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Welcome Note

Welcome to Archiving Tomorrow 2016 - Archives at Risk Conference.

Organised by KES international and supported by FOCAL international, Save Your Archive programme of FIAT/IFTA, RTÉ Archives, Digital Repository Ireland/Royal Irish Academy and Coordinating Council for Audiovisual Archive Associations (CCAAA).

1st - 3rd June 2016, Royal Irish Academy, Dublin, Ireland

Archiving Tomorrow 2016 is a special 2-day world conference to highlight the single most important issue facing the audiovisual archive world today: Saving the endangered Audiovisual Archive heritage of the world before it is too late!

The conference is organised in association with RTÉ Archives in Dublin and a number of key local and world partner associations who share this common goal which is being led by the Archives At Risk project of the CCAAA. We are delighted to bring together, world audiovisual leaders, associations, heritage bodies, policy and decision makers, industry experts, funders and supporters who can help to raise awareness, exchange ideas knowhow and identify solutions.

Much of the world's remaining analogue audiovisual archives remains on obsolete formats. They require urgent intervention if they are to survive. Experts maintain there are about 10- 15 years remaining to achieve this. The risks are considerable.

Worldwide audiovisual archives are under threat, whether from climatic issues, storage conditions, war and conflict, neglect and often simple lack of knowhow, resources and critically, lack of funding.

Those are the challenges we face . Join the conversation @Archiving2mro
#AARCon

To find out more about the archives at risk project please see...www.archivesatrisk.com

Organisation

Brid Dooley | Head of Archives | RTÉ Digital | Dublin



Brid is Head of RTÉ Archives, Ireland's national Public Service Media Organisation. She has over 25 years experience in Broadcast archives in Ireland and the UK. She is a long serving elected member of the Executive Council of FIAT/IFTA, and a former general secretary. Brid has been Chair of the Save Your Archive Program of FIAT/IFTA since 2014. She has been instrumental in creating and bringing this conference to Dublin in the centenary year of the Easter Rising and is committed to promoting the value and importance of audiovisual archives as a key part of our shared cultural heritage and memory.

RTÉ Archives:

RTÉ Archives is home to Ireland's largest collection of audiovisual material. Combining hundreds of thousands of hours of moving image and sound recordings together with significant collections of photographs, manuscripts and administrative documents it represents a unique record of Irish life. RTÉ Archives brings its collections to life daily through its online curation and social media platforms. For more information see www.rte.ie/archives.



Sue Malden | Chair of FOCAL International | London, UK

Sue has been a tremendous asset to conference helping drive the direction since its first year.



Sue is an Independent Media Archive Consultant (Management & Research). Formerly a senior manager in BBC Information and Archives with wide ranging managerial experience - operational line management; policy development; archive selection; research. Sue is current Chair of FOCAL International, (Federation of Commercial audio Visual Libraries) a leading body in the audio visual archive business. Sue is also secretary of the BECTU (UK union for broadcasting, film, theatre, entertainment, leisure, interactive media and allied sectors). And chair of the board of MACE (Media Archive of central England). Other current activities: Advice on Archive Management; Archive Research for TV productions; Training in Archive Research; Conference organization.

See: <http://www.focalint.org> for more information about the organisation and its events.

FOCAL International

The Federation of Commercial Audiovisual Libraries International. A professional not-for-profit trade association formed in 1985 and is fully established as one of the leading voices in the industry.



The purpose of FOCAL International is to:

Facilitate the use of library footage, images, stills and audio in all forms of media production, promote members - libraries selling content plus those whose serve

the industry. Provide a platform for our members to promote themselves and their interests. Encourage good practice in the research, licensing, copyright clearance and use of footage. Support, promote and educate on the need to preserve and restore footage and content. Act as an information resource for the footage and content industry. Offer training in key skills and in the broader appreciation of the footage & content industry.

KES International

KES is an independent association, operated on a non-profit-orientated basis, from the UK. A number of universities and organisations around the world contribute to the organisation, operation and academic activities of the association.



KES International provides opportunities for researchers, managers and students in high-tech subject areas to connect with others and communicate the results of their research to a wide audience. KES encompasses a seven-thousand strong community that participates in its activities.

For 20 Years this year KES has provided a leading annual conference. Conferences take place throughout the world and are attended by an international audience. KES also publishes two journals and several book series in association with international publishing houses, and may occasionally run other events and activities of interest to members. Additionally, we are developing innovative methods of web-based presentation and publication to give research outcomes optimum visibility and impact.

As well as organising its own activities, KES can help you to run conferences or administer your membership organisation. You are welcome to approach us to find out what KES can do for you. Involving a membership drawn from a range of universities and companies world-wide.

Professor R . J. Howlett
Executive Chair of KES International

For more information about the Organisation of KES click here:
<http://kesinternational.org/organisation.php>

Supporters

KES International is proud to present Archiving Tomorrow 2016 in Conjunction with FOCAL International, RTÉ Archives and the Digital Repository of Ireland 1-3 June 2016, Dublin, IRELAND.



The Partners and Committee

The Summit Organiser: KES International www.kesinternational.com

KES International is an independent not for profit organisation supported by a number of international universities and founder of the “Archiving Tomorrow” Conferences.

RTÉ Archives, Executive Council member of the International Federation of Television Archives FIAT/IFTA & Chair Save Your Archive Program, Bríd Dooley, www.rte.ie/archives www.fiatifta.org



The CCAAA “Archives At Risk” Program of the Coordinating Council of Audiovisual Archive Associations, Executive Coordinator Sue Malden, Chair of FOCAL International. www.archivesatrisk.com www.focalint.org



Local partner and supporter, Digital Repository Ireland (DRI), Director (Acting) Natalie Harrower www.dri.ie



RTÉ is Ireland’s National Public Service Broadcaster and keeper of over 90 years of Irish broadcasting history & audiovisual records: RTÉ Archives. www.rte.ie

Digital Repository of Ireland (DRI) & Royal Irish Academy (RIA) The DRI is a relatively new body whose mission is to create an interactive trusted digital repository for contemporary and historical, social and cultural data held by Irish institutions. www.dri.ie / www.ria.ie

ARKHADIS
the Association of Senior Ina
(Institut National de l’Audiovisuel)
Archivists.

Archives At Risk Program of the CCAAA. The CCAAA represents the interests of worldwide professional archive organizations with interests in audiovisual materials including films, broadcast television and radio, and audio recordings of all kinds. www.archivesatrisk.com

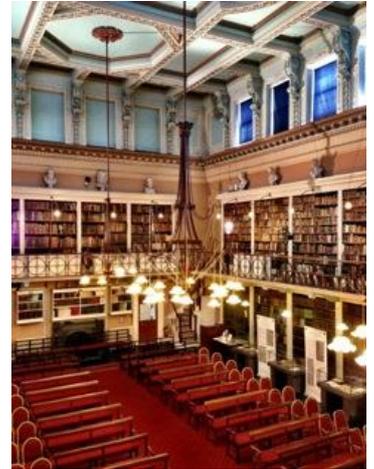
Host Venue

The Royal Irish Academy is Ireland's leading body of experts in the sciences and humanities

The Royal Irish Academy/Acadamh Ríoga na hÉireann champions research. They identify and recognise Ireland's world class researchers. The academy supports scholarship and promotes awareness of how science and the humanities enrich our lives and benefit society. The RIA believe that good research needs to be promoted, sustained and communicated. The Academy is run by a Council of its members. Membership is by election and considered the highest Academic honour in Ireland.

www.rte.ie

Full venue address:
19 Dawson Street,
Dublin 2,
D02 HH58



Conference at a Glance...

- Wednesday 1 June Opening Night reception, meet and greet at the Irish Traditional Music Archive (ITMA) with drinks and live traditional Irish Music.
- 2 Full day conference programme days with Keynote Speakers, presentations, talks and panel discussions in the stunning Royal Irish Academy, Dublin.
- Talk time for networking over Refreshments and lunch both days.
- Conference Dinner in the lively heart of Dublin City Thursday 2nd June 2016 at Brasserie Sixty6.
- Silver Membership of KES International from the date of the conference until the end of the following year. Discounted entry into next year's conference.

Opening Night Reception

Archives at Risk Conference 2016 - Reception, 1 June 2016,
6 pm – 8 pm

Irish Traditional Music Archive (ITMA),
73 Merrion Square,
Dublin 2



ITMA in association with RTÉ Archives is delighted to host the opening reception of the Archives at Risk Conference 2016 in its Merrion Square premises, a restored townhouse in the heart of Dublin's Georgian and cultural quarter. This social event is an ideal opportunity for delegates to meet informally, share a glass of wine, and also enjoy the sound of Irish traditional music played live on the night. ITMA is a national public reference archive and resource centre for the traditional song, instrumental music and dance of Ireland. It holds the largest dedicated multimedia collection in existence of Irish traditional music.



Conference Dinner

Archiving Tomorrow - Archives at Risk Conference Dinner.

We will meet on the evening of the Thursday 2nd June in Brasserie Sixty6 - See here for more details: <http://www.brasseriesixty6.com> Dinner will be served at 8pm prompt.



Food at Brasserie Sixty6 comes highly recommended and is branded as one of the top Dublin restaurants for food, service, atmosphere and value.

The restaurant is based in the city centre of Dublin, easy to find and on one of the most exciting streets about for food and atmosphere. (Your conference dinner and beverages are included in the full registration rate/early-bird rates.)

We look forward to joining you for an evening of fine food and networking!

Full address:
66-67 South Great Georges Street,
Dublin 2,
Ireland.
tel +353 1 4005878

Timetable

Conference Agenda

Archives@Risk..... saving our worldwide audiovisual heritage

Dublin 2016

At the Royal Irish Academy, Dawson Street Dublin 2.

No country, not even the most advanced in terms of digitization and conservation, will escape the risk of destruction *archivesatrisk.com*

“..The world’s audio-visual heritage of sound recordings and moving images are extremely vulnerable as a result of factors ranging from neglect, natural decay to technological obsolescence, as well as deliberate destruction”.... UNESCO

By the year 2025, will we have consigned much of our audio-visual heritage to technological oblivion? What will survive of our shared world heritage, and what can be done now to save it before it is too late?

Speakers and delegates from the world’s leading audiovisual archive organisations representing global national broadcasters, leading national archiving institutions, international and national cultural heritage bodies and supporters have joined together for the ‘Archives at Risk’ initiative. The focus of their joint efforts will be discussed and debated at this global 2-day conference

Our aims for this conference are:

To raise awareness and highlight the Archives at Risk initiative to key stakeholders and influencers

- To showcase funding success stories with innovative solutions
- To encourage cooperation, partnerships and new business & funding models for saving and opening up archives across public and private sectors
- To garner long term support for the Archives at Risk initiative and Foundation.

Day 1

Thursday 2 June 2016

| | |
|----------------------|--|
| 08.30 – 09.30 | Registration, Coffee and Networking |
| 09.30 – 10.00 | Welcome Addresses, Setting the Scene. Natalie Harrower Acting Director, Digital Repository Ireland at Royal Irish Academy John Colcannon, Director Ireland 1916 Commemorative Programme. History and heritage take centre stage in Dublin during 2016 as Ireland commemorates 100-years since the events of the Easter Rebellion of 1916. With cultural heritage in sharp focus and much of the world's cultural and historic record of the 20th century embodied in film, television and sound recordings, this centenary year provides a fitting backdrop in which to discuss the threats and opportunities to the endangered audiovisual heritage and ask, what will survive 100 years from now? |
| 10.00 – 10.20 | Introduction to the Archives@Risk Project. By Sue Malden, Chair of FOCAL International (UK) |
| 10.20 – 11.00 | Keynote – Day 1 Threat to audiovisual historical record - Funding Strategies & Investment for these collections and archives. By Lord David Puttnam |
| 11.00 – 11.15 | Coffee |
| 11.15 – 12.15 | Expert panel discussion on generic international approaches to funding, advocacy, and archiving models (including crowd-funding) Dominic Dare Joint CEO of LOLA clips (UK/USA); Aiden McCullen, Head of Innovation, Partnerships and Funding, RTÉ (Ireland); William Kilbride Executive Director Digital Preservation Coalition (UK) and Andrea Kalas, VP Archives, Paramount Pictures and Current President of Association of Moving Image Archivists AMIA (USA) Moderated by Bríd Dooley, Head of Archives, RTÉ (Ireland), representative of FIAT/IFTA, and Andrea Kalas (AMIA) |
| 12.15 – 12.45 | UNESCO Memory of the World Register and initiatives Dominique Saintville (France) |
| 12.45 – 13.30 | Lunch |
| 13.30 – 14.30 | International Panel discuss the current state of Film Archiving worldwide, looking at support and funding models. With Fiona Maxwell of the British Film Institute (UK); Kasandra O'Connell, Head of IFI Irish Film Archive; Rachael Stoeltje, Director Indiana University Libraries, Moving Image Archive, and representative of the International Federation of Film Archives (FIAP) (USA) Moderated by Sue Malden Chair, FOCAL International and Rachael Stoeltje (FIAP). |
| 14.30 – 15.30 | Case Studies – Preservation and Funding Programs – focused on Film Archives. Introduced by Kasandra O'Connell 1. FIAP comprehensive outreach program. By Rachael Stoeltje, and David Walsh of Imperial War Museum (UK). 2. Colombian funding for film archive preservation. By Marina Arango Valencia, Ministry of Culture, (Colombia) 3. The AMIA Community Archiving Project – Andrea Kalas (USA) |
| 15.30 – 16.00 | Coffee and Networking |
| 16.00 – 17.15 | Opportunities: Case Studies – innovative models of funding and partnership in archiving with industry partners Moderated by Bob Hughes, RTH Media (Ireland), Michel Merten, Memnon-Sony (Belgium) Christophe Kummer, NOA (Austria) Peter Englesson, Vintage Cloud (Denmark) Sébastien Arlaud, Deputy CEO ECLAIR INSIDE (France) |
| 17.15 – 17.30 | Summary of Day 1 issues with experts from the Coordinating Council of Audiovisual Archives Associations. |
| 19.30 | Gala Dinner and Networking Evening |

Day 2

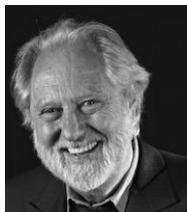
Friday 3 June 2016

| | |
|----------------------|---|
| 09.00 – 10.00 | Keynote Day 2 |
| 10.00 – 11.00 | International Panel discuss the current state of Sound Archiving worldwide, looking at support and funding models. With Matt Barton, Association of Recorded Sound Collections (ARSC)(USA) on the ARSC Outreach program; Grace Toland of the Irish Traditional Music Archive (Ireland) and Michael Casey, Indiana University (USA); Samuel Mund, Center for World Music, University of Hildesheim, Germany. Moderated by Richard Ranft, (IASA) and Matt Barton, (ARSC). |
| 11.00 – 11.30 | Coffee and networking |
| 11.30 – 12.30 | Case studies of Preservation and Funding Programs focussed on Sound Archives. Introduced by Grace Toland of ITMA (Ireland) <ol style="list-style-type: none"> 1. Indiana University Project - Michael Casey 2. African Archives Case Study from South Africa, Kenya and Malawi 3. Richard Ranft, British Library, Save Our Sound |
| 12.30 – 13.30 | International Panel discuss the current state of Television Archiving worldwide, looking at support and funding models. Camille Martin, Ina (France); Debbie Esmans of VIAA (Belgium); Brid Dooley, Head of Archives, RTÉ (Ireland), Christoph Bauer, ORF Archives (Austria) Moderated by Jan Muller, President CCAAA and representative of the International Federation of Television Archives (FIAT/IFTA) |
| 13.30 – 14.30 | Lunch |
| 14.30 – 15.30 | Case Studies – Preservation and Funding Programs – focused on Television Archives. Introduced by Sue Malden, Chair of FOCAL International (UK) <ol style="list-style-type: none"> 1. South East Europe TV Broadcast - Radka Betcheva EBU Project Manager 2. Save Your Archives Program – FIAT/IFTA – Camille Martin, INA France. 3. BAI Archive Funding Scheme Projects [Ireland) Máire Aoibhinn Ní Ogáin, TG4, and Malachy Moran, RTÉ Archives |
| 15.30 – 16.00 | Coffee and Networking |
| 16.00 – 17.00 | Delegates Round Table. Summary of conference issues to take forward with experts from the Coordinating Council of Audio-visual Archives Associations led by key advocate and the case for creating Archives at Risk Foundation |
| 17.30 | Close of Conference |

Speakers

Lord David Puttnam

Lord Puttnam of Queensgate, CBE



Lord David Puttnam is the chair of Atticus Education, an online education company based in Ireland. Atticus, through a unique arrangement with BT Ireland, delivers interactive seminars on film and a variety of other subjects to educational institutions around the world.

David spent thirty years as an independent producer of award-winning films including *The Mission*, *The Killing Fields*, *Local Hero*, *Chariots of Fire*, *Midnight Express*, *Bugsy Malone* and *Memphis Belle*. His films have won ten Oscars, 25 Baftas and the Palme D'Or at Cannes. From 1994 to 2004 he was Vice President and Chair of Trustees at the British Academy of Film & Television Arts (BAFTA) and was awarded a BAFTA Fellowship in 2006.

He retired from film production in 1998 to focus on his work in public policy as it relates to education, the environment, and the creative and communications industries.

In 1998 he founded the National Teaching Awards, which he chaired until 2008, also serving as the first Chair of the General Teaching Council from 2000 to 2002.

From July 2002 to July 2009 he was president of UNICEF UK, engaging with issues as diverse as water security and child trafficking.

In October 2013 David stepped down as Chancellor of the Open University a post he was appointed to in 2006, following ten years as Chancellor of The University of Sunderland.

He is the Republic of Ireland's Digital Champion; President of the Film Distributors' Association; Chair of the TSL Advisory Board; Chair of the Academic Board, Pearson College; a UNICEF Ambassador, and Adjunct Professor of Film Studies and Digital Humanities at University College Cork.

He was Deputy Chairman of Channel 4 Television (2006 - 2012) and The Sage Gateshead (2007- 2012), founding Chair of the National Endowment for Science, Technology and the Arts (NESTA) and Chair of both the National Museum of Photography, Film and Television and the National Film and Television School for ten years.

He has also served as a trustee of the Tate Gallery, the Science Museum, the Thomson Foundation and a great number of other organisations.

In 2007 he was appointed Chairman of the Joint Parliamentary Committee on the Draft Climate Change Bill, having performed the same role on the 2002 Communications Bill.

He has been Chairman of two Hansard Society Commission Reports on the relationship between Parliament and the Public and has served as a non-executive director on a number of public companies.

David was awarded a CBE in 1982, a knighthood in 1995, and was appointed to the House of Lords in 1997. In France he was made a Chevalier of the Order of Arts and Letters in 1985, becoming an Officer in 1992, and a Commander in 2006.

He has been the recipient of more than 40 honorary degrees from Universities in the UK and overseas.

Speakers

In 2012 he was appointed the UK Prime Minister's Trade Envoy to Vietnam, Laos and Cambodia.

In 2016 he was appointed as International Ambassador for WWF.

Website: davidputtnam.com

Twitter: @DPuttnam

Dominic Dare



Dominic has worked in the footage industry since 1997. He started his career as a sales researcher at ITN Source and was responsible for sourcing footage, handling film, and liaising directly with film and TV production companies to provide them the material. In 1999 Dominic was seconded to New York to help build ITN Source's US business on a temporary contract, which ended up being extended for almost 3 years. During that time he developed an extensive knowledge of the US content market for archive and news footage in particular.

In 2002 Dominic moved to California to set up the first office of ITN in Los Angeles, where he still lives. Working directly out of the Reuters TV News Bureau there, he helped build the brand and sales of all ITN content there, managing a team of 14 staff across North America. The material ranged from ITV Archive content, to Reuters, Fox News and British Pathe amongst multiple other media outlets.

In 2012 he left ITN to start up a small online video company called Strawberry Media, learning the process of starting your own business, raising finance and monetizing online video use for blue chip corporate companies in the US. In late 2014, after a small period of consultancy for the giant production and distribution entity Zodiak Media, Dominic started his current business LOLA Clips with his business partner in London. This business is a boutique footage agency specializing in aerial drone footage and online UGC/Blooper content. LOLA clips develop show ideas, as well as license clips into all sorts of commercials, feature films and TV shows globally.

Dominic is an avid surfer and snowboarder and doesn't take life too seriously. He has a passion for footage and documentaries. Dominic currently is Managing Director of a brand new trade body for our industry started in LA call AMCUP (www.amcup.org<<http://www.amcup.org>>) and is a voting member of BAFTA.

Dominique Saintville

Media archive specialist, France



I have been working in media archive since 1977, at Ina (Institut national de l'Audiovisuel), in various areas: information system and metadata methodology, marketing, preservation and digitisation, history of TV programmes and international cooperation. I retired from Ina in 2014.

I'm now contributing to the UNESCO "Memory of the World" Programme, as a member of the Register Sub Committee, representing CCAAA and the audiovisual archive associations

I am a FIAT/IFTA honorary member and a founding member of the "Save your Archive Program".

My academic background is Political Science (IEP, Paris, 1966) and Information & Communication Science (EHESS, Ph. D - 1979)

Fiona Maxwell

Prior to joining the BFI Fiona has worked for the Rank organization, the PolyGram group of companies, CIC, Carlton and Granada International, and was with ITV Global Entertainment for over twelve years. A regular speaker at technical conferences and international film and television festivals. Focusing on new technologies, digital workflows, film restoration, preservation and funding. Has published articles on her specialist subjects of restoration, preservation and re-mastering, and was a regular columnist for the trade magazine 'Digital2Disc'.



Fiona has worked across many different media genres including, Home Entertainment, Theatrical Film and Television Distribution, Film Restoration, Digital remastering, Post Production, Archive and Digital Asset management.

As Director of Operations for ITV Studios Global Entertainment, Fiona's international distribution role covered broadcast, theatrical cinema release and, for the Home Entertainment market, DVD, Blu-ray and VOD. Responsibility for one of Europe's largest media Archives of over 400,000 elements. Managing the supply chain and route to market for worldwide exploitation in all media. Running teams based in Britain and North America, servicing offices in Europe, South America, Australia and Asia, and dealing with over 3,000 companies in 240 territories.

Following her time at ITV, as an independent media management consultant, Fiona provided services for clients including BAFTA, Pinewood Studios, Molinare, SBS Broadcasting and the innovative Chinese company T-Vibe.

Fiona joined the BFI in 2012 as head of the archive digitisation programme delivering one of the three strategic priorities of the 'Film Forever' programme. Her current challenge is leading on the UFH (unlocking film heritage) project to digitise 10,000 film titles.

Fiona sits on the BAFTA Archive steering committee and an active member of BAFTA, the BFI, AMIA, and WFTV. Her collaboration on Archive Film restorations with the Martin Scorsese's Film Foundation, the David Lean Foundation and the British Film Institute has won awards and accolades within the film and Television industry.

Some of the highlights of her career have been;

Working with the David Lean Foundation to restore his films in conjunction with the BFI. Appearing on BBC Television News speaking about the restoration of John Huston's "African Queen". Introducing "A Night to Remember" on stage at the Cannes Film Festival.

Accepting a joint award at the Focal Awards in London with Martin Scorsese for the restoration of "The Red Shoes".

Kasandra O'Connell



Kasandra O'Connell is Head of the IFI Irish Film Archive has worked in the cultural arena for over 20 years, she has a postgraduate degree in Archives and Records Management, an MA in Museum Studies, a Diploma in Media Studies and is currently undertaking PhD research in the area of archival & preservation policy. She has a particular interest in Collections Management and worked in curation and conservation at the National Museum of Ireland and in the National Archives of Ireland as lead archivist on a digitisation project to produce a CD-Rom of documents for schools, before commencing her position as Head of the IFI Irish Film Archive in 2000.

She represents Ireland on behalf of the Department of Arts Heritage and the Gaeltacht at the EU Commission's Film Heritage Expert Group. She also chairs a Film Heritage Advisory Group on behalf of the DAHG, looking at the implementation of the EU recommendations on film heritage, and is overseeing an audit of moving image collections in the State. She is on the Stakeholders Steering Committee of the Digital Repository Ireland.

Kasandra is also the moving image representative on the Irish National Blue Shield Committee, which looks at national policy for emergency and crisis response in relation to cultural artefacts. She has written about digital preservation and moving image archiving for a number of publications including Film Ireland, History Ireland, Journal of the Society of Archivists and International Journal of Film Preservation, and has contributed to a number of television and radio programmes on the subject over the last 15 years.

She has overall responsibility for managing the activities of the IFI Irish Film Archive in accordance with international best practise. She works with key partners and stakeholders to secure funding and resources to ensure continued and sustainable development of the Archive and its collections for the benefit of stakeholders and the public. Most recently she has focused on developing the Archive's digital preservation policy and capabilities, which included an infrastructure up grade in 2014 and the publishing of the Digital Preservation and Access Strategy in 2015.

Rachael Stoeltje



Rachael Stoeltje is the Director of the Indiana University Libraries Moving Image Archive (IULMIA). For two decades she has worked on preserving, archiving and providing access to vast and varied film, photography, media and individual personal collections. In 2010, she formally established the IU Libraries' moving image archive collections into the IULMIA archive. In addition to managing the moving image archive, her other work includes research on educational film collections and the Teaching Film Custodians corporation in particular; projects involving current and use of motion picture film stock; teaching and educational outreach programs and the planning and development for film and video digitization. She also serves as an Executive Committee member of the International Federation of Film Archives (FIAP) and as the FIAP representative for CCAAA (Co-ordinating Council of Audiovisual Archives Associations) and as a member of the Al Larvick Conservation Fund board, which supports preservation of American home movies & amateur films.

David Walsh

Head of Digital Collections, IWM



David Walsh has worked at the Imperial War Museum since 1975, having studied Chemistry at Oxford University. From an initial project to study the decomposition of cellulose nitrate film, he has established himself as an expert in the preservation and digitisation of film and video, and is currently Head of the Technical Commission of the International Federation of Film Archives (FIAF). His work includes teaching film archivists from around the world through FIAF training courses and at the annual FOCAL International Footage Training Week. At present he is responsible for IWM's strategy for digitisation and for long-term preservation of digital media.

Sebastien Arlaud

Deputy CEO– ECLAIR INSIDE, France*



Through numerous senior positions in business & marketing development – both within ÉCLAIR and at other companies – Sebastien ARLAUD has gained a wealth of experience on creating new services for the industry. He is one of the key person involved in the development of the film restoration business in France in the last 10 years thanks to major deals with GAUMONT and PATHE (More than 300 films between 2008 and 2014).

Since 2015, he is involved in developing a new concept to help financing film restoration projects through a collaborative platform. The platform will be launched in France early june 2016 and then in other European countries.

Sebastien graduated from Political Sciences School of Aix-en-Provence (1993) and from Business School of Paris (ESCP – Master Informations Media 1996).

*Éclair Inside is a subsidiary of Éclair / Ymagis group specialized in creating innovative B to C services.

Jan Müller



Jan Müller (1967) is the CEO at the Netherlands Institute for Sound and Vision (Nederlands Instituut voor Beeld en Geluid), the national audio visual archive and media museum of the Netherlands. He started there in 2009, after 20 years of working in the advertising industry. He previously worked in senior positions at a number of network ad agencies and was a partner at JWT Amsterdam and member of the board at TBWA Amsterdam. The last 6 years before he moved to Sound and Vision, he was the CEO of Saatchi & Saatchi in the Netherlands and member of the board of Saatchi & Saatchi Europe.

He is president of FIAT/IFTA (International Federation of Television Archives) and Presto Centre (a competence centre for the digital domain), chairman of the Dutch Media Literacy program and member of the board of the Dutch Press Museum. He is also chairman of the Dutch National Coalition for Digital Preservation and Sustainability and member of the Council of the Polish National Audio visual Institute, NInA. He has published several articles in the trade press about advertising, creativity and media.

www.beeldengeluid.nl

Richard Ranft



Richard Ranft is Head of Sound & Vision at the British Library, with responsibility for 7 million sound recordings, 280,000 moving image items and 750m newspaper pages, and for bringing them together in digital form to create new services for users of the collections. He serves on the boards of the Europeana Foundation, the International Association of Sound & Audiovisual Archives, the EUscreenXL project, and is the Coordinator for the 2014-17 Europeana Sounds project.

Radka Betcheva



Radka Betcheva is a senior project manager in the Director General's Office of the EBU. She works on strategic, advisory and policy issues related to EBU members. She manages a project co-funded by the European Commission to strengthen public service media in the EU accession countries.

From 2005 to 2012 Ms Betcheva worked as a Head of the Media Programme in the OSCE Mission to Montenegro, supporting media reforms in the host country. She worked also with the UNMIK/OSCE Mission in Kosovo in 2004-2005.

Ms Betcheva has 16 years of experience in Bulgarian public service broadcasting as a journalist, editor and executive producer and part time lecturer at the New Bulgarian University.

She speaks English, German, Russian, French, Serbo-Croatian, Bulgarian.

She holds a masters degree in International Relations and Diplomacy from Tufts University, Boston, a masters degree in Economics from the University of National and World Economy in Sofia, and a diploma in Journalism. In 2002-2003 she was awarded the prestigious Nieman Fellowship at Harvard University.

Jean-Christophe Kummer



Jean-Christophe Kummer is managing director and co-founder of NOA Archive. He successfully brought the company from a technical niche solution provider of audio archive digitization and preservation workflows to a large scale operating archive system specialist delivering CAPEX systems for digitization and management for all kind of AV media. He has successfully set up archive digitization and management systems at clients such as Swedish National Broadcaster(SRF), Belgium national broadcaster (VRT), Austrian Archive and National Broadcaster (ORF with 600.000 SD Video Cassettes to be digitized in 10 years) and Fonoteca Mexico. Installations in Development countries include Sudan, Mongolia, Vietnam and not to forget the CDI Mexico, a travel station for the digitisation of indigenous minorities. The estimated total value of AV material which has been digitised with NOA Technology is around 3 mio hours worldwide.

Christophe has a sound engineering background and graduated at the Austrian Musikhochschule in Vienna. Back then he worked as mastering engineer and sound designer. Recently NOA moved to the video field, where Christophe takes care about business development and strategic alliances.

Andrea Kalas

President, Association of Moving Image Archivists



Andrea is currently serving as President of the Association of Moving Image Archivists, a professional organization dedicated to preserving and making discoverable moving images on film, video, and file. She is also experienced in these areas having worked as Vice President of Archives at Paramount Pictures; Head of Preservation at the British Film Institute, Digital Studio Director for Discovery Communications, Archivist for Dreamworks SKG and preservationist and research database expert at UCLA Film and Television Archive.

Camille Martin



Camille Martin recently joined Ina technical department as preservation and digitization projects manager to coordinate the technical processes for partner's collections (production cies, broadcasters, museums, institutions, etc.). From 2011 to early 2016, Camille was a project manager in the consulting department of Ina. She was in charge of consulting missions and appraisals of collections for institutions and companies willing to preserve, digitize and promote their audiovisual collection. In this framework, Camille worked with institutions to design their preservation and digitization plan, to write their technical specifications, to define their archiving policy, in France but also in Switzerland, Belgium, Serbia, Cyprus...

She also takes part to regional seminars and training actions for students and professionals about preservation and digitization of audiovisual archives. She is involved as well in the Save Your Archive programme of FIAT/IFTA.

Camille graduated in audiovisual and digital archive management at Ina after studies in history and literature.

Bob Hughes



Bob Hughes is a broadcast and digital media professional who has worked for Channel 4 News, Reuters and Ireland's national independent station TV3, where he was Deputy Director of News. He is now a consultant with RTH Media which specialises in broadcast and digital management strategies. At TV3, he led two successful funding applications as part of the station's digital archive project.

Aidan McCullen



Aidan McCullen is an Irish International Rugby Player and spent 10 years as a professional rugby player playing for Leinster, Toulouse and London Irish. In his final years he researched the Irish advertising market and spotted an opportunity in digital advertising. At 31, he started an internship with Communicorp and one year later set up Communicorp Digital, where he became CEO. Aidan is recognised in the Irish media industry as the pioneer of innovative cross platform selling and digital media innovation. After countless awards and successful campaigns Communicorp Digital merged with the sales teams of Newstalk, Today FM and TFXM to create Communicorp One, where Aidan was Director of Digital and Innovation for the Group, focusing on strategy, future revenue lines and product advancements.

Aidan recently joined RTÉ as Head of Innovation partnerships and funding in an exciting time for Ireland's state broadcaster. He is also host of the RTÉ Innovation Show, which focuses on the ever changing face of business and innovation.

Peter Englesson

CEO of Vintage Cloud.



Peter graduated 1978 from the National Film School in Sweden as a Film Editor and Sound Editor.

Peter worked as a film/sound editor on several features and documentaries in the 80th and introduced digital post production workflow in Scandinavia 1992.

In the 90th he continued as post production supervisor on several international feature films.

Peter has focused on archive solutions since 2006 and started Vintage cloud, together with partner Niels Bokkenheuser in 2012.

Natalie Harrower



Dr. Natalie Harrower is the Director (Acting) of the Digital Repository of Ireland, located at the Royal Irish Academy. Previously, she was the DRI's Manager of Education and Outreach, where she initiated and delivered a broad education and training programme in digital preservation and related areas -- including digital humanities, digital archiving, digital curation, and linked data.

Recently, Dr. Harrower was appointed to the OECD High Level Expert Group on Business Models for Data Repositories, she is on the Board of Directors for the Research Data Alliance's H2020-funded EU support activities, and she chairs the ALLEA E-Humanities Working Group. Harrower has worked to build DRI's community profile and partnerships, and has been instrumental in securing grants for DRI from philanthropists (Atlantic Philanthropies), European funders (FP7, H2020), and Irish funders (SFI, Enterprise Ireland). She leads a number of leveraged projects for DRI, including the multiple award-winning Inspiring Ireland (www.inspiring-ireland.ie), and the Royal Irish Academy's contributions to the collaborative DAH PhD programme. In 2014 Dr. Harrower established the international conference series DPASSH: Digital Preservation for the Arts, Social Sciences, and Humanities, and chaired its inaugural conference in June 2015.

Prior to her appointment at the DRI, Dr. Harrower was a theatre and film scholar, specialising in Irish identity, politics, and historiography, as seen through the critical lens of contemporary Irish theatre and film. Before moving to Ireland to take up an appointment at Trinity College Dublin on an IRCHSS-funded Irish theatre research project, she was an Assistant Professor of Drama at Queen's University (Canada).

Prior to her appointment at Queen's, she was a lecturer in theatre, film, and Celtic Studies at the University of Toronto. Dr. Harrower received her PhD in Drama from the University of Toronto and her MA in Political Science from York University.

William Kilbride



William Kilbride is Executive Director of the Digital Preservation Coalition (DPC), a not-for-profit membership organization providing advocacy, workforce development, capacity and partnership in digital preservation. Founding members of the DPC included Trinity College Dublin and the BBC. William started his career in archaeology in the 1990s when the discipline's enthusiasm for new technology outstripped its capacity to manage the resulting data. He joined the DPC from Glasgow Museums where he was Research Manager and before that was Assistant Director of the Archaeology Data Service in the University of York. He was previously a lecturer in archaeology at the University of Glasgow where he retains an honorary position. William is keen to meet archivists from film and broadcast agencies to help them deal with emerging challenges of digital preservation and encourage their participation in the DPC.

Grace Toland



Grace Toland was appointed Director of the Irish Traditional Music Archive in 2015 having since 2006 held the position of ITMA Librarian. As Director she leads a team responsible for the largest multimedia collection in existence of materials relating to the contemporary and historical traditional song, instrumental music and dance of Ireland. Grace is a committee member of the British & Irish Sound Archives and an Associate of the Library Association of Ireland. She is a practising traditional singer and festival organiser.

Mike Casey



Mike Casey is the Director of Technical Operations for Indiana University's Media Digitization and Preservation Initiative. He is the co-author of *Sound Directions: Best Practices for Audio Preservation*, a contributing author to the second edition of the best practices publication *Guidelines on the Production and Preservation of Digital Audio Objects* (known as IASA-TC 04), a contributing author to IASA-TC 05 *Handling and Storage of Audio and Video Carriers*, the creator of *FACET: The Field Audio Collection Evaluation Tool* and the co-creator of the media prioritization software applications MediaSCORE and MediaRIVERS. He also authored the Indiana University Media Preservation Survey report and is principal author for the follow-up publication *Meeting the Challenge of Media Preservation: Strategies and Solutions*. His article entitled *Why Media Preservation Can't Wait: The Gathering Storm* that explores media degradation and obsolescence was published in the IASA Journal in January 2015.

Marina Arango Valencia Y Buenaventura

Medellín, Antioquia, Colombia, 1966



Graduated from the Gerasimov Institute of Cinematography; Russian State University of Cinematography (VGIK) in Moscow, Russia, with a master degree on Fine Arts with a major in Cinematography and a specialization in Film and Television Cinematography; Yuri Ozerov workshop. Filmmaker, screen writer, film editor and actress. Director of projects and audiovisual series for the public cultural television. Expert in audiovisual copyright issues. She has designed and implemented politics, plans, programs, and projects to develop and

enforce the audiovisual sector in Colombia (Audiovisual Alphabetization, Vaccination against Audiovisual Amnesia, International Exhibition of Colombian Cinema, Programming of Colombian Cinema in the National Public Broadcasting Channel “Señal Colombia”, to name a few). Creator of the Film-Case program and the Afrocolombia Audiovisual Heritage Case SANKOFA. Member of the regulating team that created the Colombian Film Law 814 of 2003. Co-creator and coordinator of the Colombian Audiovisual Heritage Information Group SIPAC; network of institutions and people that works for the safeguarding and protection of the audiovisual heritage. Manager of economic resources and “the good will” to develop training processes for the SIPAC members, also for the preservation plans for the Public Television Audiovisual Heritage, and the Ministry of Culture Audiovisual Heritage. Member of the Preservation Committee for the Colombian Film Heritage Foundation. Coordinates the standardization of the information about Colombian cinema between the Colombian Film Heritage Foundation, the Arts and Heritage System SIPA of the Heritage Office at the Ministry of Culture for national cultural assets, the Legal Deposit of films, among others. Chair of the Audiovisual, Photographic, Sound and other Special Archives Committee from the National Archives; recently working on a reglementary Decree to safeguard and protect the Colombian audiovisual heritage. Designed and promoted the Grants for Audiovisual preservation and Documentary production based on archives with the Incentive Program of the Ministry of Culture. Coordinates the subjects on film and audiovisual research of the Film Office at the Ministry of Culture. Currently works as the Coordinator of the Memory, Exhibition and Research Group of the Film Office at the Ministry of Culture of the Republic of Colombia.

Stephanie Comey

Stephanie Comey is a Senior Manager with the Broadcasting Authority of Ireland. She has responsibility for a number of areas of broadcasting policy development particularly linked to education and learning such as media literacy, organisational development, sectoral learning and development and research. She has also been a Member of the Judging Panel for the Funding Scheme for the Archiving of Programme Material since its inception.

Stephanie has been with the Authority for 13 years. Prior to that she was a Training Manager for United Airlines for 5 years. She holds an MA in Individual and Organisational Development from the University of Westminster, an MSc in Social Sciences from the University of Leicester, and a Level 9 Dip

Matthew Barton



Matthew Barton began a two year term as president of the Association for Recorded Sound Collection at ARSC's 50th Anniversary Meeting in May. From 1996 to 2003, he was the production coordinator for the Alan Lomax Collection series on Rounder Records, having worked with him before in the 1980s, before his retirement. He has written on recorded music and recorded sound since 1981, and is a contributor to the book *The Ballad Collectors of North America: How Gathering Folksong Transformed Academic Thought and American Identity*, published in 2012 by Scarecrow Press. He joined the Library of Congress as an audiovisual specialist in 2003 and since 2008, he has been the Curator of Recorded Sound at the Library's Packard Campus for Audiovisual Conservation in Culpeper, Virginia

Debbie Esmans



Debbie Esmans started out as a policy advisor at the Ministry of Culture of the Flemish Community (Belgium) where she dealt with different topics in the field of the professional arts and e-culture. During that period she also became the representative for the Flemish Community in the MSEG on Digitisation and Digital Preservation. She later on became one of the advisors on media policy of the Flemish Minister of Media where she was responsible for, among other things, the case of public broadcaster and the establishment of VIAA, the Flemish Institute for (Audiovisual) Archiving. At VIAA she became the Manager Policy & Strategy with responsibilities in policy work, stakeholdermanagement and business development.

Michel Merten

Co-Chief Executive Officer and Founder



Michel Merten is the founder of Memnon and its co-CEO. He initially worked for Exxon Chemical after graduating from a major Business School.

After 10 years of various positions within Exxon, he joined a Belgian SME, Musica Numeris, dedicated to classical music recording /postproduction and initiated several music labels while starting up companies dedicated to audiovisual mastering and restoration in Europe.

In 2004, Michel started Memnon Archiving Services, focusing the activities exclusively on large scale audiovisual digitization.

In 2015, Memnon was sold to Sony Europe Ltd. Michel represents Memnon in several professional Committees and organizations and is regularly invited to speak at academic, educational institutions in the field.

Christoph Bauer

System Administrator & Project Manager for ORF



Born in 1960 in Vienna/Austria, he studied at Vienna's University of Economics, further studies and engagements: cantor, pianoforte, organ, choir-conductor, electronic music, IT-development, theology, etc.; joined ORF in 1981, main tasks since then (excerpts):

- Project Officer for several EC-Projects (PRESTO, PRIMAVERA, FIRST, NODAL, PRESTOSPACE, eCHASE, PRESTOPRIME, DAVID etc.)
- Chairman of the SNML-TNG Management Board (2011-2013)
- Vice-Chair of maa (Media-Archives-Austria Association) (2011-2016)
- General Secretary of maa (Media-Archives-Austria Association)*
- Film and Audio Specialist in Conservation, Digitization and Restoration*
- Project Manager for Digital Migration & Preservation projects*
- System Administrator for Archive-Systems and AV-Digitization*
- Workflow Development*
- Lecturer at University of Vienna
- Consultant at and for EBU/UER in the field of Archiving and Preservation*
- Member of the Digitalization & Migration Commission of FIAT/IFTA*

* actual (May 2016)

Samuel Mund

University of Hildesheim



2009 – Technical Assistant at Ragheb Mofteh Collection Digitizing Project in Cairo, Egypt

2011 – Master of Arts in Sociology / Political Science

2011 – Technical Assistant at Wolfgang Laade Music of Man Archive Digitizing Project

Since 2012 – Technical Coordinator at Music Museum of Iran Digitizing Project

Since 2012 – Assistant Researcher at Center for World Music / University of Hildesheim

Since 2014 – PhD Scholarship Fellow at Zentrum für Bildungsintegration / University of Hildesheim

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Digital Media -- *Archiving Tomorrow -- Innovation in Music*



Some of the countries - Australia, Chile, Croatia, England, Germany, Japan, Ireland, Italy, Poland, Portugal, New Zealand, United States, Vietnam, Wales

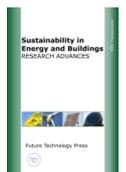
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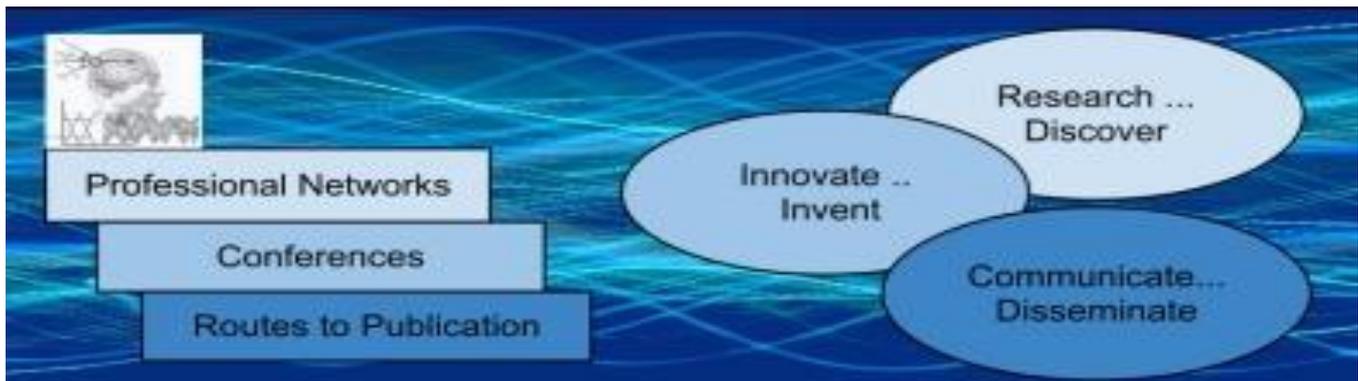
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