



SHORT BIO

Ilario Meandri is a research fellow at the Department of the Humanities of the University of Turin. After gaining a degree in Communication, with a thesis in ethnomusicology and information technology concerning the digital translation of the Hornbostel-Sachs systematics, he completed his PhD at the Universities of Milan and Turin. Ilario Meandri brings research on classical topics of ethnomusicology together with the development of advanced technologies involving documentation and analysis of sound repertoires (immersive audio recording, analysis through re-synthesis, virtual instrument planning). His research has been published by the most prominent national and international editors in the discipline (Libreria Musicale Italiana, Kaplan, University of Illinois Press, Forum).

As an ethnomusicologist, he has carried out fieldwork in the following areas:

1. Kosovo (Djaco, Prizren), Macedonia (Skopje, Šuto Orizari), Central Macedonia and Thrace (Dendropotamos-Thessaloniki, Komotini, Iraklia), concerning narrative song in Albanian and Romany repertoires, both feminine (for two frame drums and voices – Kajda) and masculine (for *surne* and *davul*), participating in the research team coordinated by Prof. Nico Staiti, University of Bologna, as supervisor of field recordings.
2. Research activity concerning carnival traditions and festive rituals involving musical ensembles with military origins (in Val d'Ossola and Canavese) in the context of alpine festive rituals. Five-year fieldwork dedicated to the Ivrea Carnival and the musical ensembles with military origins in festive rituals in the Ivrea Carnival, with responsibilities involving fieldwork coordination.
3. Ceriana (in the province of Imperia), research on orally transmitted para-liturgical polivocality, with a specific historical enquiry on the interaction between confraternity song and the semi-learned practices of local organists in Ceriana.
4. From 2008 to 2011, collaboration in the 2008 PRIN project entitled: "Music, transvestism and inversion between oral and written musical traditions", acting as a member of the University of Turin research team, coordinated by Febo Guizzi ("Constructing chaos and self-affirmation: from the carnival to the movements, following sound and transvestism"), with tasks involving fieldwork coordination.
5. Since 2012, he has collaborated in the 2010-2011 PRIN project entitled: "Processes of transformation in oral tradition music from 1900 to the present day. Historical research and enquiry into contemporary musical practices", as a member of the University of Turin research team, coordinated by Febo Guizzi, with responsibilities involving fieldwork coordination and transcription and analysis of vocal and instrumental repertoires of refugees from Posavina.

He has furthermore carried out extensive ethnomusicological studies on film soundtracks in mainstream contemporary North American cinema and the worldwide circulation of musical *topoi* coming from Hollywood cinema, with a specific focus on identifying musical and narrative *topoi* and patterns, and their political and communicational use, applying an ethnographic approach to the profession of the Hollywood composer. A professional member of the SMPTE (Society for Motion Picture and Television Engineers), he has carried out pioneering work on the history of production techniques and sound recording in Italy from the post-War period to the present day, applying innovative methodologies to a systematic research on oral sources. He has furthermore carried out extensive work on techniques in restoring and analysing sound products, and with respect to these topics he regularly participates in the most prominent international conferences (MAMI - New York, MAM - Music and Media, NECS - European Network for Cinema and Media Studies), for which he has organised panels in collaboration with American and British researchers. On these same subjects, he has organised numerous national and international conferences. He has recently joined the "Collaborative Network of Researchers in Experimental Fields Related to Film Music", founded by Siu-Lan Tan, an experimental psychologist at Kalamazoo College. The Ugo and Olga Levi Foundation in Venice, as recognition of the academic value



of his work in this field of research, has financed the ICSA (Italian Cinema Sound Archives) project, a study dedicated to the recovery and promotion of sound archives in Italian cinema. He is an expert user (AVID certificate) of AVID Pro-Tools systems and cinematographic sound post-production instruments, giving specific attention to restoring and digitalising tape repertoires of significant ethnomusicological value.

Ilario Meandri unites his activity in research with a high proficiency in the use of new technologies and a passion for story-telling and theatrical directing. He is the author of radio dramas and theatrical texts including *Genova 2001 - G8* (2007, Teatro Palladium, Rome), of which he was also director. In 2011 he published, with Alessandro Baricco, *Moby Dick* (Fandango, Rome), the theatrical text for a performance produced by Romaeuropa Festival (2008 Auditorium Parco della Musica, Rome) and directed by Gabriele Vacis.

MAIN PUBLICATIONS AND ARTICLES

Books, edited books

1. Meandri, Ilario, *Le musiche del carnevale* in Guizzi, Febo, Ilario Meandri, Guido Raschieri e Nico Staiti, *Pifferi e Tamburi. Musiche e Suoni del Carnevale di Ivrea*, Libreria Musicale Italiana, Lucca, 2006, pp. 289-433 (2 CD, ISBN 88-7096-446-9).
2. Meandri, Ilario, *Dal meraviglioso all'antimusica: introduzione al mainstream musicale hollywoodiano*, Dissertazione finale del Dottorato di Ricerca in Storia e critica delle culture e dei beni musicali delle Università consorziate di Torino e Milano, XX ciclo, 4 Novembre 2008, 616 pp.
3. Meandri, Ilario, *La fabbrica dei sogni. Un'introduzione etnomusicologica al mainstream musicale hollywoodiano*, Kaplan, Torino, 2012, 244 pp. (ISBN 978-88-89908-65-5).
4. Meandri, Ilario e Andrea Valle (a cura di), «La Valle dell'Eden», n. 25-26, 2010/2011, numero doppio speciale, dossier: *Suono/Immagine*, 245 pp. (ISSN 1970-6391 - ISBN 978-88-89908-55-6).
5. Meandri, Ilario e Andrea Valle (a cura di), *SUONO/IMMAGINE/GENERE*, Kaplan, Torino, 2011, 259 pp. (ISBN 978-88-89908-60-0).
6. Romano, Antonio, Matteo Rivoira e Ilario Meandri (a cura di), *Aspetti prosodici e testuali del raccontare: dalla letteratura orale al parlato dei media. Atti del X convegno AISV 2014 - Università degli Studi di Torino - Torino 22-24 gennaio 2014*, Edizioni dell'Orso, Alessandria, 2015, 88 pp. (con DVD, ISBN 978-88-6274-602-1).
7. Corbella, Maurizio e Ilario Meandri (a cura di), «Musica/Tecnologia – Music/Technology», 8-9, 2014-2015, numero doppio *Musica, suono e processi produttivi nel cinema italiano (1950-1975) Music, Sound and Production Processes in the Italian Cinema (1950-1975)*, 2015, 206 pp. (ISSN 1974-0042, eISSN 1974-0050).

Articles, book chapters

8. Guizzi, Febo, Ilario Meandri e Guido Raschieri, *Pifferate, plagie e citazioni – operina in un prologo e due atti sull'immaginario sonoro eporediese (con le musiche dei Pifferi e Tamburi)*, «La Diana – Periodico di etnografia canavesana», n. 15, 2006, pp. 13-17 e 86-91 (ISSN 1827-0425).



9. Meandri, Ilario, *I paesaggi sonori del Carnevale di Ivrea* in Ilario Meandri, Guizzi, Febo, Ilario Meandri, Guido Raschieri e Nico Staiti, *Pifferi e Tamburi. Musiche e Suoni del Carnevale di Ivrea*, Lucca, Libreria Musicale Italiana, 2006, pp. 477-524 (ISBN 88-7096-446-9).
10. Meandri, Ilario, *La Memoria del Mondo e gli Orologi della Oregon Scientific*. Saggio allegato al CD *GAMELAN OF CENTRAL JAVA, IX. Songs of Wisdom and Love* (FELMAY fy 8120, 2006).
11. Meandri, Ilario, *Cinema e musica*, in Blengino Luca (a cura di), *Il ritmo della narrazione. La musica della scrittura*, De Agostini, Milano, 2007.
12. Meandri, Ilario, "Sonic Batmanen:" *Danny Elfman's Batman and Spider-Man. Musical topoi and the construction/translation of the narrative realm*, in Quaresima Leonardo, Laura Ester Sangalli e Federico Zecca (eds.), *Cinema and Comics Affinities, differences and new forms of interference*, Forum, Udine, 2009, pp. 627-637 (ISBN 9788-88-420-542-1).
13. Meandri, Ilario, *L'espressione dell'alterità musicale e le colonne sonore del mainstream americano contemporaneo*, «La Valle dell'Eden», n. 22, pp. 139-156, 2009 (ISSN 1970-6391).
14. Guizzi, Febo, Ilario Meandri e Guido Raschieri, *Polyphonies of Ceriana: Current Research Perspectives, Future Cues*, saggio allegato al documentario di Hugo Zemp, *Polyphony of Ceriana: The Compagnia Sacco* (color, 74 min, 2010), DER - Documentary Educational Resources, Watertown (MA), 2010 (ISBN 978-88-7096-651-0).
15. Meandri, Ilario, *Trailer Music as a Medium for Film Music Canon Synthesis/Film Music as a Medium for Film Genre Canonization*, in Bianchi Pietro, Giulio Bursi e Simone Venturini (eds.), *The Film Canon*, Forum, Udine, 2011, pp. 229-239 (ISBN 978-88-8420-663-3).
16. Meandri, Ilario, *Tecniche e prassi di sincronizzazione musica e immagine*, «La Valle dell'Eden», n. 25-26, pp. 114-129, 2011 (ISSN 1970-6391).
17. Meandri, Ilario, *Il suono immaginato*, «La Valle dell'Eden», n. 25-26, pp. 170-211, 2011 (ISSN 1970-6391).
18. Meandri, Ilario, *Dal Meraviglioso all'Antimusica: su alcuni cliché del fantastico nel mainstream musicale hollywoodiano*, in Meandri Ilario e Andrea Valle (a cura di), *SUONO/IMMAGINE/GENERE*, Kaplan, Torino, 2011, pp. 173-198 (ISBN 978-88-89908-60-0).
19. Guizzi, Febo e Ilario Meandri, *Il paesaggio sonoro del carnevale di Ivrea e le sue musiche. Mediazione, immediatezza, rimediazione*, in Francesco Giannattasio e Giorgio Adamo (a cura di), *L'etnomusicologia italiana a sessanta anni dalla nascita del CNSMP*, Accademia Naz. Di Santa Cecilia, Roma, 2013 (ISBN 978-88-9534-148-4).
20. Meandri, Ilario, *Su alcune formule ricorrenti nel cinema nordamericano contemporaneo: esperienza del limite, costruzione del caos*, in Febo Guizzi (a cura di) *Maschere di suoni: costruzione del caos e affermazione di sé. Per un'antropologia sonora della liminarità contemporanea*, Lucca, Libreria Musicale Italiana, 2013, pp. 325-406 (ISBN 978-88-7096-734-0).
21. Meandri, Ilario, *Note analitiche e repertorio iconografico*, in Ilario Meandri e Guido Raschieri, *Maschere di suoni: costruzione del caos e affermazione di sé. Appendice critica e iconografica*, Libreria Musicale Italiana, Lucca, 2013, pp. 41-73 (ISBN 978-88-7096-608-4).



22. Meandri, Ilario, *A History of Technique in Film Music and Film Sound Post-production in Italy. Methodological Remarks Complementary to an Examination of Oral Memories*, Kaplan, in Colturato, Annarita (ed.) *Film Music: Practices, Theoretical and Methodological Perspectives. Studies around Cabiria Research Project*, Kaplan, Torino, 2014, pp. 187-219 (ISBN 978-88-89908-81-5).
23. Meandri, Ilario, *Around The Marvelous: Film Music Formulas From an Ethnomusicological Perspective*, «Music and the Moving Image», 7 (2), 2014, pp. 34-75 (ISSN: 2167-8464 - eISSN: 1940-7610 - DOI: 10.5406/musimoviiimag.7.2.0034 - University of Illinois Press).
24. Biondo, Paolo e Ilario Meandri, *Giuseppe Antonino Biondo e la fondazione dell'International Recording*, «Musica/Tecnologia – Music/Technology», 8-9, 2014-2015, pp. 11-31 (ISSN 1974-0042, eISSN 1974-0050).
25. Corbella, Maurizio e Ilario Meandri, *Music, Sound and Production Processes in Italian Cinema (1950-75): A Few Introductory Notes - Musica, suono e processi produttivi nel cinema italiano (1950-1975): alcune note introduttive*, «Musica/Tecnologia – Music/Technology», 8-9, 2014-2015, pp. 5-15 (ISSN 1974-0042, eISSN 1974-0050).
26. Corbella, Maurizio e Ilario Meandri, *Appendice tecnica. Principali strumenti in uso nel processo di incisione musicale e di post-produzione sonora*, «Musica/Tecnologia – Music/Technology», 8-9, 2014-2015, pp. 175-198 (ISSN 1974-0042, eISSN 1974-0050).
27. Meandri, Ilario, *Galvanometer and Light-valves: an Archeology of Dolby SVA in Italy*, in Beltrame, Alberto, Giuseppe Fidotta e Andrea Mariani (eds.), *At the Borders of (Film) History. Temporality, Archaeology, Theories*, Forum, Udine, 2015, pp. 457-66, 2015 (ISBN 978-88-8420-886-6).
28. Meandri, Ilario e Guido Raschieri, *Fifres et tambours du Carnaval historique de la ville d'Ivrea*, in Loddo, Daniel e Claude Ribouillault (eds.), *Fifres et sonneurs de fifres, une tradition à la fois locale et universelle. Actes du colloque de Cordes (Tarn)*, Editeur CORDAE/La Talvera, Cordes sur Ciel, 2015, pp. 107-20 (ISBN 978-2-918234-07-4).
29. Guizzi, Febo e Ilario Meandri, *Canto, voce e prosodia: prospettive etnomusicologiche*, in Romano, Antonio, Matteo Rivoira e Ilario Meandri (a cura di), *Aspetti prosodici e testuali del raccontare: dalla letteratura orale al parlato dei media. Atti del X convegno AISV 2014 - Università degli Studi di Torino - Torino 22-24 gennaio 2014*, Edizioni dell'Orso, Alessandria, 2015, pp. XXI-XXIII (ISBN).
30. Meandri, Ilario e Febo Guizzi, *Sensing evil: a Trailer Formula from an Ethnomusicological Perspective*, «La Valle dell'Eden», n. 28-29, 2014-2015, pp. 177-96 (ISSN 1970-6391).
31. Guizzi, Febo e Ilario Meandri. *Velare, svelare: su alcuni nodi del rapporto tra etnomusicologia e folk revival*, in Aline Pons (a cura di) *Dal folk al pop. La musica occitana fra tradizione e nuovi generi*, Torre Pellice, Centro Culturale Valdese Editore, 2015.
32. Meandri, Ilario e Guido Raschieri, *Febo Guizzi in memoriam* in «Gli Spazi della Musica», 4, 2, 2016 (ISSN: 2240-7944, [online] <<http://www.ojs.unito.it/index.php/spazidellamusica>>).
33. Meandri, Ilario e Guido Raschieri, *S.T.* [Obituari: Febo Guizzi], «La Piva del Carner», 12, 2016.
34. Meandri, Ilario, *1965-1968: la nascita delle società rumoristiche romane e l'invenzione della "macchina per ambienti" in Calabretto*, Roberto (a cura di), *La storiografia musicale e la musica per film*, Marsilio, Venezia, 2016 [in print].



MEMBERSHIP IN ACADEMIC ASSOCIATIONS, EDITORIAL COLLABORATIONS

I am a member of the following research associations:

- ICTM (International Council for Traditional Music)
- SEM (Society for Ethnomusicology).
- SMPTE (Society of Motion Pictures and Television Engineers)

I am a member of the national research group dedicated to historical periodicals coordinated by Roberto Calabretto (University of Udine), for which I do research on the history of sound post-production techniques.

I have collaborated with the following periodicals and editorial series:

- «La Valle dell'Eden» (University of Turin-Kaplan, ISSN 1970-6391), acting as editor;
- The series *Orizzonti* (Kaplan, ISBN 978-88-89908-XX-X), acting as editor;
- «Music and the Moving Image» (University of Illinois Press, ISSN 2167-8464), acting as peer reviewer.
- «Musica/Tecnologia - Music/Technology» (Florence University Press, ISSN 1974-0042), acting as guest editor.

ORGANISATION OF CONFERENCES

- 2008. Conception and organisation of the 2nd Conference: "Sound and Image. Theoretical aspects", in collaboration with the G. Verdi Conservatory in Turin.
- 2009. Conception and organisation of the 3rd Conference: "Sound and Image. Dramaturgical Functions of Sound in Cinema", 26-27 October 2009, University of Turin.
- 2010. Conception and organisation of the 4th Conference: "Sound and Image. Sound and Genre", 27-28 October 2010, University of Turin.
- 2012 Organisation, with the MaM group, of the session dedicated to Methodologies and research perspectives in studying soundtracks, within the international convention "Music and Media" (MaM), Turin, 28-29 June 2012.
- 2013 Organisation, with Antonio Romano and Matteo Rivoira (University of Turin), of the 10th National Conference of the Italian Association of Vocal Sciences, University of Turin, 22-24 January 2014.
- Turin, University of Turin – Organisation, with Maurizio Corbella, of the musical panel of the international convention "Surrounding Neorealism. Voices, contexts and cultures in Post-War Italy – Music and soundscapes" 1-3- December 2015, University of Turin.

SEMINARS

I have taken part in the conception and planning of the following seminars in Popular Music, and for the cycle "Ethnomusicology through the looking glass: contemporaneity and tradition", seminars and workshops in ethnomusicology and anthropology of music and popular music dedicated to the musical traditions of the 21st century, coordinated by Febo Guizzi:

2007

- "Le launeddas e il palcoscenico del mondo", 8 March 2007, Faculty of Education Sciences – DAMS Turin, with Luigi Lai, Gian Nicola Spanu, Franco Fabbri, Nico Staiti, Maurizio Agamennone, Febo Guizzi.



2008

- “Polivocalità nel tempo: la tradizione profana e sacra di Ceriana nel Ponente ligure”, 14 March 2008, Faculty of Education Sciences – DAMS Turin, with the Compagnia Sacco di Ceriana, Mauro Balma, Giuliano d’Angiolini, Maurizio Agamennone, Febo Guizzi.

2009

- “Gli Anastenaria greci: danza e firewalking, deportazione e incontro fra culture”, 30 November 2009, Faculty of Education Sciences – DAMS Turin, seminar held by Jania Sarno.
- “Canto e parola tra Oriente e Occidente”, 25 November 2009, Faculty of Education Sciences – DAMS Turin, seminar held by Girolamo Garofalo.

2014

- Turin, University of Turin, 5-6-15-16-22-23-29 and 30 May 2015.
Organisation of seminars in Popular Music, 2013-2014
Advisers: Vincenzo Caporaletti (University of Macerata), Alessandro Bratus (University of Pavia), Simona Frasca (“Sapienza” University, Roma), Serena Facci (“Tor Vergata” University, Roma), Ilario Meandri and Febo Guizzi (University of Turin).

2015

- Turin, University of Turin - CIFIS (Centro Interateneo di interesse regionale per la Formazione degli Insegnanti Secondari), 6 February 2015.
Organisation and coordination of the Seminar held by Wladimir Farto Contesini de Mattos, Universidade Estadual Paulista and Arnolfo Borsacchi, Audiation Institute, Milan -Istituto Edwin E. Gordon de Aprendizagem Musical, São Paulo: «Early experiences in shared listening and musical education for children: two experiences, between Italy and Brasil».

NATIONAL AND INTERNATIONAL CONFERENCES

I: invite;

PR: abstract/paper peer review;

PPR: panel peer review.

2007

- Turin, international conference: «Gender, Format, Stereotype: cinema, radio-television and popular music as producers of meaning» (University of Turin, IASPM), Contribution: “Dramaturgical Patterns in the Music of James Horner, James Newton Howard, Alan Silvestri” (upon invitation).

2008

- Rome, national conference: «Italian Ethnomusicology Sixty Years After the Foundation of the CNSMP (Accademia Nazionale di Santa Cecilia)». Contribution (with F. Guizzi): "Soundscapes and Music in the Ivrea Carnival: Mediation, Immediacy and Remediation" (upon invitation).
- Turin, national conference: «Music and Images» (University of Turin, Turin Conservatory). Contribution: "Assimilation and Signalisation. The Hollywood mainstream and the remediation of ethno-musical otherness".
- Udine, international conference: «XV International Film Studies Conference, "Cinema and Comics"» (University of Udine). Contribution: "Danny Elfman's Batman and Spider-Man. Musical topoi and the construction/translation of the narrative realm" (peer reviewed).



2009

- Turin, national conference: «Sound and Image. Dramaturgical functions of sound in film», moderator of the session dedicated to Italian noise composition, with Paolo Amici, Italo Cameracanna, Massimo Marinelli.

2010

- Austin, international conference: «Discourses of Music, Sound, and Film: A Meeting of Disciplines», February 14 – 17, 2010 AT&T Conference Center, The University of Texas at Austin (attendance).
- Udine, international conference: «XVII International Film Studies Conference, "The Film Canon"», following a selection based on abstracts (University of Udine). Contribution: "Trailer music as a medium for film music canon synthesis/Film music as a medium for film genre canonization".
- Turin, national conference: «IV Conference: "Sound and Image: Sound and Gender"», 27-28 October 2010, University of Turin. Moderator of the session dedicated to mixing, with Gabriele Roberto and Marco Streccioni.

2012

- New York, international conference: «Music and the Moving Image 2012» International Conference, 1-3 June 2012, (New York Steinhardt University), following a selection based on abstracts, with a contribution entitled: "From the Marvellous to Anti-music: film music clichés and formulas in an ethnomusicology perspective".
- Turin, international conference: «Music and Media 4th Study Group Conference», 28-29 June 2012, (University of Turin), following a selection based on abstracts, with a contribution entitled: "From the Marvellous to Anti-music: film music clichés and formulas in an ethnomusicological perspective".

2013

- Venice, national conference: «Music Historiography and Film Music», 15-16 March 2013, Ugo and Olga Levi Foundation. Contribution: "Towards a History of Practices, Technologies and Techniques of Post-Production in Cinematographic Sound in Italy: The Sound Archives of Italian Noise Composition" (upon invitation).
- Laval (Canada), international conference: «ARP 2012 – The 8th Art of Record Production Conference», 12-14 July 2013, 2013, Université Laval, Québec. Contribution: "1967: The Year of the 'Ambient Machine': Local Adaptation of Global Technologies in the Italian Film Sound Post-Production Process of the Late Sixties" (following a selection based on abstracts).
- Greenville (USA), international summit: «nnRS 2013 Research Summit: Music and Technology (post 1945)», 31 May -1 June 2013, Furman University (Greenville, SC). Contribution: "1967: The Year of the 'Ambient Machine': Local Adaptation of Global Technologies in the Italian Film Sound Post-Production Process of the Late Sixties" (following a selection based on abstracts).
- Edinburgh, international conference: «Titles, teasers, trailers», 22-23 April 2013, University of Edinburgh. Contribution: "Ethnomusicological cues on trailer, logo and title music: the formulaic reloaded" (following a selection based on abstracts).
- Cordes (FR), international conference: «Colloque Pifres, pifraires: Fifres & sonneurs de fifres», Centre Occitan de Recherche de Documentation et d'Animation Ethnographiques, 13-14 December 2013 (upon invitation).



2014

- Turin, national conference: «10th National Conference of the Italian Association of Vocal Sciences», 22-24 January 2014, University of Turin.

- Pomaretto, Scuola Latina di Pomaretto. 27 September 2014.
Seminar: «From Folk to Pop. Occitan Music, between Tradition and New Genres», Contribution: «Oral Tradition and Folk Revival in Piedmont: Analysis of an Emblematic Case» (I);

- Venice, Cini Foundation, 28 February - 2 March 2014.
National conference: «Soundscapes in Italian Cinema: 1945 – 1975».
Contribution: «Practices of Sound Post-Production in Post-War Italian Cinema» (PR);

- Udine, University of Udine, 2-11 April 2014. International conference «XXI Udine International Film Studies Conference: At the Borders of (Film) History. Temporality, Archaeology, Theories».
Contribution: «Galvanometers and Light-Valves: Archaeology of the Dolby SVA in Italy» (PR);

- Milan, NECS (European Network for Cinema and Media Studies) - Università Cattolica del Sacro Cuore, 19-21 June 2014.
International conference: «The NECS 2014 Conference: Creative Energies/Creative Industries».
Contribution: «1965: the Birth of Foley Companies» (PR);

- Roma, “Tor Vergata” University - International Council for Traditional Music (Italian Committee), 15-17 January 2015.
National conference: «Nationally Relevant Research Program. Processes of Transformation in Oral-Tradition Music from 1900 to the Present Day. Historical research and enquiries on contemporary musical practices».
Contribution: «Tools for Analysing and Transcribing Repertories» (I);

- Bristol (GB), University of the West of England - CMIR (Centre for Moving Image Research) University of Portsmouth - University of Portsmouth, 14-15 April 2015.
International conference: «A platform for industry research. New Directions in Film and Television Production Studies».
Contribution: «The Italian Foley School: Practice and Sound Post-production Techniques (1960-1970)» (PPR, panel title: *Soundscapes: Processes and Practices*, co-proponents: Dr. Helen Hanson, University of Exeter; Dr. Nessa Johnston, Glasgow School of Art; Dr. Ilario Meandri, University of Turin);

- New York (US-NY), New York University Steinhardt - ASCAP (American Society of Composers, Authors and Publishers), 29-31 May 2015.
International conference: «Music & The Moving Image 2015».
Contribution: «A Survey of Film Sound Post-Production Technology in Italy – 1945-1965. Foley Practices, Film Sound Techniques and the Birth of the Foley Sound Archives» (PR);

- Łódź (PL), NECS (European Network for Cinema and Media Studies) - University of Łódź - University of Social Sciences and Humanities SWPS in Warsaw, 18-20 June 2015. International conference: «Archives of/for the Future — The NECS 2015 Conference». Contribution: «Italian Foley sound archives: a restoration project» (PPR, panel title: *Film Sound Practice: processing archives, archiving processes*, co-proponents: Dr. Helen Hanson, University of Exeter; Dr. Nessa Johnston, Glasgow School of Art; Dr. Ilario Meandri, University of Turin).



- Turin, University of Turin. International conference: "Surrounding Neorealism. Voices, contexts and cultures in Post-War Italy – Music and soundscapes" 1-3- December 2015, University of Turin.
Contribution: “*Defects and Remedies: utopia and state of the art in the oral memories of sound technicians (1938-1939)*”.

Forthcoming:

- London, Geological Society – International Conference: “Hands on History”, 8-10 February 2016 (I, PR).
- Atlanta (GA), SCMS (Society for Cinema and Media Studies) International Conference, March 30 – April 3 2016 (PR).

(16/01/2016)