we would put the new technologies of the digitation; in the other we would include the new forms of audio-visual production. United both by a horizontal ray they would have the symbolic appearance of glasses; glasses that without a doubt we needed to understand the new reality and to adapt to her.

### ***1.1 The effect archipelago***

We have already seen how the incorporation of different platforms from digitation has caused a dispersion of the internal sources for the search of images. This dispersion affects on the one hand the update of the data bases, although in this case the existence of different interfaces from cataloguing has a smaller incidence since it affects to a group reduced and specialized like the one of the documentalists, that at the most must maintain updated their knowledge on two or more applications. It is in the search where the difficulties increase, since the number of potential users is very heterogeneous and much more numerous, and therefore turns out less viable to maintain to the day the skill in construction of strategies search in different applications.

The adopted solution has been the creation of a unique catalogue of contents in which the entrances or modifications made in each one of the systems of existing data bases are updated of automatic form. This unique catalogue allows to establish relations between a content and the different supports in which it lodges, understanding by support as much video tapes as the digitized versions of he himself content.

This allows to administer the flows of contents between systems when they change the digitation parameters, as well as to take advance of versions already created for new windows of emission. Shortly the catalogue will be complemented with the migration of the metadata introduced by the documentalist from different systems, and with a unique interface for the search in all the resources that includes the option of request and transference of the content located until each one of the production systems. What it seems more improbable to short or half term is this unification also for the entrance of data, given the functional dependency of the modules of cataloguing with respect to the complete systems of digitation in which they are integrated.

In conclusion, the dispersion of documentary tools seems irremediable, although subsidiary formulas exist to homogenize the data in a common file and to allow the joint search. In certain form this is a backward movement to departure situations, remembering the works of migration of data undertaken after the first years of activity to homogenize the dispersion of the first data bases, initially created connectionless to each other.

### ***1.2 The universal accessibility***

The substitution of the conventional tape archives by servers or digital bookstores, breaks the traditional existing entailment between the departments of Documentation of the televisions and the facilities of archive. With the digitations the access to the information becomes universal, but also the possibilities for the transfer of images to the archive and the risks of which such transfers are indiscriminate or are not subject to a common conservation policy. The existence of a logical boundary of the spaces destined to the documentary archive prevails in this case, restricting the routes of entrance of images without the filtrate of the documentalists, and favouring on the contrary the highest accessibility for the request of images from the outside. The concept of “safe” surroundings of archive allows in addition, if the flows of selection of gross well are established, that the areas and spaces of production archive give priority to the immediate necessities, but trusting a parallel structure where the long term safekeeping of the value resources is guaranteed.

Also the association between tape and content disappears and settles down the simultaneous storage of many contents in a same support, as well comprising of a unit of greater storage. It leads in the mid term to the disappearance of the loan activity, since for the access to tape archives previous to the digitation mechanisms of overturned request will even exist of that turn unnecessary and anachronistic the exit of tapes of the archive. Other associate functions also tend to the obsolescence, like all related to the reception and the tape registry with new contents. That is to say, essential functions in the operation of the video library by virtue of new possibilities of access disappear that do not require physical movement of supports, and an urgent necessity of restructuring of the associated professional groups is opened to this activity.



This restructuring is also applicable to the Documentation department as a whole, since the archives in surface are replaced by administered systems of storage within the functional scope of the engineering areas. The accessibility in this new surroundings continues tie to compatibility elements as it happens at the moment with the archives of heterogenous formats, subordinated in the digital bookstores to a constant migratory flow to the rate marked by the commercial evolution of the models of tapes of data and its compatibility with the hardware for his reading available in the market.

Finally, in accessibility subjects it is necessary to mention the digital breach that is being opened between worlds digital and analogical, and how the historical tape archives, the deep archive according to the significant present nomenclature, must be rescued so that in the mid term it is not anachronistic in the day to day of the production. The policy of Antena 3 anticipates to combine the retrospective selective digitation with the digitation to demand, trusting that the developments anticipated for 2007 allow the remote request of ingest of a tape material from the workstations of the different applications from digital edition.

### ***1.3 Productivity and yield***

In the last years much importance in department of Documentation of A3 to the pursuit of the Documentation activity has occurred from the point of view of the productivity, and this it continues being one of the decisive elements of management. The fundamental principle is to adapt the human resources available to the volume of existing work at every moment, guaranteeing that are not generated delays in the treatment of programs and rough materials, and by all means the attention to request for information and images.

At the present time the distribution of the activity is approximately of 80% and 20% respectively between documentary treatment and search, and ratios of time dedicated for the documentary treatment have settled down according to the type of material. One of the hypotheses for the future is the possibility of balancing proportion 80/20 percentage, or what is the same to reduce the time of process in favour of a greater participation in the gestation of the emission contents.

Given the abundant textual component of many of the treated materials, for example in the matter of politic information and of parliamentary interventions, the advantage of original official texts is possible if it admits that its mere transcription can replace to the referential element traditionally generated by the documentalists. In the same way the texts could be used literally that accompany the images from the agencies, the content of shoot lists of the programs or writing drafts.

Another alternative, although probably not in the short term given the technological limitations, is the use of systems of voice recognition, long announced by the suppliers of those products but still ballast by low reliability indices. Restricting its application to determined contents with predominance of the audio one on the audio-visual component, and having motors search on semantic structures and other functions filtrate outposts, they represent an option to investigate.

All these options, that in A3 Television we want to explore or already we have begun to apply, happen to prioritize the capacities to restore forces and assets and control damage to free text, and therefore they result in a smaller control in the entrance of data. Thus, an

important element that complements them is to work on semantic networks of information that can structure the introduced information, and can be invoked from the interface search. It is evident, nevertheless, that the audio-visual information contains other elements apart from the textual information, and therefore exist many reserves to the use of tools of this type that in archives of written documents have been successful.

#### ***1.4 Diversification, simplification and heterodoxy in Documentation***

All the aimed before leads to expositions on the defence of orthodoxy in the works of Documentation, and consequently also of the resistance that take place when this orthodoxy is questioned. The same barriers that have fallen with the disappearance announced of the archives in tape and all the professional elements associated their administration, can also stagger if it is tried to at any cost defend orthodoxy of the traditional documentary tools.

In the digital systems the association of metadata to images is not exclusive territory of the documentalists, as it happened in the programs of documental management. In this type of surroundings they allow the coexistence of different layers from associated information, single one of which corresponds the Documentation.

On the other hand, the original information is visible in the system, at least in browse quality of, and this causes that the terminological precision of the searches is less necessary. A policy of reduction of the documentary unit, plus a description of contents in natural language, plus a good motor search preferably with semantic functionalities, seems tools sufficient to administer audio-visual contents to it in a digital system of Documentation in television.

Legitimizing heterodoxy in Documentation, and knowing to operate the possibilities of the digitation systems, perhaps the documentalists could release part of the load in labour hours that the documentary treatment represents and diversify their functions towards greater responsibilities in the anticipation to necessities, management and even creation of contents. This approach is coincident with the tendency that is observed in the market a smaller spread of the new companies destined the audio-visual production, in which the redefinition of functions of the documentalists with simplification criteria takes place of natural form.

This leads us to a recurrent subject at the present moment like is the considerations about the profile of the documentalist of television and the possible changes that are experimenting as a result of the digitation of the production. We will deal with this in following and last part.

#### ***1.5 The professional profile of the documentalist in television***

The documentalist of television can attend the changes produced in the sector from a privileged position when their function and the activity that it develops has consolidated previously. The changes are gradually taking place as a result of the entrance of new technologies and new models of business, in the first case with many possibilities that the own documentalist participates in its implantation. Perhaps for that reason, it does not have to be spoken of a new professional profile, as if already a full transformation had taken place that differentiates with clarity the new profile from the previous one, but of some elements of adaptation that almost obligatorily we have to incorporate.

On the one hand the tendency to the reduction in the dimensions of the units of production holds fast, and with her also in the number of resources destined to Documentation. We have already seen that some functions associated the administration of hardware tend to the disappearance, and therefore also loses sense the dowry of human resources and infrastructure associated to the same ones, including the archive spaces. Other services that previously were generated internally, are obtained from external suppliers, like the sources of written information and in a tendency every greater time also determined type of images.

By all it the departmental model of Documentation characteristic of the great television networks does not seem that it is going to be perpetuated in the units of production of new generation, or are oriented only to the production or also to the transmission of contents. It could say in the first place that the documentalist of television of the next years will not appear associate like until now to an infrastructure and a set of physical documents identified clearly in the organization, but to its function or task within the same one. However, the question that arises is how this one will be defined.

With all probability the roll of the documentalist of television will be tie with the capacity of information retrieval within the digital systems. We understand here by recovery not only the act to look for, but also the form in which it is managed and it administered the associated information to the images to facilitate to other users its recovery. That is to say, the traditional documentary treatment plus the possibilities added by the new systems to present/display locatable visual reconnaissance.

In the scope of the textual recovery the description made by the documentalist will not be necessarily exclusive nor high-priority, and will coexist with other descriptions originated in the writing areas in natural language. To avoid this redundancy taking advantage of other descriptions other people's to the documentalist, to resign to codifications of terms that encrypt the possibilities of searching, to really accept the heterodoxy of a language non controlled like metadata of a archive image, comprises of this new professional profile that we spoke about. That is to say, to also resign to create an own tool and to replace it by the possibilities of the new motors search and the semantic possibilities, penalizing without a doubt to the precision in the searches in favour of the yield in workable hours.

Another one of the recurrent aspects to define this change of profile is the maintenance or not of the roll of intermediation in the search of images. An idea very accepted is that the user will make the searches by itself simple and will resort to the documentalist for most complex. But it would be necessary to ask itself what elements define this degree of difficulty and so that to continue considering the information audio-visual much more complex to look for that the written information, for example. Probably the increasing increase of audio-visual content in Internet - the recent purchase of You Tube by Google is good proof of it - will finish also familiarizing to the end user with the search of images, as it already happened at his moment with the written information. This user, who now demand in the corporative systems the same facilities search offered by the finders in the network, will wish to sail with the same autonomy in the audio-visual archives corresponding to its scope of work, without it exists difference between this and another type of information.

According to the sight up to here, everything indicates that the documentalist of television is losing competitions in the performance of functions that until now were to him own, as much in the creation and administration of documentary tools, like in its operation for third. This situation, that takes place in a technological change, is also shared by other professional

profiles of the audio-visual sector that are becoming, merging to each other or even disappearing. In the case of the documentalist, its continuity seems assured on two lines of evolution: 1) The capacity of merging with other associated professional profiles to the creation, transference and distribution of contents. 2) The management of archives with criterion of anticipation to the necessities of the end user.

This process of professional restructuring to that the departments of Documentation and archives of television face depends on several factors:

1. Is a process that normally does not respond to a previous statement or planning, but that takes place by the gradual implantation of technologies that modify the tools and previous processes of work. This demands of the organization a structured revision of the catalogue of jobs, but often in his absence it is replaced by a spontaneous departmental positioning that can extend in a conflict of interests between the respective professional groups of a same organization.
2. The potentials new functions and competitions of the documentalists are very dependent on the state of development and implantation of the technologies of digital production, that have on the one hand a high experimental component, and by a other strong entailment with the areas of engineering and systems. Thus, functional expectations non covered in the digitation projects or a little interrelation being the technical area of Documentation and areas in the design of these projects, can considerably limit the horizons of the professional restructuring
3. Resistance in the groups of human resources can exist that identify the transformation of the professional profile in course with a labour restructuring that puts in risk the job. It is precise that the loss of functions traditionally carried out by the documentalists or the certain resignation to orthodoxy of the documentary tools, are not seen as a way to destroy the profession, but like a formula for their survival.

Madrid, October of 2006