

Speaker Biographies and email addresses

Matthew Addis, IT Innovation Centre, Southampton, UK

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Matthew Addis is a Manager at IT Innovation working on collaborative R&D and consultancy projects. In the European PrestoSpace and eCHASE projects, Matthew is developing cost models for digitisation and storage of audiovisual archives and investigating how public-private partnerships can lead to increased use of cultural heritage content in education and publishing. Matthew has a PhD in Physics from the University of Southampton.

Giorgio Dimino, RAI, Torino, Italy

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Giorgio Dimino received a degree in electrical engineering from the Polytechnic of Turin in 1987. In 1988 he joined the RAI Radiotelevisione Italiana, Research Centre of Turin, working in the field of digital audio and video processing and archiving. His interests include the design of automated digital archives and the application of information technology in television production. He has been leader of the Work Area on Metadata, Access and Delivery of the IST 6th Framework project PrestoSpace. He is an active member of the EBU PMC and FIAT/IFTA.

Simon Factor, Moving Media, Dublin, Ireland

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Simon Factor is an expert in the field of video and audio encoding for internet and archive applications. He has worked in the broadcast technology and IT sectors since 1995 and is currently Managing Director at Moving Media digital audio and video labs in Dublin, Ireland. Simon has worked with many private and public audiovisual archives on projects exploring the best use of technology for archive preservation and access. Within all projects Simon focuses on the alignment of technology within the context of the clients business in order to deliver specific commercial and operational objectives. Simon has authored technical papers on the subject of audiovisual compression, published by the National Association of Broadcasters in the US and regularly presents on the subject of digital archiving at NAB, IBC, FIAT and PrestoSpace conferences.

Charles Fairall, British Film Institute, London, UK

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From school Charles Fairall studied electrical & electronic engineering at technical college before joining BBC television's videotape department at Lime Grove Studios in London. In the mid 1980's, Charles moved to the BFI at Berkhamsted to help launch the TV off-air recording function, later to be

recognised as the UK's 'National Television Archive'. Having worked as a technician, engineer and team leader, Charles is now Senior Preservation Manager, responsible for all video, audio and engineering operations at the BFI National Archive.

Peter Findlay, British Library Sound Archive, London, UK
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Peter Findlay is Project Manager for the Archival Sound Recording 2 project and is responsible for the online delivery of 4200 hours of digitised audio recordings from the holdings of the British Library Sound Archive to teachers, learners and researchers. Peter has managed projects where the majority of activities were outsourced but also has extensive experience of working across internal boundaries to find in-house solutions to complex project requirements. During this workshop he will explore the differences between these two approaches and will also consider the cost/time implications of each one.

Catherine Lacken, Südwestrundfunk, Stuttgart, Germany
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Catherine Lacken has worked in the Television Archives of Süddeutscher Rundfunk/ Südwestrundfunk since 1987. She is now in charge of Archive Services in Stuttgart and in this function is responsible for preservation management of the broadcaster's radio and television programme archives there. She has presented papers on various aspects of preservation of television archives at FIAT annual conferences on a regular basis and has also lectured on similar topics at joint training events organized by IASA and FIAT. Catherine is also the rapporteur for the Coordinating Council of Audiovisual Archives Associations.

Will Prentice, British Library Sound Archive, London, UK
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Will Prentice is an audio engineer and training officer based at the British Library Sound Archive. He has a masters degree in ethnomusicology and has carried out research into the early recording industry in Pre-Soviet Central Asia. He began at the British Library in 1999, digitising over 2,500 ethnographic wax cylinders before moving on to other media, and is now responsible for audio preservation training in the Library, including the internship scheme begun in 2007.

Elif Rongen-Kaynakci, Nederlands Filmmuseum, Amsterdam, Netherlands
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Elif Rongen-Kaynakci is responsible for the collection of foreign films at the Nederlands Filmmuseum in Amsterdam. Her experience is particularly on the forgotten/lost silent films; from their first arrival to the archive, up to

the moment of restoration, or exchange. She has worked as archival researcher on a number of restoration projects including the *Rose of Rhodesia* and *Beyond the Rocks*, a long-lost silent film of 1922 starring Rudolph Valentino and Gloria Swanson. In compliance with the Filmmuseum collection policies, selection/de-selection issues and promoting the re-use of the archival image are main points of focus in her work.

Alan Russell, Scottish Screen Archive, Glasgow, UK

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Alan Russell has worked for Scottish Screen Archives for 23 years. As Preservation Officer he is responsible for managing all aspects of repair, preservation, restoration and storage of the Archive's film, video and photographic collections. He is currently working on a number of digital restoration projects.

Richard Wright, BBC Information and Archives, Brentford, UK

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Richard Wright's background in computer science and signal processing led to his current position as Technology Manager of BBC Archives, which he has held since 1994. For the past four years he has been involved in PrestoSpace, an EU-funded project aiming to provide technical solutions for digital preservation of audiovisual collections. Through PrestoSpace Richard has championed the needs of underfunded audiovisual archives, developing the preservation factory concept to enable commercial providers to work with these archives on mutually beneficial terms. Richard continually pushes for greater accessibility to digital resources and as such is particularly interested in developments in creative commons licensing and open source technologies.