



FRAME
advanced

**DEC 2nd - 6th
2024**

Hosted by RAI Teche

Rai

Rai

Rai

THE PUBLIC

FRAME's target groups are all European and international professionals working for the preservation, management, access, and reuse of audiovisual archives, in all audiovisual heritage fields. With the aim to correspond to each of them needs and objectives, whatever their background, profile and level of expertise, the FRAME training programme is made of several adapted actions.

FRAME

Since 2010, INA organises the annual training programme FRAME in partnership with [FIAT/IFTA](#) (International Federation of Television Archives) and [EBU Academy](#) (European Broadcasting Union). FRAME is co-funded by the Creative Europe – MEDIA programme of the European Union. In a comprehensive perspective, [the FRAME training programme](#) covers each step of the audiovisual archives management process – from its preservation, digitisation, documentation, to its access, reuse and promotion – and all aspects of this work – legal, ecological, technical, technological, business, educative, or creative aspects the audiovisual heritage.

THE COURSES

The courses and workshop are delivered in English by recognised European and international audiovisual archives experts. Each year, the training programme is updated to match with current technical and technological evolutions in the sector and to correspond to professionals' expectations and needs. To do so, it is defined by a pedagogical committee, with members of INA, FRAME's partners [FIAT/IFTA](#) and [EBU Academy](#), and associated partners, [meemoo \(Belgium\)](#) and [the Nederlands Instituut voor Beeld en Geluid \(Netherlands\)](#).

TRAINING PROGRAMME

FRAME is made of 5 training actions:



An online 6-half-day training session, organised during spring 2024, delivers fundamental knowledge and skills necessary for professionals managing audiovisual contents, from its preservation to its reuse. FRAME Basics is addressed in priority to professionals with less experience and/or needs to acquire fundamentals.



An onsite 5-day training session, organised during autumn 2024 at RAI, is focused on the latest and innovative practices of the audiovisual heritage sector. FRAME Advanced Tech deals with technical and technological aspects of the preservation and management of audiovisual archives, FRAME Advanced Access with documentation and access topics. FRAME Advanced is open to all professionals, and in priority to experienced and trained ones.



FRAME Expert: a two hours workshop organised as part of the FIAT/IFTA World Conference, in Bucharest, Romania, in October 2024; gathering the community of international professionals around shared questions and current issues of the audiovisual heritage sector.



A 6-month mentoring programme (June-December) addressed to young professionals to support them in their career path development or to implement their project. FRAME Mentoring included an online support by a dedicated mentor who is a recognized European expert; a 2-week professional immersion at INA or in a partner European institution; an accreditation to FIAT/IFTA Annual World Conference.



FRAME digital training platform made of multilingual (French, English, Spanish) e-learning modules and digital pedagogical material and resources (video, bibliography, etc.)

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EDITORIAL

Audiovisual works have always had a strong technical dimension. Created using imaging or sound recording devices, developed, engraved, and recorded on various media, they also require specific equipment to be viewed, listened, communicated, and shared.

Thus, the management of audiovisual archives has always inherently involved a technical aspect: in the past, to record and preserve physical media; today, to digitize, restore, preserve, and make digital files accessible in the long term and on all types of devices; and tomorrow, to process ever more sounds, images, and data using AI.

Indeed, the development of artificial intelligence represents a significant step forward in the technical processing of archives, which is becoming increasingly IT-driven.

How can we face today's challenges in this rapidly and deeply changing context? How can we anticipate those of tomorrow?

This FRAME Advanced Tech session invites you to explore the challenges and latest technological developments through concrete projects, theoretical contributions, and practical workshops led by recognized experts.

Beyond skills, FRAME also emphasizes networking among European professionals as a major part of its program: presentations of your institutions and projects, participation of alumni, informal and convivial exchange opportunities... You will have the chance to connect with professionals from around the world, including those from RAI, who co-organize and host this new session.

PARTICIPANTS



Nemanja Becanovic

Head of Archive

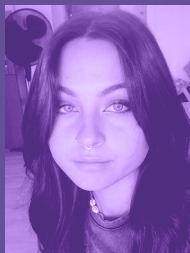
*Montenegrin Cinematheque
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Assistant Conservator - Time-Based Media

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FRAME advanced DECEMBER 2024

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DAY 1

MONDAY 2nd
INTRODUCTION &
TECHNICAL STRATEGIES

+ NETWORKING
DINNER

DAY 2

TUESDAY 3rd
RAI TECHNICAL
PROCESSES

DAY 3

WEDNESDAY 4th
FILM COLLECTIONS
& DIGITAL PRESERVATION

DAY 4

THURSDAY 5th
NEW CHALLENGES &
OPEN SOURCE TOOLS

+ CULTURAL
ACTIVITY

DAY 5

FRIDAY 6th
ENVIRONMENT, USES
& PROFESSIONAL
NETWORKS

9:30am

DAY 1

Monday 2nd

Presentation of INA and FRAME (35')
C. Braemer, T. Monteil, INA

Presentation of RAI (25')
S. Gianandrea, RAI

Creative Europe MEDIA (15') S. Sandrone, MediaDesk

Participants introduction (45')
Participants & FRAME Team

A technical archiving chain, between OAIS model and RAI case study (90')
L. Boch, RAI

12:45pm

BREAK

2pm

Building preservation strategies - Technical issues (135')
B. Amouroux, INA

Audiovisual Archives Digitization Project (45')
P. Monette & M. Houle, CBC/Radio Canada

5:30pm

7:30pm
NETWORKING DINNER

DAY 2

Tuesday 3rd

Participants presentations 1-3 (45')

Film digitisation workflow and quality control workshop (150')
R. Borgotallo, RAI

Visits of RAI technical facilities (195')

Audio digital restoration
D. Trigilia

Video processes (Robots, physical restoration, ovens)
D. Mazzucco & D. Liotto

Digital video restoration
G. Di Matteo

DAY 3

Wednesday 4th

Visit to the Archivio Nazionale Cinema Impresa - CIAN (180')

The collections
E. Testa & M. Michieletto

The digitisation and digital restoration laboratory
D. Pozzato & I. Magny

The technical premises

12:30am

2:30pm

Participants presentations 4-6 (45')

Digital Preservation & Data Storage (120')
P. Bubestinger, AV-RD

DAY 4

Thursday 5th

Beyond the Hype: AI in AV Archives and AV Archives in AI (105')
B. Declercq, RSI

Next-Gen AV archives: Digitisation Strategies in an AI Era (105')
S. Vandegeerde, INA

Participants presentations 7-9 (45')

Open Source in AV Archives (120')
P. Bubestinger, AV-RD

5 pm

CULTURAL ACTIVITY & COCKTAIL

DAY 5

Friday 6th

The Digital Collage workshop (180')
L. Bistacchi, The Digital Collage

Participants presentations 10-12 (45')

Technical challenges for new uses: Rai Teche Editorial (45')
M. Gallerano, RAI

International AV networks and the FIAT/IFTA PMC (60')
D. Wibaux, INA & L. Boch, RAI

Final review (20')
C. Braemer & T. Monteil, INA

9:30am **Presentation of INA and FRAME (35')****C. Braemer & T. Monteil, INA**

Since 1975, INA has been in charge of preserving and promoting the french audiovisual archives. In a few minutes, we will present its history but also the whole spectrum of missions, sometimes less known, that today make the institute a "Heritage Media".

Before starting this first session of FRAME Advanced Tech, let's take a few minutes to introduce this programme, which has been organised by INA for 14 years!

10:05am **Presentation of RAI (25')****S. Gianandrea, RAI**

As it is today, the Rai archive is already the result of a progressive stratification of decades of productions by a company that has always made culture.

Today, Rai Teche's task is not only to preserve an archive, or to enrich it, but to engage it in a dialogue with present and future generations. Here are all our practices to expand the dissemination of Rai's audiovisual repertoire.

10:30am **Creative Europe MEDIA
Supporting and promoting
Europe's film and audiovisual
sector (15')****S. Sandrone, Desk Media Torino**

Short presentation of the Creative Europe financial and networking opportunities.

10:45pm **Participants introduction (45')****Participants & FRAME Team**

It's all about you!

11:15pm **A technical archiving chain,
between OAIS model and RAI
case study (90')****L. Boch, RAI**

The archival process, for any piece of content, begins with submission and ingest, continues indefinitely within the hands of the archival system, in the digital preservation life cycle, and is dotted with access requests from archive's consumers who interact with the archive by means of search, browse and query activities. From the technical perspective, the archival process is supported by several workflows, either pre-defined within preservation plans or created and adapted according to emerging circumstances. The presentation refers by turns to the OAIS functional model and to the RAI's actual cases.

12:45pm **BREAK**2pm **Building preservation
strategies - Technical issues (135')****B. Amouroux, INA**

Audiovisual preservation strategies nowadays are not only facing traditionnal issues such as original carriers preservation, playck back machines obsolescence, human skills scarcity regarding analog, intensification of audience expectations on quality and immediate access... But also newer constraints or interrogation on the cost of energy and AI development. This workshop will deal with these topics, based on INA and attendees institutions feedback.

4:30pm

Audiovisual Archives Digitization Project, a CBC-Radio Canada case study (45' Remotely)

M. Houle & P. Monette, *CBC Radio Canada*

The audiovisual French services collection of Radio-Canada is distributed across 18 sites throughout Canada. This collection, considered a national treasure, is among the 10 largest in the world, encompassing the archives of the public broadcaster from 1936 to the present day. It includes over 665,000 carriers to be digitized, such as SD and HD video tapes, optical discs, DVDs, reels, RDATs, acetate discs, audio tapes, CDs, and films, some of which are unpublished. Digitizing these archives presents a significant logistical and technical challenge, especially considering that the supplier is based in the United States. However, it is essential for preserving this exceptional audiovisual heritage and making it accessible to current and future generations.

A tracking tool was developed for asset selection and batch creation, with a unique ID assigned to each item. This initiative was managed during the company's relocation and the construction of new warehouses. In parallel, progress was made on the digitization project within the context of a MAM implementation.

By digitizing the Radio-Canada archives, all production teams will benefit from access via a centralized digital platform (MAM), creating new opportunities for programming and archive sales. This project will also ensure the longevity of archival content in the face of the increasing obsolescence of analog equipment. Finally, establishing a file migration process will ensure the continuous preservation of files, minimizing risks associated with technological obsolescence.

7:30pm

NETWORKING DINNER Il Deposito Bistrot

via Ercole Ricotti, 1, Torino

In the heart of Torino, Il Deposito Bistrot offers seasonal cuisine made from fresh ingredients, blending the influences of Piedmontese and Ligurian cooking. This dinner will be an occasion to get to know each other better while sharing a typical Italian cuisine!



From the Hotel Urbani:

Bus Star 1 from via Maria Vittoria (Around 20min)

9:30am **Participants presentations 1-3** (45')

10:15am **Film digitization workflow and quality control workshop** (150')

R. Borgotallo, RAI

For many years, films have been largely used by RAI and several broadcasters, especially in the early stages of their development. For RAI, film usage dates from the 1950s and continued until the mid-1980s, when compact magnetic tapes emerged.

This session of the course will focus primarily on film digitization, covering both in-house processes and outsourced work. We will delve into the unique challenges associated with each approach, particularly examining the recently established outsourcing setup funded by the ministry. A detailed overview of the various file formats we use will highlight the critical role of media and metadata in digitization, underscoring the technical nuances vital to our work.

The second part will center on Quality Control, a crucial element of digitization. We will explore various methodologies and discuss the potential of advanced automated tools that expedite the process while maintaining high standards. Finally, we will wrap up with a hands-on Quality Control workshop in our labs. This interactive session will allow participants to apply the techniques discussed, working directly alongside our technicians within the production environment.

12:45pm **BREAK**

2pm **Visit of RAI technical facilities** (195')

After an introduction at the RAI Museum, you'll be invited to explore RAI's technical facilities for the whole afternoon, to discover the procedures and processes behind video processing or sound restoration, and to exchange experiences with the teams.

Audio digital restoration

D. Trigilia, RAI

Video processes

D. Mazzucco & D. Liotto, RAI

Digital video restoration

G. Di Matteo, RAI

9:30am

Visit to the Archivio Nazionale Cinema Impresa (CIAN) (180')

The collections

E. Testa & M. Michieletto, *CIAN*

The digitisation and digital restoration laboratory

D. Pozzato & I. Magny, *CIAN*

The technical premises

CSC-Archivio Nazionale Cinema Impresa (CIAN) preserves over 82,000 reels of films made since the early 20th century by the most important Italian companies. Throughout the 20th century, corporate cinema represented an important sector of industrial policy. In recent years CIAN has opened up to little-known film genres such as religious cinema, experimental and militant cinema and family cinema, of which it preserves more than 12,000 films. This heritage of images makes it possible to retrace the economic and social evolution of Italy and to show the 20th century from many points of view.

The CSC-Ivrea works with its two scanners for digitizing movies in every different format and every kind of old tape reader for the tape digitization. The lab operates a post-production workflow, consisting in color correction and digital restoration by the best software on the market. Digital archiving in LTO tape for a long-term archive, and on Nas for an easy digital asset retrieving.

12:45pm BREAK

2:30pm

Participants presentations 4-6 (45')

3:15pm

Digital Preservation & Data Storage (120')

P. Bubestinger, *ArkThis AV-RD*

Storing digital assets is nothing new. Yet, just «storing files on some carrier» doesn't seem to be enough when the requirement is «as long and proper as possible». When it comes to managing vast amount of material with ever-growing data sizes on ever-changing technologies and expectations, it's good to know at least a little bit about which properties to base decisions on.

Harddisk vs LTO vs SSD vs BluRay? Which role does a DAM / MAM play, and what to look out for? What if conditions change, or disaster strikes? How to balance features and budget?

This session will be an interesting voyage through the important components of storing and managing digital AV material - even for non IT staff.



A shuttle is provided from Hotel Urbani Torino to Archivio Nazionale del Cinema d'Impresa (CIAN), and back to Torino! Departure at 8am.

9:30am

**Beyond the Hype:
AI in AV Archives
and AV Archives in AI** (105')**B. Declercq, RSI**

In this course we'll delve into the transformative potential of artificial intelligence within the world of audiovisual archives. We'll begin with a straightforward overview: What is AI? Moving past the buzzwords, we'll explore the real capabilities and core concepts of AI in audiovisual archives in a practical, understandable way. We'll also take a brief historical look at how AI has evolved in tandem with media archives, revealing a rich and surprising lineage. The heart of the session will focus on two dynamic areas: first, how descriptive and generative AI can advance media archiving—opening up possibilities from automated metadata generation to advanced preservation, enhancement (avoiding the word restoration!) and content discovery. Secondly, we'll flip the lens and examine how media archives can advance descriptive and generative AI, particularly in the training of AI models. This reciprocal relationship opens up intriguing new applications, as archives become pivotal datasets for advancing AI itself. Together, we'll uncover how AI can elevate archival work and create new strategic and operational avenues.

11:30am

**Next-Gen AV archives:
Digitisation Strategies
in an AI Era** (105')**S. Vandegeerde, INA**

Since OpenAI launched ChatGpt in April 2023, AI became the talk of the town, the technology that promised to revolutionise how we manage and access audiovisual archives. Software designed to enhance audiovisual content are surfing the wave, offering a vast selection of AI-powered tools to facilitate image and sound restoration, improve definition or colorise images.

If these new tools open many opportunities, their implementation in the archival workflow also raises many technical, legal and ethical issues. In this session, we will scan these questions broadly before delving into their impact on the management of analogue audiovisual collections. Do they impact the way we migrate and digitise those media? Will they affect the retention policy? How are archives able to maintain and keep relevant the skills and equipment to deal with these carriers?

12:45pm BREAK

2:45pm

Open Source in AV Archives (120')**P. Bubestinger, *ArkThis AV-RD***

With today's omnipresence of digital and the speed and complexity of software development and interactions, even major software companies need to embrace FOSS, as the current software ecosystem would otherwise be unsustainable.

Within the archival domain, paid-support Free-and-Open-Source Software (FOSS) has already proven as a good match to provide digital archivists with set of common and highly-professional go-to tools. In this workshop, I'll present some valuable programs - and useful tricks using Open Source for AV-preservation tasks.

From commandline to GUI. Aimed at beginners and anyone interested in stable working environments.

5pm

CULTURAL ACTIVITY**Museo Nazionale del Cinema**

via Montebello, 20, 10124 Torino

As we approach the end of this session, we invite you to discover The National Cinema Museum, one of the most important in the world for its rich heritage and the diversity of its scientific and educational activities. Let's explore it with a guided tour and, only for us, a conversation with the teams in charge of the films and photos preservation!

7pm

COCKTAIL**La Drogheria**

P.za Vittorio Veneto, 18/D, 10123 Torino

9:30am

The Digital Collage workshop (180')**L. Bistacchi, *The Digital Collage***

A workshop to understand, as a team and in a fun way, the impact of digital technologies on the environment and how to reduce it.

12:45pm

BREAK

2pm

Participants presentations 10-12 (45')

2:45pm

Technical challenges for new uses (45')**M. Gallerano, *RAI***

How can we create innovative TV formats based on archive content? What challenges do content editors face in the workflow that brings archive footage to a broadcaster's VOD platform? An insight into the Rai Archive editorial strategies to preserve, promote and valorize the history and footage of Italian television, with an overview of past, current and future projects.

3:45pm

International audiovisual archives networks (30' Remotely)**D. Wibaux, *INA***

An overview of international professional networks in the audiovisual and archives fields. International professional networks are frameworks for exchanging knowledge and best practices, jointly defining norms and standards, bringing together professionals from around the world and building new partnerships and projects. Thus, they are important resources for professionals to strengthen their capacity by being inspired and supported by their counterparts.

4:15pm

The FIAT/IFTA Preservation and Migration Commission (30')**L. Boch, *RAI***

A focus on FIAT/IFTA and its Preservation & Migration Commission (PMC) whose main objective is to deal with aspects related to the preservation and migration of any kind of audiovisual content on a long-time perspective.

4:45pm

Final review (30')**C. Braemer & T. Monteil, *INA***

It's already the end of this session.
Let's share about your experience!



Brice Amouroux

Deputy head of INA Technologies Department

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Deputy head of INA Technologies Department, Brice is in charge of optimizing technical processes and workflows. He also makes sure both technical and human resources are available to satisfy a large variety of clients' demands (documentary productions, preservation and digitization plans...) He specifically works on digitization and digital restoration innovations regarding new image and sound standards.



Lorenzo Bistacchi

Sustainability consultant

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Lorenzo is a Freelance Sustainability Consultant with expertise in Climate Change, Digital Transformation and Circular Economy. He works with companies to help them understand the environmental and social impacts of the digital sector. Through interactive workshops based on collective intelligence, he supports employees in exploring the life cycle of digital technologies and identifying ways to transition from harmful to beneficial practices. His goal is to inspire action and empower businesses to make a positive impact on the planet through smarter digital strategies.



Laurent Boch

Responsible of Research Projects
Administration

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Laurent Boch is responsible for the area "Administration Research Projects" of RAI's Centre for Research, Technological Innovation and Experimentation and he is chair of the Preservation and Migration Commission of the FIAT/IFTA. He graduated in Electronic Engineering in 1990 at "Politecnico di Torino" and 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.



Roberto Borgotallo

Senior researcher

Rai Radiotelevisione Italiana, Italy

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Roberto Borgotallo is a telecommunications engineer who graduated from the Politecnico di Torino in 1999. He has been working at RAI research center since 2001, contributing to various European projects centered on multimedia preservation and on audiovisual quality control with the European Broadcasting Union (EBU). His active work at RAI spanned over metadata extraction from media, metadata modeling, drafting technical specification for digitization public tenders, and designing complex systems, such as RAI's Digimaster, a large scale in-house archive digitization system. His focus extends to digital media in general and the application of emerging technologies in the field.



Christine Braemer

Training Manager,

**Digital Heritage and Multimedia
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Christine Braemer joined the Training Department of the French National Audiovisual Institute in 2005 as a training manager. She's in charge of the Digital Heritage and Multimedia Documentation training programs. In that position, she conceives and organises training courses in France and in other countries, as well as Digital Learning courses. She also contributes to consulting missions on pedagogy and adult training in the field of audiovisual archives. Previously, and for ten years, she worked as an audiovisual documentalist at INA.



Peter Bubestinger-Steindl

Digital Preservation Specialist and Researcher

ArkThis AV-RD, Austria

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Studied Media Computer Science at the Technical University in Vienna. He has worked as a project leader and developer in the field of digital archives since 2002, set up and developed solutions for television- and radio-archives and service-providers.

From 2010 to 2015, he managed the video digitization development at the Österreichische Mediathek (Austria's national A/V archive) and was instrumental in discovering and improving the lossless video codec FFV1 for long-term preservation. In recent years he has specialized in coordinating and deploying paid Open Source solutions for high-quality, demanding use cases and has been invited as a consultant, trainer, speaker and lecturer by memory institutions, universities and companies around the globe.



Brecht Declercq

Head of Archives

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Brecht Declercq, MA, MSc is the Head of Archives at RSI, the public broadcaster of the Italian speaking community in Switzerland since 2023. From 2013 until 2022 he was Digitisation and Acquisition Manager at meemoo – The Flemish Institute for Archiving, where he was responsible for the digitisation of the Flemish audiovisual heritage. From 2004 until 2013 he worked for the Flemish public broadcaster VRT in several archive digitisation, media asset management and access projects. Between 2016 and 2024 he was successively active as Chair of the Preservation and Migration Commission, General Secretary and President of FIAT/IFTA, the world association for media archives. He's a frequent conference curator, presenter, guest lecturer, writer and reviewer. He advises policy makers, audiovisual archives and media organisations worldwide.



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Marianna Gallerano

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Marianna Gallerano is a researcher and content developer in the Rai Archive Editorial Support team. She holds a Master's degree in Musicology and has attended professional training in audiovisual archive studies (FRAME Access 2019 and 2023; BAVASS at Indiana University 2019). Since joining Rai in 2018, she has spent four years in Documentation and Cataloguing and currently works in the editorial department, focusing on promoting archive footage, developing strategies to grant access to collections, and collaborating on archive-based TV formats.



Susanna Gianandrea

Head of Rai Teche Media
Library "Dino Villani"

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Susanna Gianandrea is currently in charge of Rai Teche Media Library "Dino Villani" in Turin. She devised and has been running the format "Archive Alive!" since 2016, to broaden the dissemination of the Rai's audiovisual repertoire. She realized the series «Rai, Fragments for a Love Speech», on the occasion of the 100th anniversary of Radio and the 70th anniversary of TV. She also devised and runs the educational format "Lessons with TV" to promote the Rai's television archive material as a learning support in secondary schools and University curricula. After graduating from La Sapienza University in Rome in Modern Foreign Literatures, she joined Rai where for 15 years she worked on film and tv products promotion in audiovisual festivals in Italy and abroad.



Marilie Houle

Senior manager, Libraries
and Archives

CBC/Radio-Canada, Canada

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Holding a bachelor's degree in history and a master's degree in information science, Marilie has been employed by CBC/Radio-Canada since 2005. She began her career as a media librarian before climbing the ranks to become a project coordinator and then senior manager in 2015. Drawing on her expertise, she has been leading the digitization project for the French services from the very beginning. Her extensive experience in management and digital archiving contributes to the success of heritage conservation initiatives and the modernization of archives.

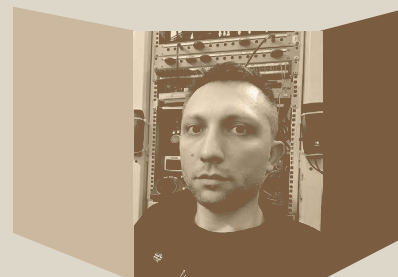


Daniele Liotto

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Davide Mazzucco

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Ilaria Magni

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Ilaria graduated from the University of Udine DAMS at the University of Udine when she did her internship in the laboratory of La Camera Ottica. Since 2019 she has been working at CSC-Archivio Nazionale Cinema Impresa, where she is mainly involved in restoration. In 2021, he supervised the restoration of the film *Don Bosco* by Goffredo Alessandrini presented at the Turin Film Festival in the same year.



Mariangela Michieletto

Archivist and researcher

*Archivio Nazionale Cinema
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Mariangela has worked at the National Corporate Film Archives for 12 years. Previous experience at the Cineteca Nazionale in Rome, the Filmoteca Valenciana and the Department of History and Protection of Cultural Heritage at the University of Udine. Specialised in film restoration at CSC-Cineteca Nazionale (Rome). He has supervised philological and chemical restorations of nitrate and safety films at various laboratories.



Patrick Monette

Senior Director

CBC/Radio-Canada, Canada

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Patrick Monette was appointed Senior Director of Radio-Canada Libraries and Archives in 2014 after holding a number of leadership positions in the areas of client service and process and operations management. With 20 years' experience, he is responsible for overseeing the department's transformation to digital via AI tools and other innovation initiatives; supervising the implementation of an integrated content management system for French Services; leading a Canada-wide project to digitize 800,000 hours of content; managing over 1.4 million heritage items as part of the broadcaster's relocation in 2020; supporting content management at 18 regional stations; and developing a cross-platform strategy to promote the archives to general audiences.



Thomas Monteil

Project manager, consulting

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INA, France

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Thomas Monteil joined INA in 2010 as a sound engineer, specialist in the restoration of radio archives in the Technical Operations Department. Since 2020, he works as project manager in the INA Expertise and Consulting department and designs, coordinates, and leads cooperation projects with national and international partners, including expertise, consulting and training. In the framework of his responsibilities, he is also in charge of the Digital Media Management teaching unit of the Audiovisual Heritage Master's degree and intervenes during various professional trainings courses.



Diego Pozzato

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Impresa (CIAN), Italy*

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Diego has worked at the Archivio Nazionale Cinema Impresa for 7 years. Previous experience at the Mauriziano Historical Archive. He specialised in archiving at the State Archives of Turin and in film restoration at the Experimental Centre of Cinematography.



Silvia Sandrone

Project Officer

*Creative Europe Desk Italy
Media, Italy*

• torino@europacreativa-media.it •

Graduated in Foreign Languages and Literatures, after a brief experience at Paravia publishing house, she started working in the audiovisual industry for the EU MEDIA Programme, first as head of Antenna MEDIA Torino then, since 2014 as Project Officer of CED Italy MEDIA Office Turin, hosted by Cinecittà SPA. Mainly carrying out the role of Media Programme funding consultant, over the years she has gained in-depth knowledge of the financial opportunities at European level.



Elena Testa

Responsible

Archivio Nazionale Cinema Impresa (CIAN), Italy

• elena.testa@fondazionecsc.it •

Elena is responsible for the Archivio Nazionale Cinema Impresa in Ivrea, where she has been working since 2006, mainly dealing with the dissemination, collection management and valorisation of corporate, home movies and religious films preserved by the Archive. He has written documentaries, produced short films, educational workshops and film festivals always related to the relationship between repertory cinema and contemporary society. He is part of the scientific committee of the MAC Foundation.



Diego Trigilia

Audio-visual archive technician

Rai Radiotelevisione Italiana, Italy

• diego.trigilia@rai.it •



Sarah Vandegeerde

Head of Audiovisual Operations

INA, France

• svandegeerde@ina.fr •

Sarah Vandegeerde is Head of Audiovisual Operations at INA. She has a MA in Preservation and Presentation of the Moving Image from the University of Amsterdam. An avid cinema-goer, she has a special interest in film conservation and restoration. She specialised in their technical treatment while working at l'Imagine Ritrovata and at the BFI National Archive. In her current role, she supervises the digital acquisitions of audiovisual archival programs through digitisation, migration and off-air recording of French radio and TV.



Delphine Wibaux

Head of European & International Affairs

INA, France

• dwibaux@ina.fr •

Head of European and International relations at the Institut national de l'audiovisuel (INA), Delphine Wibaux is in charge of designing and implementing INA international strategies in connection with the priorities of the French Ministry of Culture, responsible for INA supervision.

She also plays an active role as a board member within national and international associations: Vice-President and Membership Secretary of the International Federation of Television Archives (FIATIFTA), Consultative Committee of the Arab States Broadcasting Union (ASBU) academy, the Permanent Conference of Mediterranean Audiovisual Operators (COPEAM) and l'association du Collège des hautes études de l'Institut diplomatique (ACHEID).

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 in 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 relations.

Locations & Schedule :

From Monday December 2nd to Friday December 6th, the training course will take place at **Rai Media Library** via Verdi 31, Torino - Ground Floor, Room 10.

Lunches will be provided in Rai Cafeteria.
Lunches are included in the registration fee.
The first day, lunch tickets will be given to you.
The Cafeteria is located in via Verdi 16 (Fifth floor).

On Wednesday December 4th, the course will be held at **Archivio Nazionale del Cinema d'Impresa (CIAN)**
PLEASE BRING YOUR ID WITH YOU!

You will stay at the **Hotel Urbani Torino,**
via Saluzzo, 7, 10125 Torino.

Breakfasts are included. The hotel is in a neighborhood where you can find shops and restaurants.
Metro and bus are located nearby for easy access to Turin monuments and Rai.



**Rai
Media Library**
via Verdi 31, Torino
Ground floor, Room 10

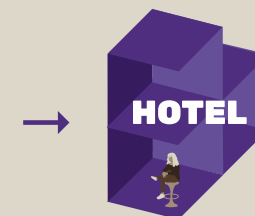


**Archivio Nazionale
del Cinema d'Impresa
(CIAN)**
viale della Liberazione 4,
10015 Ivrea (TO)



Hotel Urbani Torino
via Saluzzo 7,
10125 Torino

Transport : From Torino Airport and Train Station to the Hotel



Hotel Urbani Torino

via Saluzzo 7,
10125 Torino

From Torino Airport



Taxi

Around 40€ - 40min



1 Bus : Buy a bus ticket at the tourist office at the arrival level in the airport.



2 Take the «ARRIVA ITALIA» Bus to Torino
Leave the bus at Piazza Carlo Felice

(nearby the Porta Nuova train station).



3 Walk for 100m to the Porta Nuova train station.

When you're facing the train station, go on the left side to reach via Nizza. After 50 meters turn left on Via S. Pio V then turn right on Via Saluzzo.

The hotel is on your left side, at the n°7

7.5 € - 45min to 1 hour

From "Porta Nuova" Train Station



5min walk from the Station "Porta Nuova"

Destination will be on the right

Transport : From Hotel to Rai Media Library

The hotel is located at a walking distance from RAI.
If you prefer to take the bus, we'll provide you with tickets.

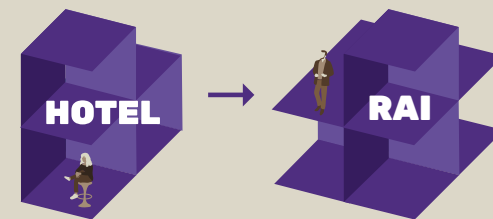
For more information about public transportation
in Turin, you can access to the interactive map:
www.gtt.to.it/cms/en/ricerca-percorsi

RAI Wifi:

Network: SSID-GUEST

Username: rai149818

Password: yjacwb



Rai Media Library
via Verdi 31, Torino
Ground floor, Room 10

By public transportation Around 10min

When you exit the hotel, go right on Via Saluzzo and after 100m turn right on C. so Vittorio Emanuele II to the Carlo Alberto bus stop. Take bus n°6 or 68 to Verdi stop.
After exiting the bus, walk few meters to Via Giuseppe Verdi and turn right. After 200m the RAI teche building will be on your left side, at n°31.

On foot Around 20min

Turn right on via Saluzzo and turn right again onto C.so Vittorio Emanuele II.
After 500m, Turn left onto via Ormea and continue for 900m on Via S. Massimo and 140m on via Montebello.
Turn right onto via Giuseppe Verdi.
RAI Teche will be on the left at n°31.

Transport : From Hotel to Archivio Nazionale del Cinema d'Impresa (CIAN)

On Wednesday December 4th, the course will be held
at Archivio Nazionale del Cinema d'Impresa (CIAN).

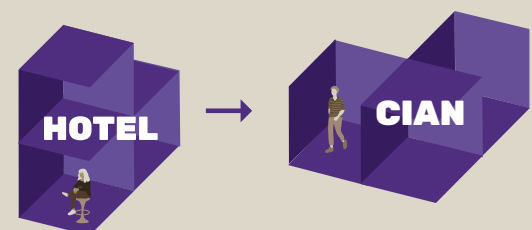
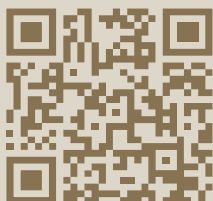
Please bring your ID with you!

CIAN Wifi:

Network: Fondazione CSC

Password: Cian_2024

Lunch will be served at the Aquila Nera
da Tony restaurant. To ensure adherence
to the afternoon session schedule,
**please select your meal options
in advance here:**



**Archivio Nazionale
del Cinema d'Impresa (CIAN)**
viale della Liberazione 4,
10015 Ivrea (TO)

 **A shuttle is provided from Hotel Urbani Torino
to Archivio Nazionale del Cinema d'Impresa (CIAN)
And back to Torino!
Departure at 8am.**

Taxi : +39 011 5737 / +39 011 5730

Hotel : + 30 011 6699047

EUROPEAN EMERGENCY NUMBER

(for police, fire, medical service) : 112

RAI

Rai fire department : +39 011 8104222

Rai has its own Medical Station in via Verdi, 14.

CLOSEST HOSPITALS - EMERGENCY ROOM

Humanitas Gradenigo Emergency Room

via Ignazio Porro 2

Mauriziano Umberto I - Hospital Emergency Room

corso Carlo e Nello Rosselli 2

CLOSEST PHARMACIES

from Hotel Urbani Torino :

Farmacia Carlo Felice

piazza Carlo Felice 55/67

Farmacia del Corso

corso Vittorio Emanuele II, 45

from Rai, via Verdi 31 :

Farmacia degli Stemmi

via Po 31/b

Farmacia dell'Università Giorda

via Po, 14

FRAME TREAM :



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Hosted by Rai Teche



Project Partners



Co-funded by the
Creative Europe Programme
of the European Union

Design : Fanny Lamouroux