

****ABSTRACTS IN ALPHABETICAL ORDER BY TITLE OF ABSTRACT**

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A Study on the Establishment of Public Audiovisual Heritage Archives: the Future Directions for Acquisition and Public Use of Broadcasting and Audiovisual Contents

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¹*Institute Of Information And Archival Science Of Hankuk University Of Foreign Languages, Seoul, South Korea*

Biography:

Researcher for Institute of Information and Archival Science of Hankuk University of Foreign Languages (Seoul, South Korea), Co-organizer and researcher for The Korean Public Policy Forum for Audiovisual Heritage. After studying Audiovisual Heritage Management for Master's degree in INA-Sup (School in Institut National de l'Audiovisuel, French National Audiovisual Archives) and some experiences as researchers for national and institutional research project of Archival Science, Cultural Heritage, and Media, in August 2021, she obtains her Ph.D for the Department of Information and Archival Science of Hankuk University of Foreign Languages. She works for one for co-organizers and researcher for The Korean Public Policy Forum for Audiovisual Heritage since September 2017. As experts and professionals' group (in various field like Cinema, Media, Arts and Humanities, Social Science, IT, etc.), the Forum works for research projects, organizing related seminars and conferences (annual or semi-annual) about policy making of Audiovisual Heritage Protection and Safeguarding in Korea, which is a policy vacuum in Korea.

In Korea, despite of the public demand for reuse of broadcasting and video contents, there is still no system to collect, manage and reuse all kinds of broadcasting and video contents at the public level. In this study, broadcasting and audiovisual contents, which had been recognized only as an object of copyright transaction in an economic sense, are newly identified as cultural heritage. As well as the study tries to find a way to protect it. Most of all, it proposes a new concept of Public Audiovisual Heritage (PAV Heritage) which, is defined as a concept that encompasses various categories of audiovisual contents. Among the various fields, this study focuses on the field of broadcasting and audiovisual, where the policy vacuum has been maintained the longest after the closure of the Broadcasting/Video Digital Archive Center (2000-2006).

PAV Heritage, the concept that should be newly introduced in Korea, is all kinds of tangible and intangible device, media, document and knowledge information in order to play audio-visual contents influencing watching or the public viewers with certain thought or emotion through image and sound. As well as the study explores the current situation and major issues in Korea, five overseas national and public institutions cases are preferentially investigated : Institut National de l'Audiovisuel in France, British Film Institute, American Archive of Public Broadcasting initiated by Library of Congress and GBH, National Film and Sound Archives of Australia, Meemoo in Belgium.

In order to overcome several limits, this study strongly proposes the establishment of a PAV Heritage archive platform. In order to conduct both the functions of Preservation and Providing Access, the proposed platform is dually composed of Preservation and Management Platform and Public Re-use Platform, and the necessary requirements for interaction between content providers and users are considered.

African Cinema and Audiovisual Archives

Dr Aboubakar Sanogo¹

¹*Carleton University-Pan African Federation of Filmmakers, Ottawa, Canada*

Biography:

Moderator: Dr. Aboubakar Sanogo, Carleton University, Ottawa, Canada

1. Cheick Oumar Sissoko, Secretary General, Pan African Federation of Filmmakers (FEPACI), Former Minister of Culture, Mali
2. Alcidio Jose Amaral, Instituto Nacional de Audiovisual e Cinema Archive, Mozambique
3. Léonce Tira, Cinémathèque Africaine de Ouagadougou, Burkina Faso
4. Brenda Kotze, National Film, Video and Sound Archives, South Africa

This panel will discuss the policy, political, technological, infrastructural, human resource and economic challenges facing African cinema and audiovisual archives. It will also present various projects and initiatives being implemented by the said archives. Finally, it hopes to be a first stage toward the establishment of an Africa Caucus within FIAT/IFTA.

After the Fire: the salvage and recovery of the UCT Libraries Special Collections, with special reference to the Audio-visual Archive

Ms. Michal Singer¹

¹University of Cape Town, Cape Town, South Africa

Biography:

Michal Singer joined the University of Cape Town Libraries in January 2019 as the Principal Archivist of the Special Collections Department. Prior to this, she worked as an Educator and Archivist at the Cape Town Holocaust & Genocide Centre, where she managed and coordinated the Archives Project of the South African Holocaust & Genocide Foundation between 2011 and 2018. She also coordinated and facilitated regular educational programming for museums visitors, school learners and diverse focus groups with a special emphasis on human rights education. Before moving to Cape Town in 2011, Michal worked as a Support Officer for the Struggles for Justice Programme at the South African History Archive (SAHA) in Johannesburg, where she engaged in the development of virtual exhibitions and teacher training resources related to South African history and human rights. Michal graduated with a Masters by Research in History with Distinction from Wits University in 2010.

The destruction of the renowned Jagger Library at the University of Cape Town (UCT) on 18 April 2021 sent shockwaves around the world. The beautiful historical building was gutted, with significant losses, including the African Studies Film Collection, considered one of the best and most comprehensive in the world. While the fire did not penetrate the two basement levels containing densely packed compactus and shelving with priceless published and primary source materials, significant flooding and water damage was incurred through efforts to douse the flames. The audiovisual archive, kept in the lowest level of the basement, was adversely affected. Over three tireless weeks of emergency salvage operations, all basements were cleared and emergency conservation measures were undertaken. This paper will provide an overview of these operations, with special reference to the audio-visual archives.

The paper will also explore some of the considerations and decisions taken around the implementation of a disaster management plan for strategic recovery of these holdings. The paper will highlight some of the opportunities and challenges inherent to this process. This includes the recovery and long term preservation of the material, including the fast-tracking of metadata creation to facilitate the digitisation of collections in their entirety for preservation.

This also provides a chance to reflect on the historical and cultural significance of the Special Collections Audio-visual Archive, through reference to the remarkable content to be preserved, including but not restricted to film and documentary footage from the late Apartheid era and interregnum South Africa (1980s-1990s), taken by film makers and journalists in efforts to record the civil unrest, states of emergency and ultimate transition to democracy. The collection also includes film reels dating back to the 1940s, and some of the original VHS cassettes of the African Film Collection.

AI going local – conception and training of specialized ‚Bavarian‘ AI-models at Bayerischer Rundfunk

Mr Jonas Schreiber¹

¹*Bayerischer Rundfunk, München, Germany*

Biography:

Jonas Schreiber, studied linguistics and is currently working as an archivist and AI expert in the archive of Bavaria's public broadcasting service, Bayerischer Rundfunk, BR. He works on the creation and design of training databases for audio and video mining solutions including a Bavarian dialect collection.

As a regional broadcasting service the Bayerische Rundfunk (BR) highly focuses on covering local topics, which also means local people, language variation and dialect in the data. Hence it is often not easy to work with artificial intelligence solutions, as they are ‚off-the-shelf‘ not fully designed for those specific domains. According to this the BR puts emphasis on the production and compilation of own training data from own content. Based on two projects, one coming up with a specialized language-model for speech-to-text-transcription for Bavarian dialects, and one dealing with automated extraction of training data for face recognition of regional public figures challenges, best practises, and arising questions will be outlined and discussed.

An in-depth look into how metadata can take on a life of its own within a commercial broadcaster

Mrs Mandisa Silinda¹, Mr Johann Greyling¹

¹Multichoice, Johannesburg, South Africa

Biography:

Mandisa Silinda is the entertainment supervisor for the Media Information Management team in Multichoice and has been in the business for over 10 years. She studied Information Science at the University of Pretoria and joined Multichoice as an intern. In her time there, she has played a central role in the digitisation of M-Net's expansive collection, the creation of a metadata policy and standardisation of metadata across the broadcast workflow. She has also been pivotal in multiple legacy clean up projects, the creation of the current metadata framework used in the business and the development of supporting MAM workflows as well as the evolution of that framework to encompass the various shifts in the business' direction and allow for the automation of functions and improved content discovery.

We will be looking at how the role of metadata evolves within a commercial broadcaster. Specifically how metadata evolves from the creation of the metadata framework within the archive (archival department), and how the rules expand throughout the rest of the broadcast value chain, building on itself and allowing for the automation of functions and metadata aggregation, with a focus on the end goal of allowing for elastic searches improved content discovery for users.

Approaching the contract - Efforts in opening the AV heritage to online audiences

Mrs Valentina Martone¹, Mr Gabriele Di Majo¹

¹Rai, Rome - Turin, Italy

Biography:

Valentina Martone

Audiovisual archivist at Rai Teche. After some experiences as free-lance journalist for local magazines, in 2012 she obtains the master's degree in Italian Literature, Philology and Linguistics at the University of Turin. In 2014 she starts working in Geneva – Switzerland as teacher of Italian as a foreign language. In 2015 she moves back to Italy and begins her career in Rai Teche – Rights Archive department. Currently her main task is to check contracts of archival products to allow the upload on the OTT platform Raiplay. Since 2018 she is a member of the FIAT/IFTA Value, Use and Copyright Commission.

Gabriele Di Majo

Audiovisual archivist at Rai Teche. After the degree in Literature and Philosophy - course DAMS (arts, music and entertainment) at the University Roma Tre he works for a brief period at Fandango (Italian entertainment company), in the office of the music supervisor and publisher. Later, after an experience in Boston where he works at the Italian consulate, he returns to Italy to work at Metaverso, an Italian cinema distributor. In 2008 he started working in RAI at Rai Teche. Currently he works at the Rights Archive department in collaboration with Rai Com, for the commercial exploitation of the RAI archive.

The pandemic has increased public interest in audio-visual archives. For media companies, the difficulty in traveling and filming outside promoted the reuse of archival material in new productions, as well as its exploitation to fill up linear schedules or non-linear offers. More importantly, for users, archives have been a source of AV contents for online consumption.

In fact, multiple lockdowns have fostered the demand for entertainment at home, while school closures have boosted the use of AV contents online as education tools. In addition, many theatrical and musical festivals that were on-site have been forced to reinvent themselves online, whereas exhibitions and museums, which have been physically inaccessible, have started new virtual tours.

In this context, more than ever, Rai's archive is asked to provide contents for a great variety of purposes, both for internal use and to sell to third parties. From the perspective of the Rights Archive, which is the department of Rai Teche in charge of rights clearance, the requests for online exploitation have considerably increased.

But how to unlock old archival materials? This is a known problem that now needs a new approach. Especially in this last year, online streaming, both simulcast and on demand, shifted from being an accessory exploitation to a necessary one. So, how to deal with contracts dated before the beginning of the 90s where only linear radio and linear TV rights were considered?

Even if each case is different and there is not a single solution, it is important to use consistent criteria for the circulation of the AV heritage in current productions and to license old programs for new OTT platforms. Indeed, massive online consumption is not a transitory habit given by the Covid-19 situation, but it will be the primary way to benefit from AV contents in the future.

Archivist as Activist

Mr Paul Weinberg¹

¹Photography Legacy Project, Cape Town, South Africa, ²Research Associate at the South African Research Chair in South African Art and Visual Culture Faculty of Art, Design & Architecture University of Johannesburg, Aucland Park, South Africa

Biography:

Paul Weinberg is a photographer, curator, filmmaker, writer, educationist and archivist. He began his career in the early 1980s by working for South African NGOs, and photographing current events for news agencies and foreign newspapers.

He was a founder member of Afrapix and South, the collective photo agencies that gained local and international recognition for their uncompromising role in documenting apartheid, and popular resistance to it. From 1990 onwards he increasingly concentrated on feature and in-depth project based photography.

He has produced 18 books as a photographer and author in his own right and been published in many other anthologies and group projects. Weinberg has exhibited widely locally and internationally.

He taught photography at the Centre of Documentary Studies at Duke University in the United State and holds a master's degree from the same university. He lectured in Documentary Arts and Visual Anthropology at UCT and is currently a research associate at the Centre for South African Art and Visual Culture, UJ.

Together with David Goldblatt, he founded the Ernest Cole Award for creative photography in southern Africa. He has worked extensively in the field of photographic archives and presently works as the curator for the Photography Legacy Project.

In recent decades digitisation of photographic archives in the first world has become an industry itself. The imperative is driven by the needs for preservation, public accessibility, scholarship and research. When applying the model to African photographic collections, repatriation and social justice should be included.

There is an assumption that in a globalised utopia, digitisation in Africa has matched the same state of progress in the developed world. This is not only a false dichotomy but also disguises the inherent historical imbalances that play out in the world of archives and heritage.

Pertinently in a context of colonisation and apartheid, Harris and Hattang suggest digitisation for South African and African archives should take account of our history and also be seen as a form of redress. "As in most countries negotiating a future from oppressive pasts, South Africa's heritage and broader memory sectors have been preoccupied by the need to recover marginalised, suppressed and erased histories."

In a climate where our heritage is 'up for sale' and important collections continue to haemorrhage from our country and continent only to be sold to the 'highest bidder', the digitisation moment offers possibilities and exciting interventions by African countries and institutions to redress and engage the imbalances of normative archival practice. I will examine a number of digitisation projects I have developed which begin to address the asymmetrical issues facing African archivists and point the way to a reclamation of parts of our heritage on our own terms. This endeavour takes place in a context of national amnesia, and generally a lack of commitment and resources by African governments. Digitisation and the inherent curatorial process

that is allied to it, suggests that the archival project is in itself, an act of activism and one that speaks to a process of decolonisation.

Artificial Intelligence Stock Images: Quali-quantitative Analyses based on the visual search engine Snoop

Alberto Romele², Marta Severo¹, Olivier Buisson⁴, Dario Rodighiero³

¹University Paris Nanterre, Paris, France, ²University of Tübingen, , Germany, ³Harvard University, , US, ⁴INA, , France

Biography:

Marta Severo is full professor in Information and Communication Science at the University of Paris Nanterre (Dicen laboratory) and a junior member of the Institut Universitaire de France. Participatory online practices, social media analysis and information visualization are among the research themes she is developing. In 2019, she joined the scientific board of Open Edition.

Alberto Romele is associate researcher at the IZEW, the International Center for Ethics in the Sciences and Humanities, University of Tübingen (Germany). His research focuses on philosophy of technology, with a specific interest in digital technologies and technological imaginaries. He is the author of *Digital Hermeneutics: Philosophical Investigations in New Media and Technologies* (Routledge, 2020).

Olivier BUISSON is a senior researcher at the INA's Research Department. For 20 years, he has been leading research activities in Artificial Intelligence to explore and annotate very large corpora of images and videos. His specific research topics are: Interactive Machine Learning, object or content retrieval, discovery and mining, large scale similarity search (Highdimensional indexing structures, Hashing methods). He holds a PhD from Université de La Rochelle (France).

Dario is a member of the metaLAB, a research unit dedicated to innovation in the arts and humanities, and an affiliate of the Berkman Klein Center for Internet & Society. His capacity at the intersection of design, science, and humanities makes him comfortable in multiple disciplines. Dario received a PhD in Science from EPFL, and was formerly employed at MIT, Sciences Po, and the European Commission, which recently appointed him as an external expert in interface design. He is the author of *Mapping Affinities*, a book on data visualization published by Metis Press in 2021.

Stock images are pre-produced images made available for license by paying a royalty to both the artists and the agencies that manage them. Researchers have generally paid little attention to these images, which are often seen as nothing more than the “wallpaper” of our consumer culture. Stock images are often ridiculed as blatantly fake and as just clichés. And yet, they deserve to be studied as they play a central role in shaping the visual world we inhabit.

In this presentation, we contend that stock images of artificial intelligence (AI) play an important role in shaping the visual communication of scientific and technical innovation of AI. We will follow the hypothesis according to which these images do not have to do with the representation of the “thing themselves”, but rather with the expectations, fears, and hopes, that is, the technological imaginaries about AI despite its “black-boxness.”

The presentation will be developed in two parts. In the first part, we will propose a general theory of visual representations of AI and we will talk about the specific case of stock images.

In the second stage, we propose a quali-quantitative analysis of 8,000 images resulting from the search “Artificial Intelligence” on Shutterstock, one of the major online catalogs in the market of stock imagery. Our analysis will be supported by Snoop, an AI-based visual search engine developed by INA (the French National Audiovisual Institute) and Inria (the French National Institute for Research in Digital Science and Technology), that will allow to divide the corpus in classes based on image similarity. The aim of this analysis

will be to propose a classification of these images according to genres and typologies which will then be used to more qualitatively constitute a cartography of the imaginaries of AI.

Audiovisual Preservation in Brazil's Bolsonaro

Prof Rafael Freire¹

¹*Audiovisual Preservation University Lab, Fluminense Federal University (lupa-uff), Niterói, Brazil*

Biography:

*Rafael Freire is Associate Professor at Fluminense Federal University, in Niterói, Brazil, where he is the head of the Audiovisual Preservation University Lab (LUPA-UFF). Mr. Freire is a film scholar and a film archivist. He has been responsible for the restoration of the feature *Antes, o verão* (1968) and, together with Reinaldo Cardenuto, for the reconstruction of the first Brazilian sound feature. He was also the curator of the first BRICS Audiovisual Preservation Meeting, in 2019, organized during the 4th BRICS Film Festival.*

Audiovisual preservation in Brazil has been facing serious difficulties in the last years. Cinemateca Brasileira (Brazilian National Film Archive), the biggest film archive in Latin America, had its management privatized and had its budget severely cut. However, after Bolsonaro's government inauguration, in 2019, things became much worse. The contract for the administration of Cinemateca Brasileira was unexpectedly suspended in December. As a result, the remaining staff was dismissed and the archive has been closed since August 2020. Therefore, it was with sadness, but not surprise that Brazilians heard the news of the fire in one of the vaults of the Cinemateca Brasileira last July. Without technical staff working in the archive, until now there is no precise information on what was lost in the fire.

Besides describing the situation that led to this recent tragedy, this presentation will discuss initiatives that are trying to resist the dismantling of the area. The Brazilian Association of Audiovisual Preservation (ABPA), for example, has almost a decade of existence, but in the last two years it has been very active as a civil society representative in the meetings and discussions regarding the Cinemateca Brasileira's situation. ABPA's role in raising awareness on the importance of safeguarding our audiovisual heritage and qualifying the debate has been fundamental. The presentation will also highlight the recent creation of the Audiovisual Preservation University Lab of Fluminense Federal University (LUPA-UFF), which has managed to develop its activities even in the adverse context. In 2019, it organized the 1st BRICS Audiovisual Preservation Meeting, during the 4th BRICS Film Festival, gathering, for the first time, film archivists from Brazil, Russia, China, India and South Africa. In 2020, LUPA acquired the first film scanner installed in a Brazilian university which has been used to digitize narrow gauge orphan films.

Behavior of users with disabilities in digital environments: Evaluation of the web accessibility of film archives in Lima Perú

Señora Diana Dionicio Pino¹

¹*Universidad Nacional Mayor De San Marcos, Lima, Perú - San Juan de Miraflores, Peru*

Biography:

Master in Information and Knowledge Management, Bachelor's degree in Library and Information Sciences at the National University of San Marcos (UNMSM). Researcher in the Library Systems project from UNMSM. Coordinator of the audiovisual archive of the enterprise The Graña y Montero Group. Currently, she is working as a teacher at the National School of Archivists y and as a consultant in document management design for companies in Peru

The film archive, such as a center of dissemination of the audiovisual heritage, are a fundamental part of our cultural manifestation; to reach our audience requires going through many processes (conservation, digitization, cataloging, etc.) and the technology has helped in many of these; for example, in the dissemination and access, but ¿Are we creating accessible web platforms for all our users? ¿Are we reviewing user practices, during the Covid-19 pandemic including people with disabilities? are some of the questions that we revise in this context, because the digital is the center of attention that allows and helps with the accessibility. We can see 2 cases of film archive web platforms that I have reviewed “Cineaparte” <https://www.cineaparte.com/> and “Accecine” Film Festival <https://acceccine.org/festival/>

There are two aims for this presentation. The first aim is an analysis of the behavior of users without or with disabilities in these digital environments of the film archive web platforms
The second aim is to analyze the level of accessibility of these platforms, reviewing good practices and things that should be improved.

Big digital archives and libraries as a gold mine to build language models, speech to text etc. ; KB-lab a two years project started 2019 and now since September this year a permanent operation at the National Library of Sweden.

Fru Eva-lis Green¹, PhD Love Börjeson

¹National Library of Sweden, Stockholm, Sweden, ²National Librarian of Sweden, Stockholm, Sweden

Biography:

Eva-Lis Green, Senior advisor at the National Library of Sweden since April 2020 with a specific mission for coordinating the reorganisation at the Library. From 2017 the director for the Digital Collection and deputy director for the Analogue Collection from 2019. Has a background at SVT, Sweden's public Service Broadcaster as SVT Media Quality Controller at the Archives and Rights department, Head of Archives and Transmission, Head of Documentation, Information System Coordinator at the Engineering Department and project manager for different IT-and Media Management systems. She is a member of the Executive Council of FIAT/IFTA. She has been active in different European and national organizations, projects and commissions in the archive and metadata field. Eva-Lis has studied Swedish language, literature and music at Lund University and has an examination in Librarianship.

Love Börjeson

Love Börjeson is the Director of KBLab, an infrastructure for data driven research at the National Library of Sweden. He holds a PhD in Industrial Economics and has a background as a Postdoctoral Fellow at the Computational Social Science Lab at Stanford University. He has a research fellowship at The Institute for Analytical Sociology at Linköping University and he is also Data and Infrastructure Lead in Applied Language Technology at AI Sweden.

We will share with you results from the project like facilitating research projects , the projects own development and the landscape where the lab operates

In an era of big data, significantly new types of demands are being placed upon libraries. As the world becomes increasingly amenable to processes of datafication, and more and more previously unquantified aspects of life are rendered into data, the library as a cultural heritage institution has been forced into a period of creative transformation. But it also involves strategies for meeting the needs of users in the present, especially the novel requirements of digital scholarship. .Expectation is particularly evident at research and national libraries with legal deposit material, where it creates distinctive challenges for information systems that tend historically to have privileged the analogue object and single item use. We will in this presentation discuss these challenges by reference to the organizational form of the data lab. With increasing demands for access to material in structured, quantified and machine-readable form over the past decade, university and national libraries have responded by instituting these labs, where LC Labs at Library of Congress and Yale Digital Humanities Lab are characteristic examples. Here we use the case of KBLab at the National Library of Sweden to analyze what is involved in establishing such a data lab. What practical and technical challenges need to be addressed, and how might these be dealt with? The first part of the presentation details the infrastructural work required to make KB's digital collections available for large-scale computational analysis; while the second part explains how the development of collections-based language models has proved foundational in transforming the library into a digital research

infrastructure. Though the particular details of KBLab are specific to the Swedish context, we present broader lessons.

Collaborate, Connect, Transform: challenges and opportunities for Latin American Archives at risk

Mrs Virginia Bazán Gil¹, Mrs Perla Olivia Rodriguez, Mrs Elina Aduci

¹Rtve, Madrid, Spain

Biography:

Virginia Bazán-Gil is project manager at the RTVE Archive where she is in charge of innovation projects connected with automatic metadata creation and image recognition tools mainly for the archive but working with other business areas of the company such as Innovation and Digital Strategy and the RTVE Website. As a member of the RTVE University of Zaragoza Chair, she is also involved with research on Speech Technologies, Natural Language Processing and Computer Vision applied to the AV archive. She has been involved also in innovation and development projects with research institutions and broadcast vendors.

Her teaching experience includes academic and professional training for different companies and public institutions. She has been an assistant professor at Universidad Carlos III (Madrid). Virginia has been a guest lecturer at the University of Zaragoza, University of Barcelona, University Carlos III and University Autónoma de México, and also at the FRAME training course organized by INA supported by the EBU Academy and FIAT/IFTA. She is Secretary General at FIAT/IFTA. She is also involved with other international organizations such as RIPDASA (Iberoamerican Network for the Digital Preservation of Sound and Audiovisual Archives) and EUScreen.

A high percentage of Ibero-American collections are not accessible and they are endangered by the fragility of the media. Some of these collections are at risk of being lost forever if we don't take the necessary actions to preserve them. This workshop aims to draw attention to the delicate situation of these archives by establishing a dialogue between professionals, international organizations and the industry based on fundamental ideas such as: digitalization, preservation and professional training.

Connecting archives to data driven journalism: a panel discussion.

Mr Johan Oomen¹, Mrs. Maja Drabczyk

¹*Netherlands Institute For Sound And Vision, Hilversum, Netherlands*

Biography:

Maria Drabczyk is an expert in coordinating national and international initiatives with special focus on research and innovative use of digital cultural heritage (mostly by creative industries and for educational purposes). She is an elected board member of the EUscreen Foundation and the inaugural chair of the FIAT/IFTA Value, Use and Copyright Commission. She holds an MA in Sociology and has finished post-graduate studies in Cultural Diplomacy. Maria Drabczyk worked as international relations expert at the Polish Ministry of Culture and National Heritage and has co-created a crowdfunding site for culture wspieramkulture.pl.

Johan Oomen is Head of Research and Heritage Services at the Netherlands Institute for Sound and Vision and a researcher at the User-Centric Data Science group of the VU University Amsterdam. Throughout his practice, Oomen works on initiatives that focus on providing access to digital heritage. Next to projects at Sound and Vision, Oomen works on international collaborative projects such as AI4MEDIA, Europeana XX, CLARIAH, and ReTV. He has a background in information science, media studies and computer science, and his current research focuses on exploring the potential of digital cultural heritage in the wider Cultural and Creative Industries. He is a board member of the Europeana Foundation, the EUscreen Foundation and the PublicSpaces Foundation.

There cannot be a democracy without a healthy news ecosystem, and vice versa there is no free media without a democracy. Media cannot function without reliable technology and trustworthy sources of information. Archives are exactly that, as they contain material that is professionally shot, mastered and catalogued, whilst also presenting a large number of metadata that function as annotations, answering the what, when, where and by whom questions that journalists are taught to ask.

In the publication "COVID-19 as a driver for change in audiovisual archives" published by FIAT/IFTA, the authors identified an area of growing importance in the audiovisual domain: the effort to create a more healthy news ecosystem. Business and technology-oriented companies that prioritise attention-grabbing 'clickbait' news over responsible journalism in the public interest are gaining prominence. This development gives rise to the spread of misinformation, as manifested, for example, in recent elections and the circulation of untruths about vaccines. Archives can expand their role as authoritative voices and support public values. First, they can become trustworthy sources of information and provide access to collections to fact checkers and journalists who use big data to tell stories. Second, they can contribute to increasing media literacy in society by offering training and workshops to the general public. Strengthening partnerships with fact checkers, news outlets, and the broader community of journalists can reinforce the position of archives and contribute to their missions to build resilient societies through better informed citizens.

This panel will bring together various experts to explore the connection between archives and fact journalists, looking at various dimensions: (i) connecting archives to the workflows of press and other media (ii) capacity building within archives and journalism/communication studies (iii) reflecting on the role of the 'public space' in relation to a healthy news ecosystem.

D: How to handle public service content in the commercialized field

Mrs Sarah Udsen¹

¹DR, Copenhagen, Denmark

Biography:

I have worked in DR since 2004 as an information specialist and researcher in the archive. The past year I have been a coordinator at Archives Sales being in charge of the daily operation and making sure we keep our regulations up to date and our service compliant.

While providing access to DR's content for external DR Archive Sales is also obligated to:

- o protect the brand (eg. political neutrality)
- o comply with relevant legislation
- o comply with the DR's agreement with rightsholders and production partners
- o protect our private participants
- o work accordingly to the market conditions

After years of working in a kind of chaotic field where every inquiry needed a special solution, we now worked out clear guidelines for our handling of different types of customers that makes our everyday much easier. At the same time DR have made special and collective agreements for use of DR's content in museums, libraries or in schools with relevant stakeholders and organizations which have made cooperation with these partners much easier. As a public service company there are certain demands and expectations for use in the society that DR want to support but without compromising the factors listed above.

In my presentation at the conference I would like to share how we cope with these different challenges and hope to inspire a further discussion about the challenges of handling public service content in the commercialized field without compromising important factors such as brand, legislation, agreements, participants and market conditions.

DIGITIZATION OF 16MM REEL FILM: EXPERIENCES FROM NATIONAL RECORDS AND ARCHIVE SERVICES OF MALAWI

Mr Bright Joshua¹

¹*National Records and Archives Services of Malawi, Lilongwe, Malawi*

Biography:

Bright Joshua works with the National Records and Archives Services of Malawi (NRAS). A Chief Conservator with more than 11 years' experience in managing and preserving audio visual archival collections, he has played leading roles in digitization of audio-visual collections in various formats, developed standards and guidelines for management of electronic records in Malawi, presented research findings and facilitated records and archives management workshops. Mr. Joshua possesses vast experience on digitization of reel-to-reel film, vinyl discs, photographs, paper records, magnetic tapes and related ephemera among others. Currently, he is coordinating a collaboration project between NRAS and Rei Foundation Limited aimed at digitizing over 500 reel films.

The paper discussion is focused on the workflow used for digitization of 16mm film at the National Records and Archives Services (NRAS) of Malawi in partnership with Rei foundation Limited. It looks at experiences of the project and talks about strategies which have been implemented to ensure optimum quality of final footage.

Don't dismiss that VTR!

Miss Silvia Proscia¹, Mr Roberto Borgotallo¹, Mr. Laurent Boch¹

¹Rai, Torino, Italy

Biography:

Silvia Proscia is R&D at RAI Centre for Research and Technological Innovation. She works in the group engaged in the automated digitization of television archives. She has been member of the FIAT IFTA Media Studies Commission for a couple of years. In the past she actively participated in the Italian project Città Educante, aimed at offering schools an innovative educational approach. Silvia Proscia received a degree in industrial engineering from the Politecnico of Torino in 2009.

Roberto Borgotallo is senior R&D at RAI Centre for Research and Technological Innovation, where he works in the unit focusing on digital audiovisual production and automated digitization of TV archives. In the past Roberto actively contributed to several European projects including PrestoSpace, PrestoPRIME and Presto4U. He also participates to the European Broadcasting Union activities with specific contribution to the Quality Control strategic group. His research interests include multimedia content production, metadata and metadata automatic extraction, digital preservation and quality control of digital content. Borgotallo received a degree in telecommunication engineering from the Politecnico of Torino in 1999.

Laurent Boch, graduated in Electronic Engineering in 1990 at "Politecnico di Torino", has been working for RAI – Radiotelevisione Italiana since 1992, at the Centre for Research and Technological Innovation (CRITS). He has been involved in several EU funded project dealing with media preservation, in ISO/IEC standardisation activities, and has been technical coordinator of the RAI DigiMaster project dealing with massive master migration. He is responsible for the area "Administration Research Projects" of RAI/CRITS and he is chair of FIAT/IFTA PMC.

In the 90s the research and development departments of broadcasters in Europe jointly developed the first digital HDTV system under the European projects Eureka EU95 and EU256. The result was shown during the 1990 FIFA World Cup Italia and was a milestone in the history of Television.

Such activity was quite ambitious with respect to the available technology of that time.

An involved format has been D1, the 422 uncompressed digital video tape recorder, which was the DVTR for TV R&D of that time. Although it was of excellent quality, it had little success due to the high costs of the large bandwidth required and never became protagonist of daily production.

The use of D1 for HDTV was in group of four (aka quadriga), having each the task to record one quarter of the picture.

So what if you discover in your lab the last (yes the last one) DVTR 2100 of your D1 fleet, together with a collection of boxes containing D1 cassettes, labelled A, B, C, D ?

Nobody is using that... thing. Put it in next dismissal list. Sound familiar?

Wait wait. Let's consider a preservation double check. Here we tell about the result of this investigation.

Not forgetting to provide some background information on the technical solution and on which editorial content we are talking about, we firstly have to acknowledge that such content was not just left in the R&D storage room for about thirty years.

A preservation was done and some files are the results of that effort.

This is the time to check whether the preservation process has been completed correctly.

Only after this verification it will be possible to place the final milestone (and dismiss the VTR and its carriers to take them to the museum?).

Empathy, initiative and snack-sized requests

Mr Lauri Saarikoski¹

¹*Yle, The Finnish Broadcasting Company, Helsinki, Finland*

Biography:

Lauri Saarikoski works for Yle, the Finnish Broadcasting Company, focusing on improving methods and work processes around media and metadata throughout the media company. He has been actively developing and piloting new technologies with a number of Yle teams and external partners, as well as collaborating on strategic initiatives on e.g. IPR and innovation management.

[note: as an alternative to a presentation, these topics could be covered in a discussion panel with other experts]

Change of paradigm within broadcasters from linear into online first has re-positioned archives as a central media and data service in the enterprise architecture. This has coincided with another trend where improvements in digital workflows and storage solutions have moved the media archive focus closer to active daily production use from earlier long-term storage and on-demand access. As a result, a broadcasting archive has more interested parties, stakeholders and dependencies than before, and the archive needs to adapt.

At the same time even the basic archive work has shifted a step or two to a more technical direction as most work is done on software and file instead of hardware and physical items.

Seen through the Yle Archives transformation path and current professional roles, we discuss how our archive professional roles have evolved and IT-related collaborations have increased over the past 5-10 years. Also, looking from the perspective of an interpreter and mediator between different stakeholder groups, what are the typical discussions that take place among archivists, among IT professionals and other specialist groups such as legal advisors? What survival strategies and best practices we can share and discuss for getting our voice heard and moving our projects forward?

Facilitating researchers in identifying biases in audiovisual archives using AI

Mr Jesse De Vos¹, Mr Philo van Kemenade¹

¹*Netherlands Institute For Sound And Vision, Hilversum, Netherlands*

Biography:

Philo van Kemenade creates tools, stories and things in between to amplify human connection with arts and culture. He works across various R&D projects on innovative user interfaces for audiovisual collections and Trustworthy AI for improved archival access.

Jesse de Vos has a background in film theory. As a product manager at Sound and Vision he seeks to build bridges between the archive and researchers.

With the rapid advance of Artificial Intelligence (AI), researchers can gain new perspectives on large collections of work and study patterns that reach further across media and time. But how can the potential of AI for researchers of AV-archives be unlocked? And what are the actual requirements that humanities scholars have for such AI-based tooling?

Through participation in the project AI4Media Sound and Vision aims to address these questions as well as provide input to developers of AI-based tooling for use within the humanities. The AI4Media project reimagines AI as a crucial beneficial enabling technology in the service of society and media and ensures that the European values of ethical and trustworthy AI are embedded in its future deployments. As a usecase partner in the project, Sound and Vision provides user requirements to the technical partners and validates the research results within the context of users from the social sciences and humanities. We build on experience we already have facilitating research through the CLARIAH Media Suite, a research environment built by a team at Sound and Vision. But specifically for AI4Media we've also started up a series of semi-structured interviews with researchers that are potential users for AI-based tooling to expedite their work.

During this session we will take you through the most important findings of these interviews. We established a more specific need among scholars working with media, to identify, quantify and challenge issues of bias, framing and representation in media. To be able to identify changes over time, and differences between various media sources holds great value for critical reflection on media and society. We also identified that researchers operationalise their own definitions of these complex societal issues. So in order to facilitate such research, a great degree of flexibility and configurability is required of AI-based tooling.

FRAME Expert 2021 – Together we go further: the benefits of cooperation

Miss Christine Braemer¹

¹*Ina, Bry-sur-marne, France*

Biography:

Moderator: Christine Braemer, Head of Training - INA

Since 2005, Christine Braemer manages trainings for audiovisual librarianship and archives management at INA. She conceives curriculums, selects and co-ordinates teachers and follows students during their training. She organizes long graduating formations as well as shorter professional trainings, in France or abroad. She is currently in charge of the FRAME training programme design; she previously participated in the creation and implementation of international training programmes notably for the National Archives and Records Service of South Africa (NARSSA) or the Algerian Ministry of Culture and its supervised institutions. Previously, she used to be an image archivist for 10 years at the Inathèque de France, in charge of television and radio legal deposit in France. After Historic studies, she followed university education in librarianship and instructional design.

Speakers:

Round table: 3 to 5 speakers representing different fields of cooperation projects, at a national and international level.

Workshop: Same speakers as in the round table

To successfully conduct their missions, organizations (institutions, companies, associations, etc.) which manage audiovisual archives are facing challenges that are continuously widening. They need to dispose of high performance materials and equipment, but also in some cases, simply in working condition, as well as maintenance resources, premises that meet preservation standards and are of sufficient size, IT infrastructures and software, management tools that offer the required functionalities, communication means that meet the needs and uses of their audiences...

Furthermore, they must rely on trained teams with the ability to keep themselves aware of the latest developments in their domain, and even to anticipate future uses and trends, and finally, to promote their projects to political and institutional players.

These are all complex issues to face for small, as well as larger organizations, with limited means or facing political and economic challenges...

Could cooperation allow to tackle such challenges?

This workshop aims to explore the benefits of cooperation, but also the obstacles that can be encountered, and then to define good practices and methods for setting up a cooperative project.

To do so, it proposes:

1. A round table: feedbacks to illustrate possible fields of cooperation for audiovisual archives professionals
 - ☐ Cooperate to share technical resources
 - ☐ Cooperate to develop management tools
 - ☐ Cooperate to improve skills and knowledge
 - ☐ Cooperate to distribute and promote archives
 - ☐ Joining forces to exist and convince
2. A workshop with speakers and the audience: how to implement a project using cooperation?

From Chennai to Tallinn - the hot and cold of international project collaboration.

Mr Simon Clark¹

¹*Prasad Corporation, London, United Kingdom*

Biography:

Simon Clark's first experience with film was more than 30 years ago as an engineer working for UK film scanning pioneers Rank Cintel. Simon stayed with Cintel in various roles including Product Management and Operations Director until 2012. During this time, he travelled throughout the world including a relocation to Hollywood to support Cintel's US customers.

A move from film into broadcasting with The Vitec Group, saw him managing leading teleprompter manufacturers Autoscript and Autocue throughout Europe and Asia.

2018 saw Simon back in the film archive industry working for Prasad Corp., a leading media production company with probably the biggest digital restoration department in the world and manufacturer of the DFT Scanity film scanner.

Simon works with film archives, post production companies and broadcasters throughout Europe to get the very best from the motion picture film.

During 2020/21, the National Archive of Estonia partnered with Prasad to bring Scanity film scanners and operators from India to their archive in Tallinn in order to digitise precious 35mm newsreel material. The truly multinational nature of this project involved post production and restoration work being performed in Chennai and project management happening in the UK! This presentation will outline how we went about the project, the trials and tribulations we endured (including disruptive effects of COVID-19!), lessons learnt and the successful outcomes.

Governance of contents Data at France Televisions for better usage and valorisation of TV programmes

Mr Matthieu Parmentier¹, Mr Louis Matignon²

¹France Televisions, Paris, France, ²Perfect Memory, Lyon, France

Biography:

Matthieu Parmentier started his audio career recording classical music CDs. He joined France Televisions - the French public broadcaster - in 1999 as a sound engineer for live programs and started the management of 3D audio, UHD video and metadata projects eight years later. Matthieu has been leading the Data & Artificial Intelligence Department at France Televisions since its creation in 2019. He also co-chairs the Audio Engineering Society Technical Committee for Broadcast and Online Delivery. He holds two license degrees in sound recording and video post-production and a master degree in audiovisual research from the Toulouse II University.

Louis Matignon has over 10 years of international experience in the broadcast industry managing global portfolios of software and services as well as teams of presales engineers and architects. His expertise is in leading such teams to accompany customers (identify trends and needs) in their content transformation journeys by designing commercially viable infrastructure and services, qualifying opportunities, and selling and delivering end to end operational and technical roadmaps to address disruptions within the media workflows.

Louis is at the forefront in understanding and assessing the market change conditions towards the multiplicity of ways of consuming content and the impacts it has on our partners, members and customers all along the content value chain from the sale of the rights to its consumption.

The presentation is on how France Television has implemented a group wide data first strategy and governance to maximise the exposure of TV programmes to the teams and increase the exploitation of data within their content production process.

Following the decision of centralizing all high value data within a data lake, the keynote will focus on how FTV set a data team and a data ontologies as a defacto standard and unique reference points for all programs used, produced, managed and distributed across the group, and for all teams (advertisement, web, partners) and systems (recommendation engines, MAMs, etc.) which consume them to “free the data” at the group scale.

The presentation will focus on how the following objectives have been reached:

- Define and Implement a group wide data lifecycle and management strategies from centralisation to enrichment via their exposure.
- Expose data and assets to all business applications and units in the right context
- Shorten Media Production delivery time

We will also cover the delivery and ideation process:

- Automate catalogue processing (Creation, Indexing, Enrichment), data aggregation and archiving within a single common reference
- Connect all Lines of Business and operational units
- Enable digital transformation in less than 6 months
- Onboard new use cases triggered along the way to adapt data strategy

Finally, we will cover the outcomes of the strategy implemented:

- 90%+ of group assets and data exposed in the right context to all operational units
- 30 % Data Management cost efficiency
- Guarantees data integrity all along the assets' lifecycles
- Time to access assets divided by two through efficient search and UX

Guide to preferred formats.

Mrs Marjolein Steeman¹, Mrs Tamara van Zwol¹

¹*Netherlands Institute For Sound And Vision, Hilversum, Netherlands*

Biography:

From 2017 is Marjolein active as information manager at NISV. Working on preservation planning for the Archive, and a specialist on metadata. Since 2019 member of the Premis Editorial Committee. As a preservation officer also involved in securing the CTS-certificate that was granted to NISV in 2020. For the national digital heritage network (NDE) is Marjolein a member of the expertgroup preferred formats and preservation watch.

Tamara van Zwol is since 2021 coordinator Preservation Watch for the national digital heritage network (NDE). She is a linking pin between emerging knowledge and technique and all the institutes of the network that want to implement or monitor these new developments.

The Guide Preferred formats is a website that helps institutions develop their policy on file formats. This is a topic that every AV-archive has to deal with. And it is pre-eminently a theme to work on together. By bringing all relevant characteristics of formats together in one place. By offering a simple step-by-step plan for drawing up policy. So that we don't have to reinvent the wheel, and can take a quick look behind the scenes.

In our presentation we want to give an overview of the website and how it may support our colleagues that perhaps are struggling with this.

When choosing a file format, we often think of the qualifications “preferred format, accepted format or unsupported format”. However, that may not always be applicable. Often an institution also has to accept non-standard formats. That is why we have added a second aspect: knowledge level. Where one archive has an open format policy (few restrictions), another may be much stricter when accepting material. In both cases, the archive can indicate which formats are well known.

International registers and source data are used to collect all information on formats. And to assess the sustainability of formats, the Wegwijzer uses a risk score, developed by the U.S. National Archives and Records Administration (NARA).

The website has a community-based approach. Institutions can record and publish their format policy. An overview of the formats that an institution has included in its format policy will be on its own Institution page. Institutions can also view each other's policies.

The Guide was developed by an Expertise Group Preferred Formats, under the umbrella of the Network Digital Heritage. The Expert Group will provide ongoing support to ensure maintenance and further development of the building blocks in the future.

How to launch a new SVOD offer on the French market and manage its marketing with 3 different content sources?

Mr hugues Blondet¹, Mr Thomas Chaptal², Ms Melanie David³

¹Salto, Boulogne, France, ²Perfect Memory, Chamaillères, France, ³Red Bee Media, Boulogne, France

Biography:

Hugues Blondet is passionate about digital technology, cinema, literature, jazz and rock music. He regularly writes reviews of records and concerts. He is the author and director of eight short films as well as the cdroms Jules Verne, Voyages extraordinaires (Triumvirat/Hachette) and the Palais des Papes (Tridev/RMG). His passion for images also takes him to the world of television, editing trailers for Paris Première among others, responsible for the preparation of broadcasting for the Metropole Tv group (M6, W9, Teva, Paris Première, ...) and today responsible for the DAM of the new SVOD platform SALTO. He also directs institutional and event films for, among others, luxury brands (Guerlain, Dior, ...)

Thomas Chaptal, Perfect Memory

Based in Clermont-Ferrand in France, Thomas is a project manager and presale consultant. He is also specialized in infrastructure sizing. He supports the project management and liaises between our customers and our development team. He likes humor, physics and flying planes.

Today, he works on a day-to-day basis with Red Bee Media to extend the integration and usage of DAM-as-a-Brain at SALTO!

Mélanie David, Red Bee Media

As a Key Account Manager within Red Bee Media, Mélanie David sells managed services to the broadcast and media industry in France, looking after a number of accounts such as Canal+, PMU, Altice Media, beIN Sports and M6. On the back of the solid trustworthy relationships she had built for the last 6 years, Mélanie was delighted to be approached by Salto when they were in search of a Digital Management long term service provider. Together with a team of Media Management experts from Red Bee Media, she lead a thorough 6 month market study for Salto, which allowed the implementation of an efficient solution combining Red Bee's own cloud-based Media Gateway and a fit for purpose DAM-system from Perfect Memory.

Entering the highly competitive SVOD market is a complicated venture that requires an effective marketing plan. To do this, teams need to be able to work together, easily and with quick access to data.

To do this and save time, Salto needed a platform that allows his team to automatically ingest the content of its stakeholders with metadata enhancements, automatic tagging, and content enrichment with semantic technologies to improve asset indexing and reveals new entry points.

The other challenge was to be ready in only two months.

The agility and the scalability of the platform was key in the choice of the right tool that simplifies access to the information, made available it to business teams, enabling control of user access, and adhering to operating rights.

Salto's challenge is now to capitalize on their archives and use them to produce new that feed its marketing channels.

SALTO proposes a feedback the challenge we met and the solution we put in place.

IA Algorithms and automatisms in audiovisual archives: conquests and borders based on the ATRESMEDIA experience

Mr Eugenio Lopez De Quintana Saenz¹, Mr Antonio León Carpio²

¹Atresmedia, MADRID, Spain, ²EITQMEDIA, Zaragoza, Spain

Biography:

Eugenio López de Quintana is Head of Archive at ATRESMEDIA, the leading communication group in Spain that operates in television, radio, internet, film and audiovisual production. He has been actively involved in the definition, development and implementation of in-company archive management systems and the overall processes required for the network's transition to digital, and led the design of a new software, GAMA, for media archive management. He was lecturer at the University of Carlos III in Madrid, has given numerous courses, led workshops and seminars, and is the author of a number of papers, articles and book contributions. He has been President of the Spanish National Association for Information and Documentation, SEDIC, and member of the FIAT/IFTA Executive Board

Antonio León Carpio is managing director and founder of ETIQMEDIA, a company dedicated to facilitating the tasks related to audiovisual content with technology. Specifically, ETIQMEDIA focuses on the application of image, audio and text processing technologies in archiving workflows. In recent years, he has managed to lead the transformation of multiple broadcasters towards workflows in which Artificial Intelligence has really been helpful to improve their efficiency.

Since the implementation of AI algorithms and automatisms in ATRESMEDIA Archive workflows, more than 10,000 hours of video and about 50,000 stills have been processed through these new technologies. With this perspective, it is now possible to know with greater precision and detail where the greatest chances of success are in the application of the algorithms and also their limitations depending on the acoustic conditions, the contextual vocabularies, the conjunction of voices or the position of faces, to name a few. We also have greater visibility on the requirements and conditions of its integration in the existing management systems in the archives, and the expectations that may or may not be satisfied in the real day-to-day work. Likewise, work is already beginning on prototypes for the visual search of scenes and the automatic construction of abstractive summaries, two frontiers still pending to be crossed successfully.

Implementing a new data representation model to unscramble data at INA

Mr Axel Roche-Dioré¹, Miss Eleni Kogkitsidou

¹*Ina, Bry-sur-marne, France*

Biography:

Axel Roche-Dioré, Data Engineer - INA

Axel Roche-Dioré joined INA in 2016 as a Project Lead in the consulting department where he led projects for French and international clients. Appointed Data Engineer in 2019, he now works in the team building INA's new information system.

Owner of a MA in Cinema and a Master's degree in audiovisual and digital preservation, he contributed, as part of its job at INA, to multiple archiving and preservation projects involving: assessment of collections of carriers or digital assets, databases auditing, management of digitisation projects, and working on technical specifications of MAM systems. He is also involved as a lecturer in the graduate programme on audiovisual heritage management at INA sup.

Eleni Kogkitsidou, Data project manager - INA

Eleni Kogkitsidou is a data project manager at INA, she holds a PhD in Natural Language Processing from the Grenoble Alpes University. In the previous years, she worked in private and public companies as a researcher on issues related to textual data processing and analysis, as well as a lecturer in computational linguistics at several French universities.

French national audiovisual institute (INA) aims to collect, safeguard, digitize, store and promote the archives of the French television and radio. Guardian of the French audiovisual heritage, INA ensures a unique experience and expertise in structuring and enhancing its archives, in an approach focused on users and clients worldwide. INA's patrimonial legal deposit and professional archives, including metadata from media streams, legal or technical assets and content, have been structured on disparate siloed databases which are used by in-house applications that are also isolated from each other. In order to meet the needs for analysis, synchronization and new data of this vast amount of data, the architecture of a new data representation model has been designed to host all INA's archives metadata. Our presentation aims to give insights on this new data representation model, focusing on the main challenges and opportunities associated with the integration of metadata from INA's archives. To complete our contribution, some use cases involving queries for information extraction will be explored.

In this case study we share learnings on how to engage educational professionals. With this user practice we illustrate how the digital transition in educational context provides ample opportunities for online media archives to create and add value.

Mrs Marieke Hermans¹

¹*Beeld En Geluid, Hilversum, Hilversum, Netherlands*

Biography:

Marieke Hermans, works at Sound and Vision, the Netherlands, as product manager Online Education. As senior media creative, she has a track record in education and online content creation and production and as former innovation manager for Dutch Public Broadcasting, she established a media professionals community over 2500 members by treating them to need to know inspirational, keynotes, workshops, debates and online content on the Digital Revolution. Earlier she worked as an independent creative strategist, inspiring teams in breakthrough sessions as for example the Educational department of the Van Gogh Museum Amsterdam. From 2019 she heads up the renewed online educational media collection and platform beeldengeluidopschool.nl, building an effective service design strategy.

<https://www.linkedin.com/in/mariekehermans/>

Opening up online archives for educational goals in co-creation with educators as super users, is a clear case of returning investment in preservation to generated value to the public.

In 2019, Sound and Vision the Netherlands, relaunched the online media platform “Sound and Vision at School” for the use of public educational institutions in 2019: www.beeldengeluidopschool.nl. Under the premise: ‘media enriches your teacher's story, and makes it easier for you to learn’, the aim of beeldengeluidopschool.nl, is to give teachers and scholars the much needed moving image material to go with textbook theories.

Over the past two years we effectively experimented with user centered service design, applying User Centered Design methods to accelerate the use of the online media collection.

In this case study we share insights on how we engage busy educational professionals through co-creation, community building and creative iterations that enhance the learning experience. By sharing the experiences we built during the covid19 pandemic, we can illustrate how the digital transition in educational context provides ample opportunities for online media archives to create and add value.

Introducing New Standards to Old Data: Wrangling Metadata in Sports Archives

Miss Rachel Mandell¹

¹FIFA, Zürich, Switzerland

Biography:

Rachel Mandell joined the FIFA Films Archive team as an Audiovisual Archivist in May 2020. She was previously a Metadata Librarian at the University of Southern California's Digital Library. Though originally from Los Angeles, Rachel has gained professional experience in Central Europe by working as an Archivist at the Centre for Art and Media Technology in Karlsruhe, Germany and as a Fulbright grantee at the Phonogram Archive and Austrian Film Museum in Vienna, Austria. Rachel holds a Master's Degree in Library and Information Science from the University of California, Los Angeles. When she's not wrangling football metadata, she enjoys playing football with colleagues and improving her French.

Logs are among the most important metadata used to discover audiovisual content in sports archives. At the FIFA Films Archive, logs contain time stamps, players' names, and pre-established keywords to identify moments throughout the match. These moments of interest, both on and off the football pitch, are then used by clients to gain access to the precise content they want. Without the help of searchable logs, important clips such as shots on goal, key passes, and even crowd emotions are buried in a 90+ minute football match feed. As the ability to more efficiently generate log data through both human loggers and AI technologies, sports archivists must continue to develop new methods and workflows for wrangling and grappling with the vast amount of metadata being generated. As the FIFA Films Archive is on the cusp of an upgrade to a new MAM and major data migration, we are taking this opportunity to explore new tools and techniques for managing log data. In this Parallel Session Presentation, we plan to share our experiences with log data in the context of sports archiving including the challenges and implications associated with standardizing keywords by introducing a FIFA Films Audiovisual Thesaurus, integrating with both internal and external data creators to further enhance records, and slowly introducing AI technologies such as facial recognition, transcription, and translation. As we work through questions such as – how can we maintain an up-to-date thesaurus of the most important keywords? How can AI help our logging process without creating more work for the archive? Are the loggers identifying moments that our clients will search? Our ultimate goal is to find the balance between providing the most valuable logs to our clients, while also maintaining a discoverable archive.

Library sales from public collections: A demand-led mission with dubious commercial returns or an opportunity not to be missed?

Mr Philippe Sartori¹, Mr Hugo Domenach¹

¹Ina, Bry-sur-marne, France

Biography:

Philippe Sartori, Head of distribution departement - INA

After a career in communication agencies as a brand strategy consultant, Philippe Sartori joined INA in 2015 to support the development of the Institute's BtB diversification strategy. Philippe Sartori is now Head of INA Distribution Department in charge of marketing INA content to professionals.

Hugo Domenach, Editorial manager - INA

Holder of a master's degree in law from Paris II University, and a master's degree in journalism from the Centre universitaire d'enseignement du journalisme (CUEJ - Strasbourg Journalism School), Hugo Domenach worked as a journalist for nine years: two years on the editorial team of Arte's trans-media programme called "Blogger"; then seven years for the "Society" section of the French newspaper "Le Point". Hugo Domenach joined INA in 2020 as the editorial manager of the "mediaclip" platform.

A long-standing partner of content creators in France and abroad, INA explores all possibilities to give professionals the most relevant and rapid access to its collections.

Latest example: mediaclip, a 100% online platform aimed at digital content professionals (media and communication agencies) by offering them access to a unique catalog of content reviewed and selected by INA and immediately available for editing and publication.

With mediaclip, INA wants to demonstrate the modernity of audiovisual archives to shed light on current events and nourish creation in all format.

Making public: Perspectives from the Hidden Years Music Archive

Dr Lizabé Lambrechts¹

¹*Africa Open Institute For Music, Research And Innovation, Stellenbosch University, Stellenbosch, South Africa*

Biography:

Dr Lizabé Lambrechts is the Director of Archives at the Africa Open Institute for Music, Research and Innovation, Stellenbosch University. She holds a Volkswagen Stiftung Senior Research Fellowship and is responsible for the Hidden Years Music Archive, one of the biggest popular music archives in South Africa. As a researcher and curator she strives to offer dynamic perspectives on the complexities of such collections and her exhibitions and publications reflect on the construction of the archive, memory and place in South Africa. She serves on the executive committee of the South African Society for Research in Music. For more information, please visit <https://aoinstitute.ac.za/hidden-years/>

The Hidden Years Music Archive, one of the biggest popular music archives in South Africa, holds alternative popular music from the mid-1960s to the early-2000s; music of musicians from southern Africa who were, for political and commercial reasons, not recorded by mainstream record companies and did not receive radio airtime on the state-controlled and censored South African Broadcasting Corporation. Nevertheless, these musicians managed to attract large followings at concerts, clubs and festivals. Constituted outside contemporary official or national music projects, the archive does not represent a canon of the most prominent musicians of the time, but weaves together the lived experiences of more peripheral popular music artists during the height and demise of apartheid. These musicians, from different racial, class and ethno-cultural backgrounds, regularly performed together in shared public spaces that defied the apartheid laws of the time.

The collection of more than 10 tons of material, including many hours of live recordings, photographs, posters, and other materials, documents diverse musical styles ranging from urban folk to township jazz, country rock to maskanda and traditional music. This diversity imposes a perspective of multiple agents from diverging social backgrounds drawn into shared popular cultural practices at a critical historical juncture despite opposing socio-political forces.

Narratives on mainstream (and similarly censored) popular South African music releases of the time are silent about this history. As such, this archive can play an important role in reinscribing these histories into the public domain. This talk will reflect on the role of the archive as a public actor by discussing the various strategies used since establishing the archive at Stellenbosch University in 2013. These range from using archival practices as activist tools, to memory work and oral history projects, hosting creative practitioners, documentary film makers and organising concerts and events.

Media archive as a data provider for machine learning R&D

Mr Lauri Saarikoski¹

¹*Yle, The Finnish Broadcasting Company, Helsinki, Finland*

Biography:

Lauri Saarikoski works for Yle, the Finnish Broadcasting Company, focusing on improving methods and work processes around media and metadata throughout the media company. He has been actively developing and piloting automated methods for metadata creation with a number of Yle teams and external partners.

AI-related discussion has frequently spawned ideas about using media archives as a data source for machine learning purposes. At the same time audiovisual archives are looking for robust smart technologies that would increase automation levels in their line of work, typically struggling with machine learning solutions that do e.g.

- a) require excessive data engineering and custom ML model building to get started,
- b) are not ready enough technologically for productive use, or
- c) focus on a special area that is too limited for a general purpose archive.

How could an AV archive support and enable the improvements that need to be done before machine learning technologies can help us in our line of business?

To combine the above trends, Yle, the Finnish Broadcasting company, has explored a strategy of increasing the supply of in-domain archive data available for R&D use. To pilot and validate this approach, we have released 3 datasets of media and metadata in late March 2021 under an experimental license:
<https://developer.yle.fi/en/data/avdata/index.html>

We would like to share our experiences and lessons learned during this work, focusing on topics such as

- a) What was needed to make this happen?
- b) What is the actual demand for this data? Did we really make a difference or not (in our area of low-resource languages)?
- c) Can we promote our professional needs to the R&D community by providing relevant examples of our collections and use cases?
- d) Should audiovisual archives include machine learning oriented dataset supply as one of their future roles and as a new way to provide digital dividend to the society?

[NOTE: This proposal lands somewhere between themes C and D from the call for papers - both contexts should work fine from my part.]

MediaScape XR: Accessing Cultural Collections in Social Virtual Reality

Mr Johan Oomen¹

¹*Netherlands Institute For Sound And Vision, Hilversum, Netherlands*

Biography:

Johan Oomen is Head of Research and Heritage Services at the Netherlands Institute for Sound and Vision and a researcher at the User-Centric Data Science group of the VU University Amsterdam. Throughout his practice, Oomen works on initiatives that focus on providing access to digital heritage. Next to projects at Sound and Vision, Oomen works on international collaborative projects such as AI4MEDIA, Europeana XX, CLARIAH, and ReTV. He has a background in information science, media studies and computer science, and his current research focuses on exploring the potential of digital cultural heritage in the wider Cultural and Creative Industries. He is a board member of the Europeana Foundation, the EUscreen Foundation and the PublicSpaces Foundation. Oomen is co-chair of The Netherlands Heritage Network. In 2020, he co-founded the NLAIC working group on Culture and Media and the Cultural AI Lab.

Museums are rethinking and reworking their spaces to promote deeper understanding of their collections and mission, greater interactivity with their audiences, a fuller range of activities, and a more advanced usage of immersive technologies. They are exploring how to make their collection accessible remotely, but in most of the cases this is limited to traditional web technology (websites, online catalogues, social media posts, videos...) with little interaction and no immersion. In this talk we will discuss a solution that aims at reducing this artificial distance by utilising XR technologies. The MediaScape XR project provides the much needed 'missing link'; combining the digital and physical experience with cultural heritage and arts in the new conditions.

MediaScape XR is a vision to realise the full potential of digitisation. In particular, we aim at reducing the distance between the audience and the collection, through an immersive exhibition where visitors can directly interact with the digital objects and video's. MediaScape XR enables on-location experiences, but also outside the walls of the museum, like for instance in schools, libraries or other public spaces. MediaScape XR immerses the remote visitor in a virtual environment, tailor made for a specific cultural artifact. In this environment, visitors can freely interact with a high-quality 3D model of the cultural artifact, enjoy a curated tour through this model and interact with other remote visitors. This allows people to enjoy a cultural and educational experience from the comfort of their own homes, interact with the cultural artifacts in novel ways, that go beyond the possibilities onsite (extreme close-up interaction, deconstruction of the artifact, immersion in a context-aware virtual environment and multimedia contextualisation), and still have a shared social experience with remote visitors.

Migration processes: acceptance criteria and quality issues

Mr Miroslav Čuljat¹, Mr Charles Fairall, Mr Bruno Burtre, Peter Schallauer²

¹FIAT / IFTA Preservation and Migration Committee, , , ²Joanneum Research, ,

Biography:

Miroslav Čuljat is the Programme Manager responsible for all projects at RTÉ Archives. In his 26-year career in Media and Broadcast industry, Miroslav has been leading solution design and service delivery in some of the most demanding and high profile broadcast environments. Prior to joining RTÉ, Miroslav led technical sales for Media Management at Vizrt for UK and Ireland, based in London. Before that, he was Head of Delivery Strategy for Technology and Head of Solutions Engineering at Red Bee Media in London. He managed teams and projects at Prime Focus Technologies and BBC Northern Ireland too. In his earlier career, Miroslav was responsible for technical services at Eurotek in Dublin.

Charles Fairall has served the BFI National Archive for 35 years as a technologist and as Head of Conservation over the past decade, took primary responsibility for leading the technical teams who pioneered innovative techniques to conserve, preserve and make accessible through digitisation and photographic processes, the extensive moving image collections which constitute the BFI's Film & Television Archive. Currently working in an advisory capacity following a period of ill health, Charles is mostly involved with legacy video tape replay and digitisation, focussing closely on archival quality aspects and in particular the small percentage of 'exceptions' recordings which require the most specialised attention.

Bruno Burtre is Business Development Consultant for NOA-Archive since October 2018. He was previously Executive Director for the Education, Research and Training Department at INA. He has a technical and audiovisual background and has developed a deep know-how in audiovisual production, preservation and archiving. He had a long career at Sony Europe where he, in 2002, set up one of the first massive migration of audiovisual archives "Sony Preservation Factory " and developed innovative ways of preserving magnetic tapes. In 2009 Bruno was appointed Sales Director of Vectracom, an audiovisual laboratory specialized in the restoration and digitization of archives, and set up the ISO 9001 Quality process for Vectracom.

Peter Schallauer is R&D and product coordinator for audiovisual preservation solutions at JOANNEUM RESEARCH's research area Smart Media Solutions. He has been working with JOANNEUM since 1995 as scientific and development coordinator creating numerous digital video/movie technologies and systems. Technologies for high quality digital film restoration (DIAMANT-Film), automatic movie and video content analysis, content description, efficient digitisation and documentation of AV archives and traffic video analysis. In recent years, he has focused his activities on signal based video and movie quality assessment solutions for improving the efficiency of archive digitisation and production processes (VidiCert). He is actively involved in relevant standardisation activities (EBU QC, EBU/AMWA FIMS QA). He coordinated the EC FP7 project DAVID– Digital AV Media Damage Prevention and Repair.

During the last ten years he published several papers on quality control technologies and applications (available at <https://www.joanneum.at/en/digital/the-institute/team/digital/employee/schallauer/>) and he reported on practical experiences with quality control and its criteria in several large-scale video and film archive digitisation projects, e.g.:

Quality Control Experiences from the Large-Scale Film Digitization Project at Bayerischer Rundfunk, Sonja Raffler (Bayerischer Rundfunk), Peter Schallauer (Joanneum Research), FIAT/IFTA and IASA Conference 2020. Quality Control Experiences and Effectiveness in the Large-Scale Film Digitization Project at Indiana University, Darrell Myers (Indiana University), Peter Schallauer (Joanneum Research), AMIA Conference 2020.

Are Your Digitised Files Really OK? Levels of quality control for video and film digitisation, Peter Schallauer (JOANNEUM RESEARCH); FIAT/IFTA Conference 2017.

Migration is way more than mere Digitisation, Christoph Bauer (ORF), Peter Schallauer (JOANNEUM RESEARCH), FIAT/IFTA Conference 2017.

Digital Video Damage in Archives: Detect, Repair and Prevent - Results from the DAVID– Project, Peter Schallauer (JOANNEUM RESEARCH, Franz Höller (HS-ART Digital Service), JTS 1016.

How to define what good looks like? Each project has to deliver on three main measurable parameters; - budget, timeline and quality. How do we define and measure quality for a project for the massive migration of archive content? This question has its philosophical, technical and monetary aspects.

In advance of this session there is a call for everyone to think about how to answer this big question. While there is no expectation of a “silver bullet” answer, there is certainly a lot of value in sparking up a debate with a view to understanding how different organisations have been approaching this question in the past, and what are best plans for the future.

It is obvious that the acceptance criteria should ideally be defined during the planning phase of a migration project. There are many technical parameters to be defined in both analogue and digital domains. Then, when the archive content is in its digital form, how do we know that it is a true representation of the analogue originals? Knowing that it is impossible to closely examine every single second of every single item, there are different approaches to perform a sufficient level of quality checking. Check quality only on a sample of the migrated media, but with which sample size and selection? Or to automate the quality control process as much as possible to cover all media items, but not losing human control at the same time?

In this session we will also dig deeper in the different criteria for accepting files in a mass migration process. Criteria about file format and delivery, criteria about the audiovisual quality of the migrated media, and criteria about the content within the file.

More metadata, lots of links, but what do you do with them? Practical examples of the added value of automatic metadata and linked data for archive users

Mr Tim Manders¹, Mrs Mari Wigham¹

¹Netherlands Institute For Sound And Vision, Hilversum, Netherlands

Biography:

Tim Manders works at the Exploration department of the Netherlands Institute for Sound and Vision. He works in the field of metadata modelling and workflows, media and information management and is experienced in thesaurus practices and operationalising automatic annotation techniques such as speaker labeling and face recognition, applied on daily ingest into the archive with the purpose of pinpointing fine grained access points into our collection items.

Mari Wigham is a data engineer at the Netherlands Institute for Sound and Vision, working on innovative ways of helping researchers to work with the archive. She studied electronic engineering, and has spent her career working in applied research institutes, on projects ranging from virtual avatars to make television accessible to deaf people, to personalised food advice for helping people make healthier choices. Her current work at Sound and Vision combines her experience in the media with her knowledge of semantic technology, to unlock media archives for researchers and provide them with new insights from the data.

New technologies such as face and speaker recognition produce more archive metadata, while linked data enriches it with information from additional sources. In this presentation Sound and Vision will demonstrate:

- practical benefits of both automatically generated metadata and linked data for archive users;
- real life challenges such as bias and metadata incompleteness.

For an investigation of the Dutch media in the run-up to the elections, we linked the results of face and speaker recognition of politicians with an official list of candidates containing gender and party information. This made it possible to use the archive to explore the answers to important questions for society, such as whether women and men received equal attention, and which political parties dominated the debate. Researchers and journalists alike can carry out investigations in this way.

The Media Suite gives researchers access to Sound and Vision and other media archives, and tools to explore them. The addition of linked data for persons brings the archive to life, helping users to search for exactly the person they want by offering autocomplete suggestions from the GTAA thesaurus, and giving information about the relationship between the person and the archive item (e.g. guest, producer, subject of discussion). Users can easily click through to view more information about a person from sources such as WikiData, to better understand the context of their appearance in an archive item.

Quality control and enhancement for the DFL Media Hub (including the German Football Archive)

Mr Tom Lorenz¹, Mr Christoph Forster²

¹Cube-Tec International, Bremen, Germany, ²DFL Media Hub - Sportcast, Cologne, Germany

Biography:

Tom Lorenz studied sound engineering in Berlin from 1987 to 1993. After receiving his degree as Diplom-Tonmeister he worked as support engineer for an audio restoration system. From 1995 to 2002 he was employed as a project engineer for international sound and radio studio installations. In 2002 he joined HDA/Cube-Tec as a sales engineer. Since 2005 he gained a leading position in the company as Sales Director and Managing Partner. He is working since more than 15 years closely together with archivists all over the world to provide new technologies for the safeguarding of the audiovisual heritage and software solutions for the management of digitization workflows.

Christoph Forster (47) is Head of the DFL Media Hub at Sportcast GmbH in Cologne, Germany. Sportcast is a 100% subsidiary of DFL Deutsche Fußball Liga GmbH and responsible for the TV-production of all Bundesliga and Bundesliga 2 matches as well as for the operation of the DFL Media Hub, which includes the German Football Archive (DFA).

The central Media Hub / archive stores nearly every piece of video content of German professional football history from 1963 to today and provides national and international licensees as well as clubs with footage for their media productions.

Prior to joining Sportcast in 2007, Christoph worked for 8 years in the TV sports archives of DSF (today: Sport1 GmbH) and Premiere (today: SKY Germany) in Munich.

Sportcast operates the DFL Media Hub, which includes as well the largest digital football archive in the world. The Media Hub is the central content source for cross-media products and is available to all Bundesliga media partners 24/7.

Together with Christoph Forster, Head of DFL Media Hub, we would like to present a project about quality control and enhancement of existing and new acquired MXF video files.

Challenges:

- "trusted" and "third party" sources
- checking of existing and new files
- Analyzing speed (high throughput on match days)
- Amazon S3 storage interface
- Reporting

There are different levels of lessons learned that can be shared with the archiving community in this joint presentation. The talk will be given by Christoph Forster, who will describe the task from the user's perspective, and Tom Lorenz, who will explain the technical structure of the deployed solution.

Rai Teche Archive Alive! A Case Study

Mrs Susanna Gianandrea¹

¹Rai Teche, Torino, Italy

Biography:

Susanna Gianandrea has conceived and organises the Archive Alive! format, as well as the educational service based on TV archive material Lessons with TV. She has collaborated in the Prix Italia for nine years, organising many public events such as conferences and TV previews. She is particularly engaged in building partnerships between the Rai Media Library and the cultural agencies of Turin. She worked at Rai Com, promoting Rai fiction and films in Italy and abroad, both in film festivals and TV markets in Cannes, Berlin, Venice, Hong Kong, San Francisco. Most notably, she was in charge of promoting films by some of the most appreciated Italian directors: Taviani, Bellocchio, Özpetek, Avati, Comencini. She is author and curator of a documentary on the Italian journalist Luca Rastello; and of two video contributions on the early Italian television, produced exclusively from Rai footage: about Alda Grimaldi, the first female Rai director, and Susanna Egri, the first Rai choreographer. She is the editorial coordinator of the Rai Teche exhibition “Hot on the Heels of Crime. A Journey into the World of Detectives on Rai”, sponsored by the Italian Ministry of Cultural Heritage and Activities and Tourism.

We would like to bring to the attention of Fiat Ifta the Archive Alive! format, conceived and organised since 2016 at the Rai Teche Media Library based in Turin.

The huge audiovisual Rai archive, maintained and valorised by Rai Teche, aims to preserve the memory of over 60 years of social, political and cultural life in Italy. Making rare Rai archive footage more accessible and promoting its thorough exploration and discussion, the Archive Alive! format intends to animate a public debate on culture, social and political issues that are relevant to the local community. Archive Alive! events are closely connected to the cultural offerings of the territory and allow people of all ages, social and cultural background to watch or listen to a selection of carefully curated archival features. Whenever a relevant cultural initiative is organised by some local public agency, at the same time the Rai Media Library offers an Archive Alive! public event to explore and talk about the topic. Usually, the choice of archive material is presented in a public screening preceded by an expert's introduction. Rich in statistics and photographic documentation, the Archive Alive! paper will focus on: the ideation and organisation of the Archive Alive! format; the remarkable response from the public; the targeting of public and cultural partners that were involved; the role of Archive Alive! in recovering archive material believed to be lost, or in presenting TV programmes never or just once aired before; the building of a new network of partners to animate the social and cultural debate; the opportunities for discussion among experts about various aspects of the social, political and cultural life in Italy, both today and in the past; the issues and solutions adopted during the pandemic period about the new need of holding the Archive Alive! events online.

Safeguarding Malawian Oral Tradition

Miss Chimwemwe Sumani¹

¹*Rei Foundation Limited, Lilongwe, Malawi*

Biography:

Chimwemwe Sumani is currently a Rei Foundation Limited (RFL) Project Manager for Malawi - responsible for all Culture, ICT, Archiving, Sound and Audiovisual projects supported by RFL in the country. She has been an Information Technology Specialist and Head of the Information and Communication Technology Department for the Malawi National Library Service (MNLS) for 11 years. She has implemented sound, audiovisual and culture projects and headed the Department for 8 years. She has been a trainer and technical personnel for all Malawi National Commission for UNESCO's Culture and Audiovisual projects at MNLS since 2012 and Music Crossroads Malawi (MCM) since 2017. Aside from identification, collection, preservation and dissemination of audiovisual data, she is very well experienced in computer hardware, software, network, and telecommunications engineering for audiovisual systems. Chimwemwe has a BSc in Information Technology, an Advanced Technician Diploma in Information Processing, and is a Cisco Certified Network Associate (CCNA) all from University of Malawi –The Polytechnic; a Diploma in Systems Analysis and Design and a Diploma in Information Technology from London Capital Computer Training Centre; and is a member of IASA (International Association of Sound and Audiovisual Archives) and the Vice Chairperson for the IASA Diversity Equity and Inclusion (DEI) committee.

Folktales and Folksongs are a valuable and rich traditional culture of Malawians, central to customs and beliefs of people of Malawi. Unfortunately, there have not been any concerted efforts in the country to preserve these verbal arts traditions. Arts and cultural institutions entrusted with preservation of our traditions ignore verbal arts. The work of preservation is left to a few scholars and concerned individuals. However, these efforts rarely reach the larger public. They tend to end up as treaties and one-off publications, or in private manuscripts that gather dust or mould somewhere. These oral traditions are all but vanishing in recent years due to aging of community figures who can deliver live performances as well as changes in lifestyle. And because Malawi has made little effort to preserve the traditions, the unique culture of its ethnic groups is on the verge of extinction. Corporation, at the request of Malawi National Commission for UNESCO, Global Future Charitable Trust (GFCT)/Rei Foundation and SONY CSR, provided financial support, audiovisual recording equipment and technical training to preserve this Malawian cultural heritage before it disappears. This paper addresses the safari taken from 2012-2015 and 2015-2018 to identify people who can still narrate folktales and do folksongs in all 28 districts of the country as well as at Dzaleka Refugee Camp; the phases done to document them as video, audio and tonic sol-fa transcribed outputs; and analysis of their metadata. The document also addresses data standardisation from 2016-2018; creation of a database management system for preservation and dissemination of the oral tradition from 2019 to date. In conclusion, the author analyses the impact made at national and international level since the initial stages of folktales and folksongs documentation processes.

So many questions, so little time - Archival Support for Newsrooms and Social Media Managers

Miss Maria Fuchs¹

¹*Bayerischer Rundfunk, Munich, Germany*

Biography:

Maria Fuchs, studied contemporary history and English literature at Munich's Ludwig-Maximilians-University and is currently training to become an archivist in the archive of Bavaria's public broadcasting service, Bayerischer Rundfunk, BR.

Which Lockdown regulations are valid from 28th of April in Bavaria? Who will be vaccinated first? And is the whole pandemic one big hoax? - These and a vast amount of similar questions are asked over and over again through the different social media channels of Bayerischer Rundfunk (Bavaria's public broadcasting service). The newsrooms were looking for a time- and capacity-saving solution to store reliable answers to these questions, so that social media managers wouldn't have to research the same topics multiple times. From the beginning of the pandemic a team of archive specialists developed a workflow to build up a database consisting of precise abstracts answering the most important questions in regards to Covid. The result is a growing collection of valuable information accessible to the whole editorial staff through the browser extension FactFox. This project can be presented as an example for a creative, contemporary and successful collaboration between archival and editorial staff.

SOUTH AFRICAN MEMORY: The Trials and Triumphs of the Digitisation of the RIVONIA TRIAL. Where to From here?? NEW STEPS, NEW CHALLENGES in Digitising South Africa's Archival Sound Collections.

Mr Nkwenkwezi Languza¹

¹*Dept Of Sport, Arts And Culture, Pretoria, South Africa*

Biography:

I am the Head of the Sound Preservation Section of the National Film, Video and Sound Archives (NFVSA), a sub-directorate of the National Archives and Records Service of South Africa (NARSSA) in the Department of Sport, Arts and Culture. Prior to being a Public servant, I worked for etv as a Sound Engineer.

In 2008 I was 1 of 2 international interns on a 5 months Sound Archiving Internship Programme at the British Library's Centre for Conservation. In April 2018 I was of 1 of 4 archivists from NARSSA who received training at the French National Audiovisual Institute (INA) on the digitisation of dictabelts.

I have presented at various platforms e.g. 2019 IASA Conference, Moshito Music and Workshops, SACIA Breakfast Sessions, KwaZulu-Natal Music Imbizo, The Botswana international Music Conference etc.

I hold a Music Degree for the University of Fort Hare, a B A Honours in Music and Musicology from Rhodes University, a Diploma in Basic Sound Engineering from Allenby Campus, a Diploma in Sound Engineering Practice and Management from Bournemouth and Poole College, Management Development Certificate from Stellenbosch University.

As head of the Sound Preservations Unit of the National Film, Video and Sound Archives, I am amongst others responsible for the preservation of the whole sound collection of various formats (including the dictabelts) and am also very involved in the promotion of South Africa's indigenous music.

The Rivonia Trial is one of the most important court cases which is embedded in the political and historical spectrum of South Africa; with Nelson Mandela as just but one of the trialists. This trial, like most of the court cases of the time, was recorded on the Dictabelt (obsolete sound format). For almost four decades, the voices of the whole trial were never heard and this was an injustice to the people of South Africa as Section 32 of the Constitution guarantees right to information.

Recently, these Dictabelts were digitised by the French National Audiovisual Institute (INA). Prior to this, the NARSSA had undertook processes to either have a dictaphone (or similar equipment) built by the Council for Scientific and Industrial Research (CSIR) Engineers, or these Dictabelts be digitised by other institutions e.g. the British Library's digitisation of the Nelson Mandela Dictabelts. These attempts came with various results and challenges. Now, the Rivonia Trial digitised audio files have been uploaded on the National Automated Archival Information Retrieval System (NAAIRS) and are accessible worldwide.

Where to from here?? What is the latest??

Storage migration of the Olympic Films collection

Miss Sabine Haller-Neumann¹, Mr. Julien Desponds¹

¹*Olympic Foundation for Culture and Heritage, Lausanne, Switzerland*

Biography:

Sabine Haller Neumann bio : to be completed on a second stage

Julien Desponds bio : to be completed on a second stage

In 2016, the IOC completed a 12-year project to ensure the restoration and long-term preservation of all the most important Olympic films, which received the prestigious FOCAL International Award 2017 for Best Archive Restoration & Preservation Project. During this was project, preservation digital master files (such as dpx, tiff, and wav files) were created as the output file of the native 16 and 35mm film supports.

These digital master files have been stored on different storage devices depending on the film laboratory or production company involved in the restoration programme: from external hard drives, to DVD -R, to LTO tapes (from generation 4 to 6). All these carriers were physically archived in our archive compactus for around 5-10 years and enjoying exclusively passive preservation actions.

In 2018 a project was launched to migrate all these carriers into a new and unique generation of new LTO 7 tapes with the aim of: 1) avoid obsolescence of storage devices, and 2) produce a backup version for all contents.

The presentation aims to share the experience gained during and after the project was completed, listing the challenges and the issues we had to face during roll-out (ensuring integrity of files, having a better visibility of the nature of the contents, etc.), and how this project had an impact on how digital preservation is perceived and understood within the team.

Sub-Saharan Archives: a collaborative approach

Miss Delphine Wibaux¹

¹*Ina, Bry-sur-marne, France*

Biography:

Speaker 1 : Delphine Wibaux, Head of International Affairs - INA

Delphine Wibaux is Head of International Affairs at the French National Audiovisual Institute (INA). She is in charge of designing and implementing INA international development strategy in connection with the priorities of the French Ministry of Culture, responsible for its supervision.

She also plays an active role within the International Federation of Television Archives (FIAT/IFTA) as the current Vice-president and member of its Executive Council, and is also part of the Consultative Committee of the Arab States Broadcasting Union (ASBU) academy.

Prior to this (2011-2017), she participated in the creation and development of INA Consulting department, in charge of providing foreign governments and institutions with assistance for the digitization, management and promotion of their audiovisual Heritage. Previously to her activities at INA, she worked as an International project manager within La Fémis (2010), and France Médias Monde (2008 – 2009). She is graduated in Contemporary History and in European Studies & International Affairs.

Speaker 2: Regional expert (tbc)

Speaker 3: National Archives of South Africa (NARSSA) representatives (tbc)

Speaker 4: National Archives of Zimbabwe (NAZ) representatives (tbc)

Initiatives in favor of audiovisual archives are multiplying in Sub Saharan Africa, often associating various partners in the region and beyond, generating a network of collaborations and relations. The FIAT/IFTA “Save Your Archives” programme provided support to the National Archives of Zimbabwe’s (NAZ) project for the preservation and digitization of the Central African Film Unit Archive, (1948-1963), involving a diversity of players and expertise. Since its creation, INA (France) has initiated partnerships with African audiovisual and archival players, from southern Africa to western Africa, and pursues its collaborations since then. The objectives of this roundtable will be to highlight various collaborative projects in Africa for the safeguard of and access to audiovisual archives. Doing so, it will present different possible collaboration modalities. It will invite panelists and participants to consider the most relevant levels and modalities of cooperation and to draw new ones. To do so, the roundtable will be made of a panorama of project and a time for exchanges between the panelists and participants.

First, the roundtable will offer a panorama of projects and initiatives implemented in Africa which offer an approach of collaboration and networking at different scales (interinstitutional, regional, continental, international). This panorama will enable to highlight these institutions (local or international) and the projects they initiated. The panelists will present their projects’ objectives, framework and methodologies of collaboration and implementation, as well as their results.

Thanks to those presentations, the roundtable will contribute to identify the dynamics and challenges of the African audiovisual archives sector (what are the demands and needs, in technical, strategic, or training terms) and their connection with international networks and foreign players. This panorama will finally aim at pooling information about the safeguarding and access of audiovisual archives in Sub Saharan Africa and initiating exchanges to pursue the presented initiatives.

In addition, this roundtable will also aim to consider the right level of cooperation and/or how to combine these levels for a relevant approach and sustainable results. It will then question the risks of a dispersion of these multiple initiatives. More specifically, it will deal with the issue of knowledge and skills sharing, the

pooling of technical resources, the integration of regional institutions and professionals into international networks, and the structuration of sustainable regional collaboration networks.

The FEPACI Archival Project

Dr Aboubakar Sanogo¹

¹*Carleton University-Pan African Federation of Filmmakers, Ottawa, Canada*

Biography:

Aboubakar Sanogo is an Associate Professor in Film Studies at Carleton University. He is cross-appointed with the Institute of African Studies (IAS), the Institute for Comparative Studies in Literature, Art and Culture (ICSLAC), and the Curatorial Studies Program. His research interests include African cinema, Afro-diasporic cinema, documentary film, and media, transnational and world cinema, film archiving and film heritage, colonial cinema, postcolonialism, race and cinema, and the relationship between film form, history, and theory.

His writings have appeared in *Cinema Journal*, *Framework*, *Moving Image Review & Art Journal*, *Rethinking History*, *Journal of Film Preservation*, *Film Quarterly*, *Sight and Sound*, and *Film Comment*. He is currently completing two manuscripts on the history of documentaries in Africa and on the cinema of Med Hondo and an anthology on the legendary director.

Sanogo has also curated film programs at the Smithsonian Institution, The Toronto International Film Festival (TIFF), the Il Cinema Ritrovato Film Festival in Bologna, and the Pan African Film Festival of Ouagadougou (FESPACO). He is the founder of the annual African Film Festival of Ottawa (AFFO), presented in partnership with the Canadian Film Institute (CFI).

As the North American Regional Secretary for the Pan African Federation of Filmmakers (FEPACI), he initiated and oversees the FEPACI Archival Project. In that capacity he was instrumental in establishing and is heading on its behalf, the African Film Heritage Project (AFHP), a major film preservation and restoration initiative in partnership with Martin's Scorsese's Film Foundation and UNESCO.

This paper will discuss the FEPACI Archival Project, its stakes, and achievements to date. Founded in 1970 in Tunis, recognized by the African Union, the European Union, the Arab League, and UNESCO, the Pan African Federation of Filmmakers (FEPACI) is a continental body comprised of the national associations of filmmakers from the African continent and her diaspora and is in charge of defending and promoting the interests of African filmmakers and film professionals in Africa and across the world.

FEPACI has recently effected an archival turn in order to address the immense challenges of film and audiovisual archiving on the continent by putting forward an archival plan which includes enabling the creation of, support for, and reinforcement of film-archival institutions across the continent, engaging in the restoration of the African film heritage to make it available throughout the continent and the world, re-engaging global and regional archival institutions, and participating in, facilitating, and promoting the production of discourse and practice on the archival question in Africa to bring attention to the urgency of the current situation.

The FIAT/IFTA Most Wanted List

Mr Brecht Declercq¹

¹FIAT/IFTA, Dublin, Ireland

Biography:

Brecht Declercq, MA, MSc is the 11th President of FIAT/IFTA, the world association of media archives, and the Digitisation and Acquisition Manager at meemoo – The Flemish Institute for Archiving. As such he is responsible for the preservation of the Flemish audiovisual heritage, including one of the largest audiovisual digitisation programs worldwide. He worked for the Belgian public broadcaster VRT for almost 10 years in several digitisation, media asset management and access projects and led the FIAT/IFTA Preservation and Migration Commission from 2016 to 2019. In the international audiovisual archives world he's known as a thorough strategist, a developer of clarifying concepts and a strong advocate. He's a frequent conference curator, presenter, writer and reviewer. He advises the Flemish minister of Culture and several audiovisual archives and media organisations globally.

Each media archive has striking gaps, programmes or fragments missing, that have been lost over the years, or even never were recorded; things that would make a broadcast archivist really happy if they would be recovered. What if there were a way to recuperate some of these hidden treasures, or at least to enhance the search efforts?

Certainly in Europe, but also elsewhere, the international exchange of programmes and sales of footage was and still is common practice. Now that digitisation projects are speeding up and sometimes have already come to an end, archives often get a much better view of what is actually in their collections. Sometimes we seem to have preserved materials that aren't ours...

Moreover, home recording has made it possible that these missing treasures have been preserved by the general audience, often unconsciously. The recording quality might not correspond to the professional norms, but that doesn't necessarily diminish the value. An appeal to fellow archives worldwide and to the general public could perhaps help to fill some striking gaps.

The FIAT/IFTA Most Wanted List aims to create a platform for broadcast archives to post a list of what they consider the most important gaps in their collection. Both the general public and colleagues from all over the world can consult these lists, search their own collections, and come into contact with the archive concerned in order to organize a handover, on mutually agreed conditions. As a side effect, this initiative also aims to once again bring television archives to the attention of a large audience globally.

This presentation will present the idea of the FIAT/IFTA Most Wanted List, call upon the help of FIAT/IFTA members to publish lists, to perform searches for wanted materials in their own collections and to develop the communication around it.

The role of audiovisual archives in media policies in the south-Mediterranean countries

Miss Delphine Wibaux¹

¹*Ina, Bry-sur-marne, France*

Biography:

Delphine Wibaux, Head of International Affairs - INA

Delphine Wibaux is Head of International Affairs at the French National Audiovisual Institute (INA). She is in charge of designing and implementing INA international development strategy in connection with the priorities of the French Ministry of Culture, responsible for its supervision.

She also plays an active role within the International Federation of Television Archives (FIAT/FTA) as the current Vice-president and member of its Executive Council, and is also part of the Consultative Committee of the Arab States Broadcasting Union (ASBU) academy.

Prior to this (2011-2017), she participated in the creation and development of INA Consulting department, in charge of providing foreign governments and institutions with assistance for the digitization, management and promotion of their audiovisual Heritage. Previously to her activities at INA, she worked as an International project manager within La Fémis (2010), and France Médias Monde (2008 – 2009). She is graduated in Contemporary History and in European Studies & International Affairs.

Speaker 2: COPEAM representative (tbc)

Speaker 3: Regulation structure representative (tbc)

Speaker 4 : Public Broadcaster representative (tbc)

In the past decade and especially since the Arab Springs in 2010, media and information have been a focus of attention in the Mediterranean countries. Many initiatives have emerged to strengthen the autonomy of media, the quality of their offers and the public access to information, demonstrating a strong involvement of the Mediterranean societies in more civic and transparent media systems. Along with local governments, international organizations, among them the European Union, has also played a significant role, by encouraging and providing a framework to skill transfer and professional exchanges in the field of media regulation and structuration.

Today, given the major role of media in the political life of these countries and the abundance of audiovisual content produced, the archiving of this audiovisual heritage is becoming a major challenge. Media players, regulation bodies, national authorities, and media professionals throughout the south Mediterranean area can play a significant part in the media content archiving process, its conservation, access and use. The objectives of this roundtable will thus be to highlight the stakes of media heritage conservation and the role it plays in a public media policy.

The roundtable will begin with a presentation of projects initiated by different players: public authorities, media and professional networks. Each of them will focus on the archival aspect of their project and the role it aims at playing in terms of public media service and policy. This introduction will thus enable the panelists to set up the context and the civic dimensions of their projects.

A discussion will then take place to enable the panelists to engage a reflection on the democratic stakes of media heritage and consider cooperative and local solutions. The specific topics of education, training, technical means, and the role played by public and private parts will be focused on.

The role of audiovisual archives in the era of the over-the-top revolution and transmedia production: new challenges and opportunities

Mrs Iris López¹

¹RTVE, Madrid, Spain

Biography:

Iris López works as a documentalist at TVE News Services. Previously she worked at La Sexta Noticias, as well as a film researcher in the TVE series "Cuéntame cómo pasó" and indifferent film projects. She got a PhD. in Audiovisual Documentation with the Thesis "The use of audiovisual documentation, in non-daily news programs of TVE". She has been a professor at several Spanish Universities, like the Complutense University of Madrid. She currently is assistant professor at Universidad Oberta de Catalunya. Iris López has also written several academic articles on audiovisual and film documentation and in 2013 she published the book "The film researcher". She was part of the TVE verification and fact-checking team during the last two general election campaigns and trained in digital verification at TVE.

How has the digitization of the production workflow impacted on audiovisual archives and the new innovative uses of archive footage? How do transmedia production and the new OTT media services involve new challenges and opportunities for broadcaster archives? What is the role of the documentalists in this new era and how have citizen journalism and misinformation affected those working in the newsroom? This presentation will focus on these issues that audiovisual archives have to face in this new era marked by the revolution over the top and transmedia production: from the consequences of the large number of production images feeding in the newsroom, the new uses of audiovisual archive on social media platforms, the impact of the success of audiovisual productions (like biopics, stories based on real events or docuseries) on digital content platforms, the growing importance of digital rights, to how audiovisual archives can cope with UGC and misinformation.

Tiktok's Opportunities & Problems to Audiovisual Archives

Mrs Yi Wang¹

¹*Shanghai Audio-visual Archives, No.2000 Dongfang Road, China*

Biography:

Wang Yi has worked in the Shanghai Audio-Visual Archives as researcher for 12 years. She took part in the media-assets service work for many important projects of Shanghai Media Group. In recent years, Wang Yi has summarized the experience of media-assets work, participated in the international conferences and made paper speeches. She was

interested to have in-depth exchanges with the relevant experts in this industry on media-assets management, research and other issues of the Audio-Visual Archives.

Tiktok, as new social media platform, has been popular in recent years. It's a dynamic online community for collecting and sharing short videos. What chemical reaction will take place if we connect seemingly staid archives to this young platform?

Tiktok has many advantages that other new media platforms cannot replace. It gives everyone chance to create and share short videos with the decentralized operation mode and has successfully entered global market, attracting more and more users worldwide.

It's a good opportunity for traditional archives to stand on this global new media stage by operating their own Tiktok account and creating new media production based on archives. Combined with hot spots, the audiovisual collection can be showcased and shared with new generations in the form of short video products to enhance the social and communication attributes of the archive.

In addition to opportunities, there are challenges and problems, for example copyright protection issue, user interaction approach and value transformation, etc.

This presentation will explore the opportunities and problems Tiktok brings to audiovisual archives and seek for feasible solutions. The attempts of Shanghai Audio-Visual Archives will be shared as well.

Using AI tools to segment and describe broadcast livestream

Miss Camille Martin¹, M. Olivio Segura¹

¹INA, Bry-sur-marne, France

Biography:

Camille Martin, Head of cataloguing services - INA

Camille has graduated in audiovisual & digital heritage management after studying history and literature. She joined Ina as project manager in the expertise and consultancy department. For four years, she led preservation and digitization projects for various institutions, companies and broadcasters (f.i IOC, ICRC, BAnQ - National library and archives of Quebec, Chanel, HRT – Croatian national broadcasters) willing to preserve and give access to their AV collections. She then moved to Ina technical department to organize processes to digitize and ingest digital collection from Ina partners. Since 2018 Camille is head of cataloguing services at INA. She manages the team who daily catalogues TV and radio programmes to build Ina archive for the future. The team collects 160 channels in the framework of partnerships with national public broadcasters, and French TV and Radio legal deposit.

Olivio Segura, AI project manager – INA

Olivio has graduated in audiovisual & heritage management after studying movies and visual arts. He joined INA's Collection Management Department as an intern in 2019, assigned to an experimental and cross-departmental mission focus on experimenting AI-based solutions. Working alongside data scientists from the Information System Division, trained to machine learning models management, he contributed to develop automatic indexing process for TV contents and became in charge of accompanying change. Since 2020 Olivio joined the Documentary Methods service as a project manager to pursue the lead and coordination of AI project.

INA has been testing and developing AI tools for some time, in order to face the struggling challenge of collecting, describing and analyzing thousand hundreds of TV and radio programmes every year. Tests and developments of AI toolbox are based on specific use cases.

The use case we will present is about automatic analysis of TV broadcast livestream, especially on news channels. These channels have a changeable programming strategy, responsive to special events, which regularly modifies their broadcast planning. Data we collect for those channels are not reliable enough. Our aim then is to use AI tools to categorize and identify the different TV programmes throughout the day, based on image recognition, face recognition, classification, text analysis, etc.

Our presentation is divided into 3 parts :

- Brief overview of the tools we are using
- How we intend to use them to extract and generate data to segment and describe TV broadcast
- How we involve the teams to use and improve the tools, as part of change management project