

SYMPOSIUM DAY ONE Tuesday 3rd March 2026

Innovations in Audiovisual Preservation: Emerging technology and evolving practices

TIME	SESSION TYPE	HOSTS/PRESENTERS	LOCATION
8.30AM	Registration and arrival tea and coffee		Gallery
9.00AM	Symposium opening and Session 1: Beyond preservation – the future of audiovisual archives		Arc Cinema
	Welcome to Country	Dr Aunty Caroline Hughes AM , Ngunnawal Elder	
	NFSA welcome and opening	Patrick McIntyre , CEO, National Film and Sound Archive of Australia	
	KEYNOTE: Preserved, positioned, powered. A new strategic mandate for audiovisual archivists	Brecht Declercq , RSI	
	VIRTUAL: Response to keynote	Karen Chan , Chair, CCAAA	
10.30AM	Morning tea and exhibition		Gallery
11.00AM – 12:30PM	Session 2: Scaling Up: Strategies for large scale audiovisual practice		Arc Cinema
	Utaina: A successful mass digitisation project in Aotearoa New Zealand	Kate Roberts , Ngā Taonga Sound & Vision	
	D25: Headspace – A proactive response to the end of video tape	Andrew Boyer , National Film and Sound Archive of Australia	
	VIRTUAL: “Migramann to the rescue”: Designing, planning and implementing a large-scale DVD migration program	Stanislas Defawes, Guillaume Seznec , Institut national de l’audiovisuel	
	Q&A		
12.30PM	Lunch and exhibition		Gallery
1.15PM	Session 3: Preserving the moving image: Designing audiovisual preservation environments		Arc Cinema
	Founding the Moving Image Conservation Research Laboratory: BFI’s contribution to R&I in audiovisual heritage	Dr Elena Nepoti , British Film Institute	
	The inspection and digitisation of 100,000 film reels – lessons learned, what’s next	Jörg Houpert , Cube-Tec	
	Designing a modern film preservation lab: The transformation of NARA’s Motion Picture Preservation Facility	David Barnard , Gencom Technology	
	Q&A		
	Presentation of <i>Ray Edmondson – The Troublemaking Professional</i>	Sanchai Chotirosseranee , SouthEast Asia Pacific AudioVisual Archiving Association	
2.30PM	Afternoon tea and exhibition		Gallery
3.00PM	Session 4: Audiovisual preservation through AI and hybrid technologies		Arc Cinema
	AI as a framework: From machine learning research to tool creation in film restoration	Fabio Bedoya , Filmfinity	
	Can AI save degraded video archives? An ethical approach to AV preservation through human-AI collaboration	Tomohiro Hasegawa, Yoko Arai , Imagica Entertainment Services	
	Thoughtful implementation of AI-assisted audio transcription technologies in a cultural heritage context	Rowan Henderson , National Library of Australia	
	Designing for discovery: An open-source exhibits platform for digital collections	Beth Mawhinney , University of Denver	
	Combining old-school and new-school transfer hardware to improve audio quality and handling of media degradation	Nicholas Bergh , Endpoint Audio Labs	
	Q&A		
5.00PM – 7.00PM	Networking reception	  	Courtyard

SYMPOSIUM DAY TWO **Wednesday 4th March 2026**

Building Sustainable Audiovisual Practices

TIME	SESSION TYPE	HOSTS/PRESENTERS	LOCATION
8.30AM	Registration and arrival tea and coffee		Gallery
9.00AM	Session 5: Connected audiovisual practice across the GLAM sector		Arc Cinema
	Introduction and recap		
	Archiving the Museum: Capturing the audiovisual memory of a living institution	Alysha Connor , Powerhouse Museum	
	Archiving Australian media arts	Dr Cynde Moya , Swinburne University of Technology	
	Taking a prioritisation approach to Collection Development to further impact and access	Lara Simmons , Ngā Taonga Sound & Vision	
	Preserving a WIFI prototype: CSIROs WLAN testbed at the National Museum of Australia	Andrew Martin , National Museum of Australia	
	Q&A		
10.20AM	Morning tea and exhibition		Gallery
10.50AM	Session 6: Preservation in motion: Current practice and research		Arc Cinema
	From innovation to evolution: Reimagining analogue audio preservation	Craig Field , National Archives of Australia	
	The Spirits and the times will teach: De-conforming Tangata Whenua for return to Kaitiaki	Richard Falkner , Ngā Taonga Sound & Vision	
	Solarchrome colour processing: Reclaiming Australia's forgotten colour film legacy	Karelle Duchesne , National Film and Sound Archive of Australia	
	Azimuth adjustments – will we do all our collections again?	Jean-Christophe Kummer, Nadja Wallaszkovits, Christoph Gerstbauer, Peter Kuhnle , NOA	
	VIRTUAL: Particle acceleration and spectral microscopy shine some light on a magnetic track conservation conundrum	Charles Fairall , British Film Institute	
	Q&A		
12.15PM	Lunch and exhibition		Gallery
1.00PM	Session 7: Hazards and Heritage: Innovative solutions for audiovisual conservation		Arc Cinema
	Sustainable storage in the audiovisual archives: Adapting the Bizot Green protocol	Shannon Hutchinson , National Film and Sound Archive of Australia	
	Dude, where's my nitrate? Identifying hidden hazards in audiovisual collections	Alex Vamvas, Joshua Grigg , National Film and Sound Archive of Australia	
	Long-term heritage preservation via sustainable film cleaning innovation with existing infrastructure	Hitomi Hasaka , Imagica Entertainment Services	
	Quantifying the environment benefits of lossless compression for audiovisual preservation	Joshua Ng , Archives New Zealand	
	Between light/fire: Innovative diagnostics and green chemistry for sustainable conservation of cellulose nitrate film	Daniela Matarazzo , National Film and Sound Archive of Australia	
	Q&A		

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Building Sustainable Audiovisual Practices

TIME	SESSION TYPE	HOSTS/PRESENTERS	LOCATION
2.30PM	Afternoon tea and exhibition		Gallery
3.00PM	Session 8: Preserved! Lessons learnt, future speculation and breakthroughs		Arc Cinema
	Preserving audiovisual archives using Piql technology: The case of UIAE National Library and Archives	Dr Victor Kabata, Sorbonne University	
	VIRTUAL: Play it again – Recovering audiovisual content from degraded tapes and films with synchrotron X-rays	Dr Sebastian Gliga, Paul Sherrer Institute	
	VIRTUAL: From degredescence to collective action: Community-driven response to the magnetic media crisis	Brianna Toth, Smithsonian Institute, Casey Winkleman, UCLA	
	Preserving the past, shaping the future; Lessons from a decade of audiovisual digitisation.	Rod Butler, Caroline Ashworth, National Archives of Australia	
	People over parts – video preservation post Deadline 2025	Richard Vorobieff, National Archives of Australia	
	Q&A		
4.30PM	JTS Wrap up and thank you		

Sponsors and exhibitors

