Daniel Goodman

Project 3

Orange Advertising is a mature advertising agency. Being a cutting edge advertising company, the inner workings of the company are somewhat fluid at times. There is a clear organizational hierarchy, but each employee (especially the TV commercial producers) have their own quirks in how they work. This has led to a major issue of leadership being unable to review final work. The company is so fluid that they don’t know how many commercials they even make. This problem they have extends out to all of their global offices. A committee was put together, with leadership’s endorsement, to find a solution to manage Orange’s digital assets.

After multiple months of the committee meeting on a bi-weekly basis, it was determined that some sort of digital asset management system would need to be put in place. Before fully embarking on the journey to find the perfect solution the Orange’s problem, they correctly came to the conclusion that they should hire a DAM consultant. They hired Daniel Goodman, from the highly acclaimed San Jose State University, to properly architect the system.

The first step was to clearly define the business objectives for the new DAM. This was already fleshed out a bit from the committee meetings. The DAM needs to be a central repository for final creative work from all regional offices. There must be an enduring library of content that Orange produces. This means, changing employee bad habits such as storing lone copies of finished work on desktops or flash drives. Employees should be empowered to find and utilize previously finished work quickly. Current state, long email chains bounce from department to department looking for assets only to turn up empty-handed. This includes not only internal searches, but requests from Clients for old work. Orange needs to be able to accurately track metrics relating to their content. How many commercials do they actually make a year!? Which clients balloon the initial scope to unreasonable sizes with the most frequency? What is the ROI per asset/campaign? The DAM administrator needs to be able to run all of these numbers and more. One of the most important business objectives is to marry assets with their usage rights. While this is mostly an internal tool, having a system in which users can find out exactly what usage rights a campaign has can potentially save the company millions.

The user needs dictate that the DAM solution be highly flexible. Producers are often on-location all over the globe, and finished assets can be ready for delivery from multiple different post houses. This means outside vendors should have the ability to upload files to the DAM. While the details will be worked out later, it is evident that multiple people from various departments need to be able to update metadata on files succinctly. Producers will have a different set of information than legal/accounting which will in turn be different from the post house who will have technical metadata. There must be a clean way to efficiently input metadata from multiple sources to a single file. Other prominent features that users have requested are: Transcoding to small transferable file types from the hi-res master, for easy previewing and display in meetings. The digital team needs the DAM to support HTML5 files. And of course, the DAM needs to look sharp and perform well.

The tech team has also been contacted by the new consultant and after reviewing their contracts with Orange’s clients, there needs to be restrictions put in place. Orange uses SAML as a Single Sign On method, so that must be integrated into the login of the DAM. There must also be clearly defined user groups for both visibility of assets as well as permissions in the tool. Legal does not want users from other regions downloading hi-res content. And in the event of content being distributed, the DAM must integrate XML/XMP so that our metadata follows the asset wherever it goes.

After gathering all of this information from various departments, Daniel then has the question of what types of assets are we going to load into the DAM? What types of content does Orange produce and want to capture in the system? Departments come forward with laundry lists of content types they produce. TVC/Video has longform, shortform, social media assets ranging from :06 seconds to 2:00 minutes in formats such as .mov, .mp4, .mxf, etc. Digital has entire websites, HTML5 banners, gif files, and more. There is radio team dealing with .wav, .flac, .aiff. And the print team has RAW files as well as .tiff, .jpg, .png.

Reviewing typical DAM supported files lists, most of these files should process just fine on most DAMs. HTML5, .flac, and .mxf could pose potential issues, so we will keep those in mind as we move forward in the DAM planning phase. As homework for these various departments, Daniel asks for the purpose of the various file formats to see where we can leverage transcoding tools in the system to eliminate manual work. Another benefit of this review would be finding redundancies or possible streamlines for the current workflow of these departments. It may also be wise to open the DAM up to TVC/Video and Print first as they are most likely the larger departments that can act as models to learn and grow from as we expand the DAM to all creative teams.

Keeping in mind what Orange wants to accomplish with their DAM system, Daniel meets with departments to gain a better understanding of how their teams typically search for assets and what information is important to see once they find an asset they’re looking for. In other words, Daniel begins the process of modeling Orange’s Metadata for the DAM.

Because Orange is a mature company, throughout all departments there are core pieces of information that are attached to all creative content. This is the Job Number. It’s how project managers and finance give a unique identifier to a project or work. This is one of the first metadata fields Daniel captures as it’s an excellent way to quickly find specific assets. Beyond Job Number, Daniel finds a large number of potential metadata fields that can apply to all assets as well. Daniel breaks these metadata fields into two sections “Basic Details” and “Usage” These fields will appear on every content type’s metadata page.

The “Basic Details” section is comprised of the following:

Title: Each ad has a title attached to it

File Name: This will auto-populate with the file name

Job Number: The unique Identifier

Originating Region: The region in which the asset was created

Originating Office: The office that created the content

Client: The company that commissioned the work

Brand: The specific brand featured

Product: The product featured

Campaign Name: The name of the entire campaign which this asset is a part of

Year: The year the asset was created

Notes: General notes about the asset

Tags: Keywords to boost searches for this asset

The “Title”, “Job Number”, “Campaign Name”, “Notes”, and “Tags” fields are text fields. The “Notes” field in particular should have an extended maximum character count. As mentioned before, the “File Name” field auto-populates. “Originating Region” and “Originating Office” will be cascading drop down fields. This means that once someone enters a region, such as APAC, the “Originating Office” field will update to reflect only APAC offices. This will reduce the amount of hunting necessary to find correct values. This exact process should be implemented for “Client” and “Brand” with the potential to extend the cascade to “Product” as well. The idea being, these options are typically static, and choosing a Client will directly affect which Brands the asset could feature. If the client is General Motors then the Brands should be limited to GM brands such as Chevrolet, Buick, Cadillac, etc. As I mentioned before, this could potentially expand to “Product” so when you did choose Client:GM > Brand:Cadillac you could in theory see Escalade or XTS Sedan. This would most likely be implemented in phase two of the DAM’s rollout. The “Year” field would also make sense to have a dropdown with predefined values to choose from.

The next section “Usage” contains common usage rights fields including:

Business Lead: Employee in this role for this project/asset

Producer: The Producer of this content

Project Manager: Project Manager attached to this project

Celebrity Talent: Famous person featured in ad

Language Version: What language the content is in

Usage Rights Region: What regions have usage rights for this

Usage Rights Country: What specific countries have usage rights

Asset Start Date: When the first use of the asset occurs

Asset Expiry Date: When does the usage for this asset expire

Usage Rights Contact: The person to reach out to from legal if more info is required

 The first four fields, “Business Lead”, “Producer”, “Project Manager”, and “Celebrity Talent” are text fields that not only give credit to those above the line employees that created the content, but also it provides contacts for more information on this asset if need be. Knowing who produced the campaign immediately cuts down a lot of the leg work employees had to go through to find answers to their questions in the past. Celebrity talent was also included as it’s a frequent occurrence to have celebrities in a campaign and a great way to search metadata for a body of work. For usage rights specifically we also have another text field called “Usage Rights Contact”. “Language Version” would be a drop down of languages in which Orange produces assets. “Usage Rights Region” and “Usage Rights Country” would operate with similar cascading metadata fields as I mentioned above. Finally, “Asset Start Date” and “Asset Expiry Date” would be a calendar fields. As a feature request, “Asset Expiry Date” would be tied to an email notification system to alert stakeholders and after the expiry date, users would have to request download permissions for these assets.

 TVC/Video content will require an additional metadata model to capture relevant information outside of the basic details and usage. Deferring the details of metadata fields and properties, the majority of the fields capture various credits such as Music Composer, Music Title, Music Producer, Music Production Company, Post Production Company, Post Production Producer, Animation Company, Animator, Art Director, Casting Company, Cinematographer, Copywriter, Director, Editor, Audio Mixer, and Special Effects. These fields would be text fields. The rest of the TVC Video fields would reflect information about the particular file such as Duration, Aspect Ratio, Frame Rate, Resolution, and a radial button for if the asset contains subtitles. There is one last field for the video’s ISQI number, a code that uniquely identifies each video Orange produces.

 Print has most of its information covered in the basic details and usage metadata models. There aren’t as many people/vendors working on still images. Therefore the metadata model captures Photographer and vendor with file specs including aspect ratio, resolution.

Now that Daniel has the metadata modeled out for Print and TVC/Video, his next focus shifts to user and content organization. Orange wants to clearly separate work coming from each region and office. This will help keep a particular office’s work in one location and provide added insight into the work being done per office for high-level executives. Therefore, the folder structure beings with a Region folder followed by an Office subfolder. Daniel has noticed that most employees are assigned to specific clients or brands. While the finance and legal departments might have a broader top down view of all work, the majority of the employees such as producers, creative teams, copywriters, etc. are client/brand specific. For this reason, The folder structure continues with Client with a subfolder of Brand. The next level down is the content type. Departments most often reference their own work, so this gives a clear division of content on the folder level between Print and TVC/Video. The folder path then contains a “Year” level, to distinguish the amount of work through time. Finally there will be a campaign folder level. Campaigns are a body of work with the same premise/style and are often released at one time. So the entire folder structure laid out would look like: Region > Office > Client > Brand > Content Type/Department > Year > Campaign.

Despite having a simple yet robust folder structure, searching and filtering will be extremely prevalent and useful for finding assets. A search bar at the top of the webpage will allow users to search for words, phrases, or partial matches to anything in the metadata of the files. If a user searches for “Happy” in the global search, whether the term “Happy” appears as part of a campaign name, the notes section, tags, etc. the asset will appear as a search result. This can be very useful in many instances. For example, if an employee once was a producer but was promoted to Business lead and they need to find all the assets they worked on, they could type their name in the global search, and regardless of where their name appears in the metadata the assets will be in the results.

The global search will be complimented by a strong filtering tool on the left hand side of the page. The filtering tool allows users to search within a particular field in the metadata. It also allows users to drill down their search to be more and more specific. An example of this would be if a user isn’t quite sure of what commercial they are looking for but has a good sense of a few details on the project. They know the client and brand, so enter those values in the filter. Then they recall that it was in spanish and was created last year. They fill in the “Language” and “Year” fields accordingly. They want the 30 second version. They also recall the commercial had a dog in it, so they put that in the “Notes” field. By this time, the filter results have narrowed the number of assets down to ten possible assets and it’s easy to find that the third asset is exactly what you were looking for. Being able to update and drill into filtering results is something users really appreciate when they just can’t seem to get the results they are looking for in the global search. Filterable fields include: Client, Brand, Campaign Name, Year, Language, Notes, Tags, Asset Expiry Date, Duration, Region, Country. With the filter tool being useful and easily customizable, with user feedback we will be able to fine-tune which fields should be added or removed in the future.

 With the content organized with multiple ways to find assets, Daniel plans out the user organization and permissions. In partnership with Orange IT and technical leaders user roles are defined. The Orange-Admin role is the first to be defined as this will have all permissions and visibility into the system. A dedicated Digital Asset Manager, the SysAdmin, and two associates of the Digital Asset Manager who work on the DAM team will have this level of access. This includes advanced features like user creation, running reports, updating metadata models, downloading expired items, etc.

 The next role that was defined was the Orange-Task role. This role is given to users that will have to enter metadata, upload files, update dropdown list values, etc. Typically this role is given to producers, but may extend to employees in the legal department to enter their share of the usage rights metadata. These users are what drives content in the DAM. We will discuss workflows and uploading to the DAM in detail in a later section, but it relies heavily on producers to facilitate the uploading of their assets/projects to the DAM. They are the ones with the majority of the knowledge for their campaigns they’ve been working on, and they will know when dropdown lists need to be tweaked. An example of this would be if we create a new commercial featuring a new product. Producers will be the best source of knowledge to add a value in the product dropdown list. With these responsibilities however, these users must be thoroughly trained and educated on best practices in the tool. This is still a relatively small subsection of our user-base, but with great power comes great responsibility not to mess anything up.

 The final role group is a Orange-Global user. This is the generic base level permissioning we want our users around the globe to have. They can view previews and metadata, request permission to download hi-res non-watermarked assets, create sets/collections of assets (which act as virtual folders of assets, referencing them without affecting the actual location), and share links to internal employees of assets or sets. Imagine a view only window into the DAM, but with the ability to request downloading rights. This allows the maximum amount of employees to make use of the tool without opening ourselves up to legal liabilities.

 These roles will be managed primarily through Orange’s Active Directory system that tracks all employees’ positions in the company. The SSO integration allows Orange the ability to automatically assign a role upon login for the first time. Producers get paired with Orange-Task permissions, most others default to Orange-Global. The Orange-Admin will have the ability to manually update the role for individual users for whatever reason.

 Another consideration was to include visibility groups. This would allow users to see varying amounts of content. This could have been used to have “Work in Progress” sections, non-client approved content, or any number of different possible files that aren’t meant for all to see. This feature will be most useful to act as a quality control method. Files upon upload will be visible to Orange-Admins and Orange-Task users. This gives the team the time they need to ensure all information is correct in the metadata and the file is up to spec and has no errors. Once approved, the asset can then be shared with the global visibility group so that all can see it. While this does delay the time it takes to have assets appear globally, it crucially ensures that each asset on the DAM has been verified as correct.

 All of this planning culminates in an easy to use, simple user experience where navigating to or finding assets can happen in a few steps. Assets are conveniently displayed in a number of different views such as thumbnail, list, column, or even a relationship view. A navigation panel will appear on the left hand side for quick access to assets or recent locations while the top of the page contains the global search bar. The interface will be clean and familiar.

 So how do users upload to the DAM? What is the workflow for putting new content on the system? Daniel worked closely with producers to find out when and where assets are being created and finished in addition to where the metadata for assets is being kept or stored currently. Producers are the key players for facilitating the metadata information. They have been using basic excel sheets, filling in cells with information for the “credits” that have been filed away in multiple places like the company server, their individual desktops, flash drives, etc. The assets however are given to the producers once they are finished by one of Orange’s contracted post-houses. These are smaller post production companies that help edit, color correct, and ultimately finish the full commercial/file.

 Daniel Identified a method called Upload Invitations as the perfect technical direction to pair with this workflow. The way Upload Invitations work is as follows. The post house has communicated to the producer that their work on a campaign is completed. After signing off on the work, the producers go to the DAM and choose to create a new invitation. They in turn fill out the appropriate metadata in a blank metadata sheet along with the post house’s email address, and any additional notes they’d like to share for the upload. Once everything is filled out to the best of their ability, the producers sends off the invitation request. The post house receives an email with a link to the upload invitation. They are prompted to upload their assets, and once they are done, click “Send” to finish their upload. The file then gets sent to the DAM where it is quality controlled by the DAM team and producer before it is released with visibility to all. While upload invitations will be the typical method for uploading assets to the DAM, the ability for a producer or anyone with an Orange-Task role to upload assets directly themselves is still available. There will be plenty of cases in which the producer received a copy of the final asset and chooses to upload it without going through the process of sending an invite to the post house.

 In the event that multiple people have various bits of metadata information to add to a file, once the asset is in the system and visible to Orange-Task users, the file(s) can be shared to other Orange-Task users. This can be very helpful for instance, when a producer doesn’t have all of the usage information that the legal team might have responsibility for. The share feature would allow groups of assets to be sent to employees along with a message outlining the work that needed to be done (e.g “Please fill out the Asset Expiry Date”).

 During the upload process, multiple files can be uploaded at a single time to facilitate large amounts of work going onto the DAM at one time. Having the ability upload every version of the videos from a campaign is incredibly helpful, especially when the metadata is nearly identical from the 30 second version to the 60 second version and so on. The DAM system will also allow for bulk metadata entry. Once files are on the system, if anything needs to change in the metadata, a user can select multiple files and add/update/append the metadata on all of those files at one time. A great use case for this is when the company decides to extend the usage rights for a campaign. A user can select a whole campaign’s assets and simply update the usage rights field to reflect the change throughout the system.

 Daniel’s plan for the DAM moving forward is looking promising with nearly all aspects of the system and workflow accounted for. Now he looks towards the future to ensure that the DAM covers Orange’s digital preservation needs moving forward. There are many aspects of preservation to consider, but the first that Orange is concerned with is the costs of preservation. They want a robust system to secure their work, but as an advertising company, they run very lean and scrappy to make the most advertising bang for their buck. They can not spend exorbitant amounts of money on the system as the DAM expands.

 Daniel recognizes this as an opportunity to utilize cold storage. Each year Orange Advertising produces terabytes of finished content. If nothing was put in place to cycle out old content, the DAM would continue to grow by that amount every year and storage costs would go through the roof. With cold storage, the older or out of date assets in the DAM can be moved out of the main “hot” storage of the DAM and can be placed into a significantly cheaper archive/storage space. The assets can still be referenced on the DAM, however recalling them for download would be a longer process. Therefore cold storage is great for historic work that most users don’t need access to frequently.

 Orange clients have been known to request finished assets from a few years back with relative frequency. Typical usage rights for Orange’s assets ranges about four years depending on the client as well. Daniel takes this into consideration along with metrics of which employees request the most and oldest assets and for what reason. It’s determined that after five years or one year after usage expiry (whichever is later) the asset should be moved to cold storage. This happens automatically, however Daniel finds that it’s best practice to pull reports for review on which assets are set for relocation to cold storage every quarter. Knowing which assets are set to be sent to cold storage means that the digital asset manager can manually effect the list if need be while being aware of what is going to be moved.

 Another aspect of digital preservation would be collecting past assets in which to fill the DAM. Daniel knows the key to a great rollout and strong user acceptance is to provide a system that not only is intuitive, but has clear value. Therefore, Orange needs to preserve recent content as well, not just content moving forward. Users need to be able to log into the DAM for the first time and see assets, navigate around, make use of the tool. Daniel finds that a lot of the finished work is siloed off on various different storage locations. The good news is producers have been filling out excel sheets with their “credits” information that can be leveraged for metadata on the DAM. Also, most producers have their own small library of their finished work that they use to reference or even for personal demo reel preservation.

Daniel recommends Orange make an Amazon Web Services server with a mirrored folder structure to the DAM. After a presentation to producers on the new DAM project, they should be given instructions to fill their folders with as much finished content (with credits) as possible. This can be reviewed and cross-checked with various lists of past content to ensure that as much as humanly possible is added to the server. This should be a significant step in the right direction for collecting past work from multiple silos.

From there it would be a matter of a technical team reviewing the files, creating metadata crosswalks from the credits sheets, and working with the DAM system provider to import the work directly into the DAM. There are many possible ways of achieving this, but this method should be vetted with all technical teams for insight into their processes and limitations. Eventually the DAM will be backfilled with a large amount of content for users to access on day one.

While reviewing how Orange handled its creative content in the past, Daniel finds a mysterious fall off of content before the 1990’s. When he asked the print department what they did with older content they created a department head popped up and said, “let me show you”. Daniel and the department head traveled into the basement to find a vault filled with historic physical proofs of all of Orange’s print ads dating back to the company’s founding. The ads are stacked on shelves in manilla folders with labels on them. The condition of these assets were passible, but might not last another decade in this vault.

Daniel recommends that Orange schedule a digitization project of their vault. The first step in that project should be to determine the value of preserving these assets. While this is currently out of scope for the DAM rollout, Daniel offers his consulting services for digitization along with a write up of his initial finding and recommendations to relay the importance of considering the project.

The DAM strategy now accounts for current, future, and historic assets, but what about the preservation of assets when file formats change? What happens when current standards become outdated and unsupported? Reviewing the file format list provided by each department, nearly all formats used appear to be industry standards. It’s highly unlikely that there will be an issue in the foreseeable future where any of those files will not be readable/viewable due to lack of support. MXF files for video are perhaps the least adopted format Orange works with. That being said, tools like After Effects, Premiere Pro, Final Cut, Avid, etc. all support .mxf. Orange is leaning into the format as a replacement for their Apple ProRes current standard. It will be important to stay ahead of trends, and possibly as a best practice keep a RAW unformatted copy on tape or in cold storage to avoid unforeseen changes to standards.

 From the legal perspective Orange has a fairly secure and robust solution to their DAM. It helps that Orange, upon rollout, intends for the platform to act more as a final repository of finished client approved work and less like a content delivery/distribution method. The focus of the DAM being an internal tool for creative review means there is less of a chance of users misusing the DAM in a way that opens Orange up to legal issues.

 Firstly the DAM is protected by SSO integrated login. This means that only verified employees will have accounts. Outside users won’t have an opportunity to find a cache of files to abuse. Upload invitations, which are sent out to post houses and vendors merely provides a link/portal to upload their assets too. They do not have access to view any content besides that invitation.

 Second, The roles that we have created mean a very select few users (who are held to higher standards but are in a position to understand legal liability) have access to download hi-res content without requesting permission. This means, global users who are looking to grab an asset that they don’t have rights to, trying to air that commercial on some foreign network, will be stopped before they have a chance. Orange’s assets are secure behind real humans approving download privileges for requested files. Can mistakes still happen? Of course, but there is a clear workflow with documented conversations capturing what happened. This improves accountability and reliability.

Usage rights in the metadata are also captured and are front and center when reviewing an asset. Having not only expiry and start dates for assets, but also contact information for the people with extended knowledge means that Orange has several methods to gain an understanding of the legal implications of using an asset.

With all of this in mind, Orange is confident that legal blunders will be kept to an absolute minimum. The security of the DAM also has an additional layer which is the diligence of the digital asset manager reviewing reports. These reports would include download and upload reports capturing which assets are entering and leaving the system. The report can indicate who downloaded an asset and at what time. It can also track the download request notes and responses. If there is a breach, or someone misusing assets, the digital asset manager should be able to pinpoint all of the information they need to handle the situation effectively.

 The DAM has been planned out, workflows have been fleshed out, metadata models have been created, the strategy works, now we just need an actual DAM system that does all of this. The review process takes some time, with meeting various DAM vendors and seeing demos of their products. Daniel is able to ask direct and specific questions of each DAM vendor now that he knows what he’s looking for.

 Many DAMs can do most of what Orange needs, a few offer suggestions for how to fit Orange’s workflow into how the DAM operates or even outline costs for customizations to improve the DAM’s feature set to include everything necessary. However there is one DAM that listens to the needs of Orange as outlined by Daniel and has solutions to everything. Censhare DAM has the features and functionality Orange needs to carry out their plan with little to no costly customizations.

 Censhare is a digital asset management solution that started in 2001 and has been rapidly increasing it’s features and functionality to truly be an enterprise DAM solution and more.

 Executives and tech specialists are thrilled about the Censhare solution. Censhare has fantastic and easy to use integration with SAML and Active Directory meaning Single Sign On can be used as a security method for employee logins. Employees will be able to log in using their Orange email credentials for the username and password. This also means that role provisioning can also be automated as the DAM connects with Active Directory. Producers can be given Orange-Task roles and other employees can default to Orange-Global users.

 Censhare is also a cloud-based solution. This means that Censhare can be logged into from anywhere at any time. Censhare boasts a strong Content Delivery Network (CDN) which means their servers are decentralized and no matter where you are in the world, DAM access speeds should remain consistent. This is critical for Orange’s offices all around the globe.

 The tech team is also happy that Censhare has an open API. This means that pulling and pushing information to and from the system can be customizable. Orange IT has great plans for taking key bits of metadata and pushing them to their website. This can be built by a small team of Orange employees without having to go through Censhare engineering.

 Censhare’s integration with XML and XMP means that Orange’s information is paired with their assets no matter where the file travels. This can provide legal support for Orange while facilitating greater visibility for their asset’s uses and general information.

 Orange executives, through the discovery process for their new DAM have seen the immense value and need for a full time digital asset manager. Censhare will provide the tools to really customize the experience for Orange while also generating meaningful reports. The digital asset manager will be able to customize user groups and permissions as well as visibility and even metadata models. This means that any updates or additions in the future can be handled by an Orange employee rather than a service desk at the DAM vendor.

 The users are happy too. Censhare has tailored the DAM experience as an enterprise solution with countless people needing to access and use the tool. Therefore, the system is simple and easy to use.

 Uploading to Censhare is as easy as dragging and dropping files. This means producers can drag files from their pesky thumb drives and load them right onto the DAM. Censhare also crucially has upload invitations. Producers have a simple form they can send out to post houses and they too can simply drag and drop their files onto the system.

The actual interface is familiar and convenient. The view scales with the user’s window size to fit all screens big or small. Bigger screens can view more assets in a way that makes sense and is easy on the eyes. The left hand side of the screen has great navigation tools including a “Recently Viewed” section to quickly go back to a file or task you were working on. It also has a “Favorites” section so you can pinn assets to your home screen for personal convenience. There is also a method to set up email alerts for a myriad of different purposes, and when an email goes out, if there is an asset referenced, that asset will appear as a thumbnail in the email itself. Lastly the filtering and searching is incredibly quick and easy to use. Typing out terms in the global search bar brings up a list of closest assets based on a few different options such as filename, keywords, content, etc. or you can search generically for terms. The filtering tool is quick and can accommodate all of Orange’s needs. Users are certainly getting everything they wanted from a new DAM system.

Lastly, Censhare is a strong choice for a DAM, but it can do so much more. One of the keys to enterprise technology is finding a solution that not only works now, but will work into the future, and a solution that you can grow into. Censhare has strong project management tools with fully customizable workflows, Gantt charts, resource planning and more. It can act as a Content Management solution, publishing sites with assets in its DAM. It even has translation management tools and social media management tools. Orange Advertising has found a solution that works for them today and has everything they need for tomorrow.