



NATIONAL FILM
AND SOUND ARCHIVE
OF AUSTRALIA



Joint Technical
Symposium 2026

3 – 4 MARCH 2026

Tuesday 3 March 2026: Symposium Day 1
Innovations in Audiovisual Preservation: Emerging technology and evolving practices
National Film and Sound Archive of Australia

8.30 – 9.00am	Registration and arrival tea and coffee	Gallery
9.00 – 10.30am	Symposium opening and session 1: Beyond preservation – the future for audiovisual archives	Arc Cinema
	Welcome to Country, <i>to be announced</i>	
	NFSA welcome and opening, Patrick McIntyre , CEO, NFSA	
	Keynote: Preserved, positioned, powered. A new strategic mandate for audiovisual archivists, Brecht Declercq , RSI	
	Response to keynote and Q&A, <i>to be announced</i>	
10.30 – 11.00am	Morning tea and exhibition	Gallery
11.00 – 12.30pm	Session 2: Scaling Up: Strategies for large scale audiovisual practice	Arc Cinema
	Response to keynote, <i>to be announced</i>	
	Response to keynote, <i>to be announced</i>	
	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	
12.30 – 1.15pm	Lunch and exhibition	Gallery
1.15 – 2.20pm	Session 3: Preserving the moving image: Designing audiovisual preservation environments	Arc Cinema

	Founding the Moving Image Conservation Research Laboratory: BFIs 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, Jorg Houpert, Cube-Tec	
	Designing a modern film preservation lab: The transformation of NARA's Motion Picture Preservation Facility, David Barnard, Gencom Technology	
	Q&A	
2.20 – 3.00pm	Afternoon tea and exhibition	Gallery
3.00 – 5.00pm	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 and wrap up	
5.00-7.00pm	Networking Reception	Courtyard

Wednesday 4 March 2026: Symposium Day 2

Building Sustainable Audiovisual Practices

National Film and Sound Archive of Australia

8.30am	Registration and arrival tea and coffee	Gallery
9.00 – 10.20am	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, Melanie Swalwell, 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, Candice Cranmer, National Museum of Australia	
	Q&A	
10.20 – 10.50am	Morning tea and exhibition	Gallery
10.50 – 12.20pm	Session 6: Preservation in motion: Current practice and research	Arc Cinema

	From innovation to evolution: Reimagining analogue audio preservation, Craig Field , <i>National Archives of Australia</i> The Spirits and the times will teach: De-conforming Tangata Whenua for return to Kaitiaki, Richard Falkner , <i>Ngā Taonga Sound & Vision</i> Solarchrome colour processing: Reclaiming Australia's forgotten colour film legacy, Karelle Duchesne , <i>National Film and Sound Archive of Australia</i> Azimuth adjustments – will we do all our collections again? Jean Christophe Kummer , <i>NOA</i> VIRTUAL: Particle acceleration and spectral microscopy shine some light on a magnetic track conservation conundrum, Charles Fairall , <i>British Film Institute</i> Q&A	
12.15 – 1.00pm	Lunch and exhibition	Gallery
1.00 – 2.30pm	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 , <i>National Film and Sound Archive of Australia</i> Dude, where's my nitrate? Identifying hidden hazards in audiovisual collections, Alex Vamvas, Joshua Grigg , <i>National Film and Sound Archive of Australia</i> Long-term heritage preservation via sustainable film cleaning innovation with existing infrastructure, Hitomi Hasaka , <i>Imagica Entertainment Services</i> Quantifying the environment benefits of lossless compression for audiovisual preservation, Joshua Ng , <i>Archives New Zealand</i> Between light/fire: Innovative diagnostics and green chemistry for sustainable conservation of cellulose nitrate film, Daniela Matarazzo , <i>National Film and Sound Archive of AustraliaQ&A</i>	
2.30 – 3.00pm	Afternoon tea and exhibition	Gallery
3.00 – 5.00pm	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 , <i>Sorbonne University</i> VIRTUAL: Play it again – Recovering audiovisual content from degraded tapes and films with synchrotron X-rays, Dr Sebastian Gliga , <i>Paul Sherrer Institute</i> VIRTUAL: From degralescence to collective action: Community-driven response to the magnetic media crisis, Brianna Toth , <i>Smithsonian Institute</i> , Casey Winkleman , <i>UCLA</i> Preserving the past, shaping the future: Lessons from a decade of audiovisual digitisation, Rod Butler , <i>Caroline Ashworth</i> , <i>National Archives of Australia</i> People over parts – video preservation post Deadline 2025, Richard Vorobieff , <i>National Archives of Australia</i> Q&A JTS Wrap up and thank you	