Conference	Description	Day	Hours	Room
The challenges and trends of the transition to video over IP	This conference offers an in-depth look behind the scenes of the migration to IP video. We will explore the reasons why more and more players are taking the plunge: reduced operating costs, increased agility, easier scalability, and reduced environmental impact. Speakers will share the technical challenges encountered throughout the process — latency, cybersecurity, interoperability — and provide concrete feedback from projects that have already been completed or are currently underway. Finally, we will look to the future to discuss the new uses made possible by this shift: remote production, cloud integration, artificial intelligence and hybrid deployment scenarios for more flexible and smarter production.	DAY 1	10:30 a.m- 11:30 am	THEMA 2
Creating and developing an engaging video content strategy for WebTV	This conference is aimed at anyone wishing to launch or structure a WebTV, regardless of the maturity of their project. It will offer a comprehensive overview of the essential steps: from defining editorial policy to designing formats suited to digital uses, including optimised production techniques, multi-channel distribution strategies, promotion on social networks and monetisation models (advertising, subscription, sponsorship, etc.).	DAY 1	3:00 p.m. - 4:00 p.m.	THEMA 2
Which protocol to choose for which application?	This round table will bring together experts to analyse in depth the major IP protocols currently deployed in the audiovisual production chain, including SMPTE ST 2110, SRT (Secure Reliable Transport) and NDI (Network Device Interface). The technical characteristics of each protocol — latency, bandwidth, synchronisation, quality of service, scalability — will be examined in relation to their preferred use cases: live studio production, remote contribution, or broadcasting on open networks. The exchange will also focus on the challenges of interoperability between heterogeneous equipment, flow management in hybrid IP environments (SDI/IP), and issues of orchestration, monitoring and resilience in critical workflows.	DAY 1	12:00 p.m. - 1:00 p.m.	THEMA 4
Storage and eco-responsibility	Between on-site solutions, the cloud, mechanical hard drives, SSDs and magnetic tapes, technological choices in terms of storage have a direct impact on the environmental footprint of audiovisual activities. At a time when eco-responsibility is becoming a key criterion for the allocation of funding, this conference offers an in-depth analysis of the ecological consequences of the various storage options. We will examine how factors such as the nature of the data (hot, warm, cold), its level of criticality, its real-time accessibility, and security constraints influence technical, economic and environmental trade-offs. The aim is to provide professionals with concrete guidelines for integrating sustainability into their storage strategies without compromising operational requirements.	DAY 1	10:30 a.m- 11:30 am	THEMA 1
DAM 2025: making an asset intelligent	How can you restore value to an asset lost in the crowd? In a world where audiovisual databases are constantly growing, it is becoming essential to know how to bring content to the fore and give it new life. Once broadcast, an asset is often archived... but how can it be made usable again in a structured, reliable and contextualised environment? Artificial intelligence is now opening up new possibilities for Media Asset Management (MAM) and Digital Asset Management (DAM) systems by automating indexing, enriching metadata and facilitating the rediscovery of content. This conference offers an overview of the latest advances in this field: do these tools now make it possible to fully exploit the potential of the massive volumes of media produced by large audiovisual groups, but also to enhance the heritage collections of smaller organisations?	DAY 1	6:00 p.m. - 6:45 p.m.	THEMA 1

How to film live sports?	If there is one subject where live streaming makes perfect sense, it is sport. From local competitions to major international events, live capture and l	DAY 1	10:30 a.m- 11:30 am	AGORA 1
How to film outdoor sports?	Filming outdoor sports: between field constraints and filming stories Capturing action outdoors means facing realities that are very different from those of controlled environments such as stadiums or sports halls. Outdoor sports impose their own rules: changing weather conditions, difficult access to sites, reduced mobility, risks for teams and equipment put to the test. To capture footage successfully in these contexts, you need to know the environment inside out, be able to move around it with agility and safety, and choose the right equipment — which must be robust, lightweight and high-performance. Seasoned professionals will share their filming techniques, feedback and anecdotes from the field, which are often spectacular, sometimes unexpected... and always fascinating.	DAY 1	6:00 p.m. - 6:45 pm	THEMA 2
How to film with a hybrid smartphone camera	Producing for social media: between editorial requirements and the pressure of the moment Producing content for social media is no longer just a question of aesthetics or narrative format. It must now respond to a logic of immediacy, imposed by the frenetic pace of platforms and audience expectations. What tools can be used to reconcile responsiveness, image quality, mobility and editorial relevance? How can workflows be adapted to formats designed for immediacy without sacrificing journalistic rigour or brand consistency? During this conference, professionals will share their technical and editorial choices, detail their optimised production methods, and explain how they manage to effectively reach their communities while respecting the constraints specific to these new media.	DAY 1	4:30pm - 5:30pm	AGORA 1
Cloud: challenges for global media players	The Cloud at the heart of a media giant's transformation The Cloud has revolutionised the technical infrastructure of this multinational company, but its influence extends far beyond purely technological aspects. An expert will review recent projects, share lessons learned, and reveal his vision for the next steps in this transformation. A conference to understand how the cloud is reshaping business models and redefining industry standards in the media industry on a global scale.	DAY 1	4:30pm - 5:30pm	THEMA 2
100% software-based production: business reality or engineer's fantasy? (Software-based media production)	100% software-based media production: revolution in progress or technological illusion? Is the complete dematerialisation of the production chain — based on purely software solutions — an economically viable reality, or just an engineering ideal that is still out of operational reach? This conference will examine the promises and concrete benefits of this approach, as well as the technical, human and economic challenges it poses. With feedback and insights from experts, we will see whether this trend is really ready to take hold in professional environments in the long term, or whether it remains, for now, a vision of the future still under construction.	DAY 1	12:00 p.m. - 1:00 p.m.	THEMA 2
Motion Design: a means of expression in a changing world	Motion design in the age of AI: what role for human creativity? At a time when generative artificial intelligence is disrupting creative processes, what role do designers specialising in the creation of credits, billboards, packaging and animations still have? This conference will give the floor to motion design professionals, who will share the richness of their activities, the artistic scope of their profession and the importance of constant innovation in a rapidly changing world. The event will also be an opportunity to look back at the Motion Motion festival, which showcases the best creations in the sector and highlights the dynamism of this rapidly evolving visual discipline.	DAY 1	3:00 p.m. - 4:00 p.m.	THEMA 1
The VFX crisis: focusing on the challenges of building a sustainable economy	VFX: a booming but still fragile sector While investment in visual effects continues to grow in France, the industry is struggling to consolidate sustainable business models. Several studios are facing structural difficulties, despite a notable increase in the skills of professionals and the sustained development of specialised training programmes. This round table will take stock of the VFX sector, analysing current factors of	DAY 1	6:00 p.m. - 6:45 pm	AGORA 1

	instability — competitive pressure, dependence on tenders, project timelines — and identifying possible levers for building a more sustainable, structured and resilient ecosystem at the national level.			
The role of technical associations in recognising expertise	In the film and audiovisual sector, professional associations play an increasingly important role in structuring career paths, recognising expertise and defending working conditions. These professional collectives actively contribute to promoting the professions and representing those who practise them. This meeting will examine their role, their concrete impact and the levers they mobilise to serve the community.	DAY 1	12:00 p.m. - 1:00 p.m.	THEMA 1
Photography and direction: couple goal	The conception of a film's image takes place well before shooting begins. The director of photography is often one of the first technicians to join a project, right from the pre-preparation phase. Through case studies, this round table will explore the different forms of collaboration between directors and cinematographers, from defining visual intentions to post-production.	DAY 1	4:30pm - 5:30pm	THEMA 1
User experience and engagement: how to maximise your platform's audience	UX/UI, interactivity, algorithmic recommendations, gamification: optimising the user experience is now a major strategic lever for digital content platforms. The challenge is no longer just to attract users, but to retain them, engage them and build lasting loyalty, while generating measurable revenue. What are the most effective formats in terms of engagement? How can algorithmic personalisation tools be integrated without creating bias or cognitive fatigue? Which gamification methods offer tangible returns in terms of usage time or conversion rates? And above all, how can these elements be combined with advertising monetisation requirements without compromising the quality of the experience or damaging the relationship with the end user? This panel of experts will discuss current best practices in interface design, intelligent integration of behavioural data and innovative advertising formats (native video, interactive modules, contextualised sponsored content, etc.). The goal is to build a fluid, engaging and profitable experience that reconciles the expectations of advertisers with those of users.	DAY 1	3:00 p.m. - 4:00 p.m.	THEMA 3
The right status for your web creator activity	Micro-enterprise, SASU, EURL...: each legal status offers specific advantages depending on the nature of your business, your turnover and your growth prospects. It is also possible to combine several statuses – intermittent worker in the entertainment industry, author, journalist, entrepreneur – provided that you are familiar with the rules governing compatibility between these regimes. The tax, social security and accounting choices you make will have a direct impact on your net income, social security coverage and reporting obligations. Setting up the right structure from the outset will enable you to optimise your situation, anticipate changes in your business and avoid unpleasant surprises. Furthermore, if you produce original works, don't forget to declare them to collective management organisations in order to receive your royalties. In summary: good legal and administrative organisation is key to carrying out your business in a clear, secure and sustainable environment.	DAY 1	10:30 a.m- 11:30 am	THEMA 3
Creating web content in the age of AI	With the rapid rise of generative artificial intelligence, protecting original creations is becoming a major issue for authors, artists and content professionals. It is now crucial to protect yourself against the risks of unauthorised appropriation or reproduction by using tools to prove prior existence (work registration, time stamping, blockchain, etc.). At the same time, regulatory frameworks are evolving: transparency requirements for training data sets and traceability of AI-generated content are being put in place at European and international level. In this context, creators' rights must be clearly asserted and defended, particularly in the face of the massive automation of certain types of exploitation. It is also essential to identify the risks associated with these new practices – including algorithmic plagiarism, dilution of artistic identity and loss of control over distribution – and to be aware of the security measures available to protect works and online reputations.	DAY 1	12:00 p.m. - 1:00 p.m.	AGORA 2

Monetisation and contracts: securing your rights and income	Monetisation and contracts: protecting your rights and securing your income Monetising content requires, above all, a good understanding of contracts, whether they are with brands, broadcasters or platforms. It is essential to understand and negotiate key clauses: exclusivity, transfer of rights, term of use, payment terms, etc. All these elements can have a direct impact on your short- and long-term income. In addition, crowdfunding is an attractive alternative source of income, provided that you understand the legal framework and reporting requirements. Finally, it is important not to overlook the tax and administrative aspects: VAT, corporation tax or income tax, contributions, etc. These factors, which are often poorly anticipated, are nevertheless essential to ensure the sustainability and compliance of your business.	DAY 1	4:30pm - 5:30pm	THEMA 3
Screenwriting and AI	Is artificial intelligence redefining screenwriting in film and television? From a simple support tool, AI is becoming a true creative partner, capable of proposing original narrative arcs, generating plausible dialogue and structuring complex stories according to given constraints. This development raises the question of human-machine co-writing, where AI would stimulate the imagination, enrich the writing process and even pave the way for entirely new narrative forms. But this creative power also raises questions: are we moving towards a standardisation of stories, dictated by models of scriptwriting efficiency, or, on the contrary, towards an explosion of infinite narrative universes, generated on demand and personalised according to audiences or platforms? A revolution is underway — it remains to be seen what the challenges, limitations and opportunities for authors will be.	DAY 1	10:30 a.m- 11:30 am	AGORA 2
Films without shooting	A cinema without a set, without cameras... and without actors? Thanks to advances in artificial intelligence, it is now possible to design entire films without physical filming, by generating images, voices, sets and movements from simple text instructions. This complete virtualisation of the creative process profoundly questions the very nature of the medium. Are we on the cusp of a new cinematic grammar, driven by ultra-personalised narratives, synthetic aesthetics and narrative tools derived from 'deep storytelling'? Or are we witnessing a kind of rupture, where the disappearance of real bodies, physical interactions and acting threatens to undermine the sensory anchoring of cinema as we know it? Between radical innovation and loss of materiality, this transformation raises artistic, technical and philosophical questions that urgently need to be considered collectively.	DAY 1	6:00 p.m. - 6:45 pm	THEMA 4
Animation and AI	Artificial intelligence is revolutionising creative processes in animation, intervening at every stage: automated motion generation, precise lip-syncing, rapid design of stylised characters, etc. These tools are profoundly transforming production methods, while opening up new aesthetic possibilities. Animation could thus become a prime testing ground for AI, with the emergence of ultra-fast production pipelines, constantly evolving aesthetics and increased creative freedom, particularly for independent creators and micro-teams. This transformation raises the question of a new model of creation: more agile, more accessible, but also potentially more fragmented. Will animation be the first discipline to fully harness the potential of artificial intelligence — at the risk, perhaps, of redefining its own fundamentals?	DAY 1	4:30 p.m. - 5:30 p.m.	AGORA 2
AI in audio post-production tools	In just a few months, artificial intelligence has established itself as a real testing ground for audio tool developers. Every day, new solutions, often offered by emerging players, improve processing efficiency or expand the creative possibilities for sound editors, sound designers and mixers. This buzz has not escaped the attention of Polyson's R&D department, which, in addition to developing its own innovative tools, actively monitors technological advances in the sector. This meeting will be an opportunity to discover the most promising new developments, understand their practical applications, and reflect on changing practices: how can these technologies be integrated into existing workflows, and how can they be used to their fullest potential without losing artistic control?	DAY 1	3:00 p.m. - 4:00 p.m.	AGORA 2

WMAS: the future of HF audio?	Alongside traditional HF systems, where each channel occupies a dedicated frequency with a maximum width of 200 kHz, a new approach called WMAS (Wireless Multichannel Audio Systems) is redefining the rules of the game. This technology allows wider frequency bands to be used, provided that several channels are integrated with a minimum density of 3 channels per MHz. Following a regulatory phase in Europe and the United States, Sennheiser and Shure were among the first to adopt this standard, each with their own approach, gradually integrating it into their product ranges. What are the technical principles behind WMAS? What are the practical applications of this technology, both now and in the future? Who are its target users: large events, broadcast, complex film shoots, fixed installations? Another major challenge is how WMAS systems will coexist with the traditional RF infrastructure that is already widely deployed. And more broadly, what role will network and IT technologies play in the design of future wireless audio systems? A transformation is underway, and it could well change professional sound practices for good.	DAY 1	12:00 p.m. - 1:00 p.m.	THEMA 3
Audio recording for content creators	Content creators know that clear, pleasant and well-controlled sound is essential for capturing the audience's attention and maintaining engagement. Whether it's a live performance, a podcast, or a video on YouTube, Facebook, Instagram or TikTok, the same requirement applies: how can you achieve audio quality that meets professional standards? Whatever the conditions—in a studio or outdoors, stationary or moving, with a single speaker or a group—the choice of audio solutions must take into account many parameters: budget, type of production, environment, and shooting configuration. Should the microphone be integrated into the frame or made invisible? Should you opt for a shotgun, lapel, wireless or camera-mounted microphone? This session will review best practices and the right equipment for producing high-quality sound, whatever the recording context.	DAY 1	6:00 p.m. - 6:45 pm	THEMA 3
Cameras of the Future	"What prospects do the next generations of smart cameras offer: automated tracking, real-time image analysis and interpretation? And what would be the practical implications in fields such as cinema, journalism, documentaries and events?"	DAY 1	12:00 p.m. - 1:00 p.m.	AGORA 1
Artificial intelligence and content production for local channels	Automating production and broadcasting will enable significant efficiency gains for local channels, while freeing up time to strengthen editorial content and responsiveness to current events. The conference will also address the growing role of AI in personalising programme recommendations. By analysing viewing data, channels will be able to offer content that is better tailored to their audiences' expectations. However, this development will raise the question of the balance between algorithmic relevance and editorial diversity. Finally, concrete use cases will show how AI can support local newsrooms: automatic transcription, news brief generation, documentary research assistance, etc. These tools will provide valuable support to teams, particularly in smaller organisations. This conference will thus outline a future in which technology will reinforce, but never replace, the mission of local news reporting.	DAY 1	4:30pm - 5:30pm	THEMA 5
Local news in the digital age	The conference will focus on the major challenges facing local media today in the digital age, particularly in the face of disinformation, changing practices and regulatory constraints. Discussions will begin by addressing the key role that local television will play in combating fake news and maintaining public trust. Their proximity to the ground and their detailed knowledge of local realities will make them essential bulwarks against growing mistrust of the mainstream media and social networks. The complementary nature of local television, digital platforms and social media will be another key topic. The aim will be to consider how these channels can work together effectively to reach diverse audiences, while highlighting the specific features of local news coverage. Finally, speakers will review regulatory developments (DTT, editorial obligations, quotas, etc.) and their direct impact on local channel strategies. They will consider how to combine public service missions, legal constraints and editorial innovation in a context of profound change in broadcasting models.	DAY 1	10:30 a.m- 11:30 am	THEMA 5

Resource sharing and cooperation between local channels	The conference will explore new forms of cooperation between local channels, in a context where pooling resources is increasingly seen as a pragmatic response to the economic, technical and editorial challenges facing the sector. Speakers will first examine the potential of sharing technical infrastructure, such as studios, control rooms and broadcasting equipment. These resources, once pooled, could generate substantial savings and improve the quality of productions. Content sharing will also be the subject of lively discussion. How can we produce together while respecting the editorial specificities of each channel? What forms of co-production, format exchange or thematic coordination could emerge to enrich the offering while reducing costs? Finally, the conference will focus on SCIC LocalesTV, a concrete example of cooperation at the national level. This hybrid model, based on shared governance and collective interest, can be analysed as a way forward for the sustainable structuring of a network of autonomous but supportive local media.	DAY 1	12:00 p.m. - 1:00 p.m.	THEMA 5
Ecology and digital sobriety: what solutions for local media?	In the face of the climate emergency, local media will be called upon to make a concrete commitment to digital sobriety. This conference will provide an overview of existing solutions for reducing the carbon footprint of local channels by integrating more responsible practices throughout the production and distribution chain. Discussions will focus in particular on the integration of eco-friendly equipment and the design of low-carbon studios, with examples of lightweight, energy-efficient installations adapted to local constraints. Another major challenge is the energy impact of streaming and digital broadcasting. As data consumption explodes, avenues will be explored to optimise flows, rationalise usage and implement more sober broadcasting strategies without compromising accessibility or quality of service. Speakers will share concrete initiatives that can be applied at the local level to build a more sustainable audiovisual model.	DAY 1	3:00 p.m. - 4:00 p.m.	THEMA 5
Is remote production mature?	SMPTE ST 2110, cloud infrastructures, specialised hardware, collaborative software: the tools facilitating remote production are now numerous, mature and widely proven. But how are these technologies actually implemented in the field? Are they limited to exceptional events or fully integrated into regular production workflows? This conference provides an overview of current practices in remote production, through testimonials from players who have chosen these solutions in 2025. We will explore the operational benefits, the prospects for the distributed model's evolution, and the competitive advantages it offers in terms of cost, flexibility, resilience, sustainability and eco-responsibility.	DAY 2	10:30 a.m- 11:30 am	THEMA 2
Laser projection, emissive screens or emerging technologies: what does the future hold for cinema screenings?	While laser projection is emerging as the preferred alternative to xenon, it is not without new technical challenges. These include metamerism and power limitations, which could slow down the development of high dynamic range (HDR) formats in cinema. At the same time, another question arises: are we really ready, as an industry and as viewers, to watch films in the cinema on self-emissive screens, similar to the technologies we already use at home, even on a very large scale? Surrounded by experts, we offer a comprehensive exploration of the state of the art in large-screen broadcasting technologies to understand the challenges, constraints, promises and choices that lie ahead for the future of cinema.	DAY 2	3:00 p.m. - 4:00 p.m.	THEMA 1
Cloud-based post-production: what tools are available?	Major audiovisual publishers, as well as new specialised players, now offer hybrid or 100% dematerialised solutions to meet the growing needs of post-production, whether in the cinema, content creation or television sectors. This conference will highlight inspiring feedback, while questioning the evolution of technologies, collaborative practices and new working models that are profoundly redefining the production chain for creative works.	DAY 2	12:00 p.m. - 1:00 p.m.	THEMA 1
	Faced with an explosion of formats and distribution channels and constant pressure on deadlines and budgets, content creation is entering a new era. Social media, ubiquitous video and the proliferation of screens impose a fast-paced production schedule where every minute counts. This			

		DAY	TIME	ROOM
Accelerating content creation 3D engine, AI, Gaussian Splatting (3DGS)	conference offers an overview of the next-generation tools that are accelerating and transforming the production of visual content. Artificial intelligence, at the forefront of these innovations, now assists creators in organising projects, automatically repairing files and generating original content. But it is not alone: real-time 3D rendering engines and emerging technologies such as Gaussian Splatting are also helping to streamline workflows, simplify technical processes and free up time for creativity.	DAY 2	4:30pm - 5:30pm	THEMA 1
How to film wildlife documentaries?	Animal documentaries: excellence at the heart of life The quality of animal documentaries is now reaching new heights, driven by technological advances and a growing enthusiasm for the natural world. However, this demanding genre remains one of the most complex to master. Making a wildlife documentary requires a combination of detailed knowledge of wildlife, resilience in extreme conditions and absolute mastery of image and sound equipment. It also, and above all, means filming without disturbing the subjects: capturing the moment without altering the fragile balance of ecosystems. In this conference, several specialists will share their filming methods, tips and tricks, and the technical, human and ethical challenges they encounter during their expeditions.	DAY 2	10:30 a.m- 11:30 am	THEMA 3
Three media groups, three roadmaps, three feedback reports	Artificial intelligence and media: beyond the promises, the reality on the ground Take a behind-the-scenes look at how AI is being integrated into major media groups. Beyond the hype, how are these players structuring their use of artificial intelligence in practice? What real-world applications have already transformed their businesses? What tangible results are they seeing, and how do they see the future? Through exclusive testimonials, this conference gives a voice to those who deploy AI on a daily basis — between innovation, strategy and pragmatism.	DAY 2	12:00 p.m. - 1:00 p.m.	AGORA 1
Filming live performances: what's new?	Live performance recording: what innovations can enhance the ephemeral? Immerse yourself in the latest technological advances that are transforming the way live performances are filmed. What emerging techniques and innovative solutions are reinventing the recording of these unique, often ephemeral performances? During this conference, industry experts will share their views on current trends and future prospects, balancing artistic demands with evolving tools.	DAY 2	10:30 a.m- 11:30 am	AGORA 1
Challenges for TV technical management	Technical media management: what challenges lie ahead? In a constantly changing environment, technical departments in the media sector face multiple challenges: evolving technologies, hybridisation of infrastructure, budgetary pressure, skills shortages and accelerating production cycles. This keynote speech provides an overview of the current issues and concrete strategies to address them, with a particular focus on innovation, organisational agility and the ability to support business transformation.	DAY 2	3:00 p.m. - 4:00 p.m.	THEMA 2
AI and colour grading	The gradual integration of artificial intelligence into calibration software is revolutionising professional practices in the sector. Task automation, time savings, improved image quality and standardised rendering: what are the real benefits of these technologies, and what are their limitations? This round table will provide an overview of the solutions available, draw on concrete feedback, and open a discussion on the short- and long-term impacts of these tools on the profession of colourist.	DAY 2	12:00 p.m. - 1:00 p.m.	AGORA 2
Multiplication of AI films	Is artificial intelligence on the verge of causing an unprecedented explosion in audiovisual production? Drastically reduced costs and the increasing automation of the creative process point to a future where AI-generated films — sometimes highly personalised, sometimes exploratory and experimental — could proliferate on a large scale. This proliferation of content raises profound questions about the foundations of the sector: what place is there for the author when machines can produce content on an assembly line? What role will the audience play when faced with works adapted in real time to their preferences? And what forms will distribution take in an ecosystem where the logic of flow takes precedence over that of scarcity? Are we on the cusp of an era of hyper-creativity stimulated by algorithms, or on the brink of widespread saturation, where profusion will ultimately drown out the uniqueness of works and the attention of viewers?	DAY 2	4:30pm - 5:30pm	AGORA 2

AI agents and audiovisual professions	With the emergence of intelligent agents, the audiovisual landscape is undergoing a profound transformation. From casting automation to project management, creative recommendation and intelligent previewing, AI is now involved in every stage of production. Which roles are likely to be enhanced, redesigned or replaced? Will some functions be redeployed to more strategic tasks, while others gradually become obsolete? Does this evolution herald the advent of widespread hybridisation, where every professional works alongside a "digital twin", a virtual assistant dedicated to optimising their daily tasks? This upheaval raises fundamental questions about the redefinition of skills, the place of humans in creative processes, and the new dynamics of human-machine collaboration in the audiovisual production chains of tomorrow.	DAY 2	10:30 a.m- 11:30 am	AGORA 2
When reality meets virtual reality: LBE & VPS to reinvent physical spaces	What if places became experiences in their own right? Thanks to immersive technologies, it is now possible to enhance a real tourist, event or cultural site by integrating interactive narratives and digital worlds anchored in space using LBE (Location Based Entertainment) and applications using VPS (Visual Positioning Systems). This panel invites you to discover concrete examples of these devices and understand how to imagine, produce and bring them to life in the field. Between augmented storytelling, logistics, immersive techniques and innovative economic models, we will explore the levers for transforming a visit to a place into an unforgettable experience.	DAY 2	12:00 p.m. - 1:00 p.m.	THEMA 2
Producing immersive content for the new generation of XR headsets	The latest XR headsets, such as Apple Vision Pro and Meta Quest 3, offer very high-quality visual performance, combining high-definition immersion and a seamless fusion between the real world and synthetic environments. These technological advances are profoundly redefining the production of immersive events and the writing of interactive experiences, thanks to new capture and real-time modelling tools and innovative distribution channels tailored to these hybrid formats.	DAY 2	10:30 a.m- 11:30 am	THEMA 1
Towards harmonisation of UHD HDR deliverables: release of the glossary and V1 of the UHD-HDR PAD recommendations	This conference will present the work carried out by the CST's Broadcast department, in collaboration with the main French broadcasters (M6, France TV, TF1, Arte, Canal+) and the FICAM, to define a common delivery format (PàD) for UHD HDR content. This reference document specifies the technical constraints relating to files delivered to broadcasters, particularly in terms of video, audio, metadata and MXF containers. The aim is to provide a common foundation for harmonising delivery practices while remaining flexible enough to adapt to the diversity of existing workflows. To illustrate this adaptability, representatives from television channels that participated in the development of the document will share their feedback and the specific choices made within their respective channels.	DAY 2	10:30 a.m- 11:30 am	THEMA 5
ST 2110-43 and the challenges of integrating it into a broadcast context: recommendations from the working group on subtitling	The ST 2110-43 standard, dedicated to the transport of subtitles in IP via the TTML (Timed Text Markup Language) format, opens up new possibilities for interoperability in audiovisual production chains. However, the very general scope of TTML and the lack of detail on several critical aspects make its integration into a broadcast environment challenging. This conference will shed light on the intentions of the standard, clarifying areas of ambiguity encountered during initial implementations. Based on feedback from an active working group on the subject within the CST, we will highlight the technical issues that require concrete recommendations to ensure consistent, reliable and interoperable implementation between different equipment on the market.	DAY 2	2:00 p.m. - 2:45 p.m.	THEMA 5
Digital illusions: tools to combat the excesses of AI-generated video	Deepfakes and AI-generated videos are already being used to manipulate opinion, harm individuals and blur the truth. This workshop presents concrete examples of these abuses, traceability tools such as C2PA, and their limitations. We will see how audiovisual workflows will have to adapt. These are essential weapons to better defend ourselves in this new era of visual disinformation.	DAY 2	3:00 p.m. - 4:00 p.m.	THEMA 5

IPMX: 2110 made easy?	IPMX is not really a new AV over IP transport format, as it is based on 2110. It is an open, non-proprietary standard designed to facilitate its deployment in the events market. The key words are: Compression possible (different profiles exist), NMOS 04 and 05 mandatory, With or without PTP, Extended resolutions and colour encoding (YUV-4:2:2 and RGB-4:4:4), Future features: KVM, tally, HDCP, USB, etc. As these themes are common to all AV markets (event, broadcast and corporate), we can expect IPMX to be widely deployed and facilitate the ongoing transition to AVoIP. This conference will cover market aspects, technical aspects and use cases.	DAY 2	12:00 p.m. - 1:00 p.m.	THEMA 5
From local to virtual: thinking about the broadcast chain in the cloud	The cloud transformation is profoundly changing the technical and operational models of the audiovisual sector. But for many players in the broadcast industry, this change remains difficult to grasp in its entirety: which technical layers are involved? Where does "the cloud" really begin? What services does it cover? And above all, how can you maintain control over the orchestration of services in a virtualised and distributed environment? This conference offers a clear and progressive overview of the main principles of cloud architecture as applied to the broadcast context. We will start with the technical foundations of network and infrastructure virtualisation to understand how the gradual separation between physical hardware, virtualisation layers, containerisation and software services is taking place. This will provide a better understanding of how IaaS, PaaS and SaaS models fit into the audiovisual production chain, showing how they are redefining the way business tools are deployed and managed. Particular attention will be paid to the crucial role of the orchestration layer, a key concept for ensuring performance, availability and scalability in an environment now driven by APIs.	DAY 2	4:30pm - 5:30pm	THEMA 5
What makes a successful dubbing?	At a time when platforms offer us great freedom of choice in terms of language, what makes us prefer the English version to the original version when selecting an audio track? What are the criteria – sometimes unconscious – that make us judge a dubbing to be successful: the accuracy of the interpretation? The suitability of the voice to the character? The quality of the adaptation of the dialogue? These questions, far from being anecdotal, take on a new dimension in the age of generative artificial intelligence, which is beginning to find its way into the processes of translation, dubbing and even voice resynchronisation. In a rapidly changing audiovisual industry, it is essential to re-examine our relationship with languages, voices and authenticity in order to better understand what makes a successful dubbing project valuable in human, artistic and cultural terms.	DAY 2	3:00 p.m. - 4:00 p.m.	AGORA 2
Sound recording for extreme productions	Some productions push sound engineers to the limits of their art, confronting them with extreme filming conditions: strong winds, persistent humidity, extreme temperatures or unusual soundscapes. How can reliable, high-quality recording be guaranteed in such environments? What technical choices, practical tips and compromises are needed? This session will offer concrete feedback, where technical rigour is confronted with the unpredictable, and where ingenuity often becomes the best ally of live sound.	DAY 2	12:00 p.m. - 1:00 p.m.	THEMA 3
Training in the Age of AI	"Cross-disciplinary discussions between teachers on adapting teaching approaches to technological developments and changing job opportunities. What challenges and opportunities does artificial intelligence pose for audiovisual education and the professions of tomorrow?"	DAY 2	3:00 p.m. - 4:00 p.m.	THEMA 3