

46th
iasa Paris 2015
Annual September 27th
Conference October 1st

2015
All for one, one for all!
Common concerns, shared solutions

Ilse Assmann, IASA President

Paris is not only known as a meeting place for creative individuals but also the melting pot of creative expression and the birthplace of new social orders - some radical and others less so.

It is thus an appropriate venue for the 2015 IASA Conference, which comes at a time of far greater awareness of the value of audiovisual content. As a result, audiovisual archives are becoming the hubs of media houses rather than the traditional configuration of the archives being at the end of the value chain. Coupled with the digital revolution, easier access to content has taken center stage. What better city than Paris to fuel our innovation for meeting the challenges of today and tomorrow.

Seventeen years ago IASA chose Paris for the first time as the venue for the 1998 annual conference. It is with great excitement that I welcome you to this second meeting in the beautiful Bibliothèque nationale de France (BnF) buildings next to the Seine with its many bridges. Incidentally, the Left and Right Banks (Rive droite, rive gauche) were added to the UNESCO World Heritage Sites register in 1991.

This year's conference theme 'All for One – One for All: Common Concerns – Shared Solutions' speaks directly to the challenges we face as custodians of audiovisual archives - no matter where in the world we are. It is therefore apt that we compare our challenges, share our solutions, explore new initiatives, and question and debate our ideas.

This year's organising team under the leadership of Bruce Gordon (Vice President: Conferences) and Xavier Loyant (Audio-visual department of the BnF) have been working hard to ensure a diverse and exciting programme. The programme touches on new technologies; new initiatives to reach out to communities; new ways to safeguard our collections; the development of technologies that enabled our collections to be heard or viewed; and challenges the traditional way we think about our work.

As usual, this year's conference will enable us to meet new members from across the world as well as the chance to catch up with friends and colleagues - whether over a cup of coffee or a glass of good wine at a sidewalk café or at one of the many and charming restaurants. Whatever the case, I sincerely wish you a very successful and enriching conference.

Ilse Assmann

President, International Association of Sound and Audiovisual Archives (IASA)
September/October 2015

Bruno Racine, BnF President

Ladies and gentlemen, Dear colleagues,
On behalf of the National Library of France, I am very pleased to welcome you to the 46th Conference of the International Association of Sound and Audiovisual Archives.

France hosted the IASA conference for the last time in 1998. Seventeen years later, this conference will be again a special moment for experience sharing and exciting discussions between professionals from around the world. It will provide the opportunity to better discover the wealth and diversity of the French audiovisual heritage and the many projects carried out by national institutions and associations active in the field of collecting, archiving and promoting this heritage. The theme for the 2015 conference, «All for one, one for all: common interests, shared solutions» aims at highlighting the challenges we face, the answer being often collective. I have no doubt that the quality and variety of presentations will feed into the discussions and debates during these few days. I strongly hope the many events and visits added to the program will allow you to make the most of your stay in Paris.

BnF teams and stakeholders in the French audiovisual heritage have joined their forces to welcome you in the best possible conditions. Be this conference an equally scientific and convivial event you will remember.

Bruno Racine

President, Bibliothèque nationale de France (BnF)
September/October 2015

Organising Committee

IASA Organising Committee

Ilse Assmann

Head: MAM/Video Library & Archive, M-Net (MultiChoice), South Africa; IASA President

Bruce Gordon

Harvard University, USA; IASA Vice-President, Conferences

Lynn Johnson

e.tv Pty Limited, South Africa; IASA Secretary General

Xavier Loyant

Bibliothèque nationale de France

Richard Ranft

The British Library, UK; IASA webmanager

Jacqueline von Arb

Norwegian Institute for Recorded Sound; IASA Past-President

Local Organising Committee

National institutions

Bibliothèque nationale de France – French National Library (BnF)

Bibliothèque publique d'information – Public Information Library (BPI)

Centre national du cinéma et de l'image animée – National Center of Cinema and Moving Image (CNC)

Centre de recherche en ethnomusicologie, Centre national de la recherche scientifique – Research Center for Ethnomusicology (CREM), National Center for Scientific Research (CNRS)

Cinémathèque française – French Film Institute

Institut national de l'Audiovisuel – National Broadcast Institute (INA)

Philharmonie de Paris – Paris Philharmony

City of Paris Institutions

Bibliothèque du cinéma François Truffaut – François Truffaut Film Library

Médiathèque musicale de Paris – Paris Musical Library

Forum des images – Paris Film Institute

Professional Associations

Association française des archives sonores – French Association of Sound Archives (AFAS)

Association internationale des bibliothécaires musicaux, groupe français - International

Association of Music Libraries (IAML), French Group

Association pour la coopération des professionnels de l'information musicale – Association for Cooperation of Musical Information Professionals (ACIM)

Images en bibliothèques – Images in Libraries

Programme

Saturday, September 26th

09:30 – 11:00 am

Salle des commissions 4 IASA Executive Board Closed Meeting (chair: Ilse Assmann)
Salle 70 Technical Committee Closed Meeting (chair: Lars Gaustad)

11:00 – 11:30 am

Morning Break

11:30 am – 1:00 pm

Salle des commissions 4 IASA Executive Board Closed Meeting (cont.)
Salle 70 Technical Committee Closed Meeting (cont.)

1:00 – 2:30 pm

Lunch Break

2:30 – 5:30 pm

Salle des commissions 4 IASA Executive Board Closed Meeting (cont.)

2:30 – 3:00 pm

Salle 70 Technical Committee Closed Meeting (cont.)

3:00 – 5:30 pm

Salle 70 Organizing Knowledge Task Force Closed Meeting (chair: TBA)

Sunday, September 27th

09:00 am – 7:00 pm

Belvédère Entrance Registration Open

09:00 – 09:30 am

Belvédère 1 & 2 Newcomers' Welcome Session

09:30 – 10:30 am

Belvédère 1 **Training & Education Committee** (chair: Pio Pellizzari)
paper *Challenges of Teaching Sound Studies that Include Preservation Issues in Malaysia*, Ahmad Faudzi Musib, Gisa Jähnichen (UPM)

Belvédère 2 **National Archives Section** (moderator: Richard Ranft)
paper 1 *Issues and Challenges of Audio Heritage Preservation in Czech Memory Institutions*, Filip Sir **paper 2** *Hungarian National Sound Archives (?). Past, Present and Future – Efforts, Problems and Plans*, Ferenc Janos Szabo

10:30 – 11:00 am

Morning Break

11:00 – 12:00 am

Belvédère 1 Training & Education Committee (cont.)
 Belvédère 2 National Archives Section (cont.)

12:00 – 1:00 pm

Belvédère 1 **Technical Committee Open Meeting** (chair: Lars Gaustad)
paper 1 *MediaConch: An open source audiovisual file conformance checker*, Jérôme Martinez and Dave Rice
paper 2 *Performance of Analog – to – Digital Converters for Sound: Methods and Metrics*, Kate Murray, Chris Lacinak, Carl Fleischhauer
 Belvédère 2 **Discography Committee** (chair: Curt Carlsson)

1:00 – 2:30 pm Lunch Break

2:30 – 3:30 pm

Belvédère 1 **Technical Committee Open Meeting** (cont.)

2:30 – 4:30 pm

Belvédère 2 **Research Archives Section** / **paper 1** *New ways to index and share sounds on line*, Josephine Simonnot, Thomas Fillon / **paper 2** *Developing Sustainable AMI Collection Policies at the New York Public Library*, Jonathan Hiam

3:30 – 4:30 pm

Belvédère 1 **Broadcast Archives Section** (chair: Marit Hamre)
paper 1 *The Studs Terkel Radio Archive: Take it easy, but take it... to new places*, Allison Schein, Grace Radkins / **paper 2** *Re – Wired: The Obsolescence of Wire Recordings in Audio Archiving*, Pekka Salosaari

4:30 – 5:00 pm Afternoon Break

5:00 – 6:00 pm

Belvédère 1 **Broadcast Archives Section** (cont.)

5:00 – 7:00 pm

Belvédère 2 **Organizing Knowledge Task Force Open Meeting** (chair: TBA) / **paper 1** *Revisiting Records Revisited: Cataloging The Morton J. Savada Collection at Syracuse University*, Patrick Midtlyng, Jennifer Vaughn / **paper 2** *Wikimedia Commons as an archive of sound and audiovisual materials from the scholarly literature*, Daniel Mietchen

09:30 am – 6:00 pm

Grand auditorium Registration Open
 Grand auditorium Foyer Exhibitions Open

09:30 – 11:00 am

Grand auditorium **General Assembly I**

11:00 – 11:30 am Morning Break

11:30 – 11:45 am

Grand auditorium **Welcome address**, Bruno Racine, BnF President

11:45 am – 12:00 pm

Grand auditorium **Inauguration**, Ilse Assmann, IASA President

12:00 – 1:00pm

Grand auditorium **Keynote Speech**, Getachew Engida, UNESCO's Deputy Director General

1:00 – 2:30 pm Lunch Break

2:30 – 4:00 pm

Salle 70 **tutorial** *Handling and Storage of Audio and Video Carriers (IASA-TC 05)*, Dietrich Schüller

2:30 – 3:00 pm

Grand auditorium **paper** *From Oued Souf (Algeria) to Nanterre (France). Memories of Algerian immigration in Nanterre*, Rosa Olmos

3:00 – 3:30 pm

Grand auditorium **paper** *Oral History Online: Implementing OHMS at Brooklyn Historical Society*, Julia Lipkins

3:30 – 4:00 pm

Grand auditorium **paper** *Oral sources and digital innovation: the oral history of the European construction on CVCE.eu*, François Klein, Susana Muñoz, Frédéric Allemand

4:00 – 4:30 pm Afternoon Break

4:30 – 6:00 pm

Salle 70 **tutorial** *Selection*, Pio Pellizzari

4:30 – 5:00 pm

Grand auditorium **paper** *The sources of ethnomusicology: a collaborative project between BnF, Quai Branly Museum and CREM*, Pascal Cordereix, Françoise Dalex, Claire Schneider, Aude Julien Da Cruz Lima, Audrey Viault

5:00 – 5:30 pm

Grand auditorium **paper** *xtending the Reach of Audiovisual Sources in the American Souths*, Erica Titkemeyer, Steven Weiss

Monday, September 28th

09:00 – 09:30 am Welcome Breakfast, Grand auditorium Foyer

5:30 – 6:00 pm

Grand auditorium

paper *New Technology, New – Old Issues: Adventures in creating, using, delivering and archiving a digital oral history collectione*, Kevin Bradley**7:00 – 9:00 pm**

Welcome Reception, Belvédère

Tuesday, September 29th**09:30 am – 2:30 pm**

Accueil Grand auditorium

Registration Open**09:30 am – 2:30 pm**

Foyer du Grand auditorium

Exhibitions Open and Poster (session I)**09:30 – 11:00 am**

Salle 70

tutorial *Digital Curation & Preservation Tools: Validation, Automation, Transfer*, Bertram Lyons**09:30 – 10:00 am**

Grand auditorium

paper *Opening the virtual doors of the Ch. Cros Collection: making a hidden but unique heritage accessible*, Marianne Deraze, Xavier Loyant**10:00 – 10:30 am**

Grand auditorium

paper *Building a UK National Preservation Network*, Will Prentice**10:30 – 11:00 am**

Grand auditorium

paper *Preserving and providing access to multimedia documents on optical discs: the example of the BnF*, Jean-Philippe Humblot, Élodie Bertrand**11:00 – 11:30 am****Morning Break****11:30 am – 12:00 pm**

Grand auditorium

paper *Legal deposit practices at Makerere University Library: how the audiovisual collection is treated?*, Monica Naluwoza

Salle 70

paper *Styli over substance: Analysis of stylus size choices in transcription discs*, Marcos Sueiro**12:00 – 12:30 pm**

Grand auditorium

table ronde *Advocacy for Publishing Sound and Moving Image Content Online*, Erwin Verbruggen, Nusta Nina, Lisette Kalshoven, Joris Pekel

Salle 70

paper *Development of contactless playback of analogue records to digital sound files*, Stig L Molneryd**12:30 – 1:00 pm**

Grand auditorium

paper *The Environmental Impact of Digital Preservation*, Linda Tadic

Salle 70

paper *The Birth of Stereophonic Recording*, Toby Mountain**1:00 – 2:30 pm****Lunch Break****2:30 – 6:00 pm****Visits at the BnF****Professional Visits**

François-Mitterrand Library; Visit of the AV Dept reading rooms; BnF Technical Center: preservation facilities and audiovisual studios; Visit of the Charles Cros collection.

Visits to partner institutions

French Film Institute; Joint visit: Paris Film Institute, François Truffaut Film Library, Paris Musical Library; INA (National Institute of Audiovisual); Paris Philharmony.

6:30 – 8:00 pm

Petit auditorium

multimedia conference *Ovahimba Years / Rina Sherman, A multimedia ethnography between Namibia and Angola*.**Wednesday, September 30th****09:30 am – 6:00 pm**

Accueil Grand auditorium

Registration Open

Grand auditorium Foyer

Exhibitions Open**09:30 am – 2:00 pm**

Grand auditorium Foyer

Poster Session 1 (session I)**09:30 – 11:00 am**

Salle des commissions 4

Sound Workshop for Technicians, Nadja Wallaszkovits, Stefano Cavaglieri**09:30 – 10:00 am**

Grand auditorium

paper *Early video: an emerging object in our audiovisual heritage*, Alain Carou

Salle 70

paper *Born to die? Selection policies and digitisation as common concerns*, Trond Valberg**10:00 – 10:30 am**

Grand auditorium

paper *The Video archives management at the Philharmonie de Paris*, Rodolphe Bailly, Pierre-Jean Bouyer

Salle 70

paper *More for all – increasing capacity and capability in audio digitisation at NFSA*, Ross Garrett**10:30 – 11:00 am**

Grand auditorium

paper *The Changing Role of AV – Archives as Memory Storages – Using the example of private video sources*, Gabriele Fröschl

Salle 70

paper *Presentation of DLP – profession, a storage concept using standard hardware and free software*, Hermann Lewetz

11:00 – 11:30 am	Morning Break
11:30 am – 1:00 pm	
Salle des commissions 4	tutorial <i>Guidelines and best practices to ensure everlastingness of digital data</i> , Jean Varra
11:30 am – 12:00 pm	
Grand auditorium	paper <i>Leveraging partnerships to manage and preserve the Radio Free Europe/Radio Liberty records</i> , Brandon Burke, James Sam
Salle 70	paper <i>The archives of oral history division: issues and challenges</i> , Romain Choron
12:00 – 12:30 pm	
Grand auditorium	paper <i>Media Preservation at Scale: The Indiana University Media Digitization and Preservation Initiative</i> , Mike Casey, Michel Merten
Salle 70	paper <i>Saving South-African heritage: Rivonia trials original dictabelts digitizing</i> , Brice Amouroux, Henri Chamoux
12:30 – 1:00 pm	
Grand auditorium	paper <i>Use case: large scale outsourced digitization project with automatic supervision</i> , Tom Lorenz
Salle 70	paper <i>Helping Each Other Go Digital</i> , Mary Ellen Kitchens
1:00 – 2:30 pm	Lunch Break
2:30 – 6:00 pm	
Salle des commissions 4	Video tutorial for all (English) , Andrew Pearson
Grand auditorium Foyer	Posters (Session II)
2:30 – 3:00 pm	
Grand auditorium	paper <i>Unlocking the potential of a World Leading Sound archive, 2 years later</i> , Nicole Brossollet, Pascal Cordereix
Salle 70	paper <i>Correcting Media Files to standard compliance for long term preservation</i> , Jörg Houpert
3:00 – 3:30 pm	
Grand auditorium	paper <i>Building Shared Collections</i> , Alexis Rossi
Salle 70	paper <i>Securing audio transfer</i> , Sebastian Gabler
3:30 – 4:00 pm	
Grand auditorium	paper <i>Uncovering the Philly Groove: Processing leaves the archives with shared solutions</i> , Toby Seay
Salle 70	paper <i>Quality assurance of VTR transfers – ISR and HF traces</i> , Sebastian Gabler
4:00 – 4:30 pm	Afternoon Break
4:30 – 5:00 pm	
Grand auditorium	paper <i>Securing future access to audiovisual contents. A European consortium's response to preservation challenges</i> , Bjorn Brudeli

Salle 70	paper <i>One for All: Permanent Refreshment for Acetate Media</i> , Nadja Wallaszkovits, Jean-Christophe Kummer
5:00 – 5:30 pm	
Grand auditorium	paper <i>Legacy collections: valuable but are they accessible</i> , Grace Koch
Salle 70	paper <i>Preservation of audiovisual material at the BnF</i> , Dominique Théron
5:30 – 6:00 pm	
Grand auditorium	paper <i>Modeling of digital art works and their reading device</i> , Céline Thomas, Louise Fauduet, Marie Saladin
Salle 70	paper <i>Scanning analogue optical soundtracks</i> , Oliver Danner
8:30 pm	Philharmonie de Paris Rossini, <i>Stabat Mater</i>

Thursday, October 1st

09:30 am – 5:00 pm	
Accueil Grand auditorium	Registration Open
Foyer du Grand auditorium	Exhibits Open & Poster (session II)
09:30 am – 1:00 pm	
Salle des commissions 4	Video tutorial for all (French) , Andrew Pearson, Dominique Théron
09:30 – 11:00 am	
Salle 70	workshop <i>Preparing metadata for Europeana to improve discoverability of audio archive</i> , Tom Miles
09:30 – 10:00 am	
Grand auditorium	paper <i>Common concerns and shared solutions: the potential synergies with the music industry</i> , Janet Topp Fargion
10:00 – 10:30 am	
Grand auditorium	paper <i>Reformat Now! (...but how?): considerations for outsourcing audiovisual preservation projects</i> , Kimberly Tarr
10:30 – 11:00 am	
Grand auditorium	paper <i>The Day the Music Didn't Die: Digital Audio Preservation at MIT Libraries</i> , Thomas J. Rosko, Nancy McGovern, Kari Smith, Tricia Patterson, Peter Munstedt, Liz Andrews, Cate Gallivan
11:00 – 11:30 am	Morning Break
11:30 am – 1:00 pm	
Salle 70	tutorial <i>Identifying typical cases for which the current ways of cataloguing, retrieving and accessing remain effective</i> , Guy Maréchal

11:30 am – 12:00 pm

Grand auditorium

paper *La Sonothèque de Haute-Normandie*, Marina Parks**12:00 – 12:30 pm**

Grand auditorium

paper *From Granny to Google: digital transmission in the world of Irish traditional music*, Grace Toland**12:30 – 1:00 pm**

Grand auditorium

paper *Enhancing the discovery of Europe's sound archives*, Richard Ranft**1:00 – 2:30 pm****Lunch Break****2:30 – 3:30 pm**

Salle 70

paper *My Space, Your Space, ColorSpace*, George Blood**2:30 – 3:00 pm**

Grand auditorium

paper *Revealing a hidden collection: collaborative cataloging of Arabic 78 RPM recordings in the Archives of World Music*, Peter Laurence**3:00 – 3:30 pm**

Grand auditorium

panel *Flattening Files: Harmonizing Content in the Smithsonian's Digital Asset Management System*, Waslter Forsberg, Isabel Meyer, Gwynne Ryan, Crystal Sanchez**3:30 – 4:00 pm**

Grand auditorium

panel *One Body, Many Heads: Media Preservation and Access Through Project Hydra*, Karen Cariani, Jon Dunn, Hannah Frost, Stefan Elnabli

Salle 70

paper *Sound is half the movie: the preservation of ¼"final mix soundtracks*, Rosie Rowe**4:00 – 4:30 pm**

Grand auditorium

paper *Open access to the field recording: When biomedical sciences meet social sciences*, Véronique Ginouvès, Thierry Rosso

Salle 70

paper *Evaluating Your Digital Archive: Using ISO 16363 As A Self – Assessment Planning Tool*, Bertram Lyons, Nicole Saylor**4:30 – 5:00 pm****Afternoon Break****5:00 – 5:30 pm**

Grand auditorium

General Assembly II**5:30 – 6:30 pm**

Grand auditorium

Meeting with the Sections, Committees, and Task Force**8:00 pm****Farewell Dinner, restaurant Le Beaumarchais****Friday, October 2nd****Europeana Sounds Conference****Saturday, October 3rd****09:30 am – 3:00 pm****Location TBD****IASA executive Board Closed Meeting 2**

Papers and Panels

Sunday, September 27th, 2015

Belvédère 1

9:30 – 10:00 am

Challenges of Teaching Sound Studies that Include Preservation Issues in Malaysia

Faudzi Musib, Gisa Jähnichen // Malaysia

At the Music Department of University Putra Malaysia, that since 2 years offers university-wide the opportunity for audiovisual archiving in ARCPA (Audiovisual Research Collections of Performing Arts), the implementation of a course named “Sound Studies” is planned. If the establishment of ARCPA was already a great effort not only from the technical aspect but from the aspect of changing attitudes and mind sets within the academic environment of the largest public Malaysian University, one could wonder what the new course will mean to the involved parties.

While audio engineering and “digital creativity” is a widely accepted business, it seems to be tremendously important to also attract interest into sound studies that include preservation of sound recordings, since a vast amount of recordings available in the region are shortly before their expiry date. The cultural situation in Malaysia nurtured over many decades a quite careless dealing with those resources that are stored under difficult conditions. Latest by now, it is time to improve the situation through educating man power and – at the same time – through teaching future users of documents preserved in AV archives. One way to attract attention is an interdisciplinary embedding of skills and knowledge into a wider academic and industrial context and to connect them with the communities affected. In result, this approach helps a lot in promoting not only sound studies but awareness about historical sound events and future possibilities of preserving contemporary sound.

Here, one example is given. In the context of earlier sound production, i.e., we ask “How did people hear the real thing?” and try to project a possibility of how we can listen back into the past. We experiment with parallel digital and analogue recordings and try to figure out how the real music behind the recordings on now obsolete carriers might have been. The idea derives from a few simple thoughts: If one can produce a profile of unwanted sound and subtract it in sum from a recording, there should be also the opposite way: One should be able to detect a “wanted” sound and add in sum to a recording. Today, there might be a possibility to detect in synchronous live recordings the principal differences between widely obsolete and high standard digital recordings. The findings can lead to an applicable algorithm or a model tool that helps to recreate a near to true sound environment which could be heard live in the past when these obsolete carriers were still standard carriers. This aspect plays an important role in a wider concept of preservation applied on postcolonial cultures with remarkable discontinuities in social developments.

Philosophically, it is not about modifying the original recording but about recreating the sound information provided through it in a new data object. Thinking further in this line, this process might be employed again in a couple of decades on recordings produced today.

This or similar ways to approach research partners and promoting AV archiving is an elementary condition in not only serving the community but possibly in giving opportunities for applications beyond contemporary academia. Some essential details of the planned teaching course and the way of attracting an increasing interest in AV archiving and preservation issues - exemplarily under Malaysian circumstances - should invite discussion among those dedicated to training and education in IASA.

12:00 – 12:30 pm

MediaConch: An open source audiovisual file conformance checker

Jérôme Martinez // MediaArea, United States

PREFORMA (a Pre-Commercial Procurement (PCP) project co-funded by the European Commission under its FP7-ICT Programme) is a project to address the challenge of implementing good quality standardised file formats for preserving data content in the long term. The project selected several audiovisual formats to focus on. MediaArea (the developers of MediaInfo) submitted a successful proposal focusing on three of their selections: FFV1, LPCM, and Matroska. As part of the proposal we noted that Matroska and FFV1 have not undergone a formal standardization process and wrote up these plans to attempt to facilitate this. Under this project MediaArea will develop MediaConch, an extensible, open source software project consisting of an implementation checker, policy checker, reporter, and fixer that targets preservation-level audiovisual files for intended use in archives and memory institutions.

This talk will discuss strategies for developing tools for conformance checking, the role of open source development in archival workflow, and the state of standardization efforts for the lossless video codec, FFV1, and open audiovisual container format, Matroska.

12:30 – 1:00 pm

Performance of Analog-to-Digital Converters for Sound: Methods and Metrics

Kate Murray, Chris Lacinak, Carl Fleischauer // Library of Congress, United States

In 2012 the US Federal Agencies Digitization Guidelines Initiative (FADGI) Audio-Visual Working Group set out to explore the application of a matched pair of test methods and performance metrics for the measurement of Analog-to-Digital Converters (ADC) employed in service of preservation and archiving. The goal was to bring about progress in regard to developing standard, cost-effective, simple mechanisms for measuring and reporting on the performance of ADCs.

FADGI's expert consultant, Chris Lacinak, was tasked with this effort, focusing first on using the valuable building blocks of IASA TC-04 performance metrics and the AES-17 test method. This work involved the testing of five ADC devices using a broad suite of test methods in order to analyze the results and help determine a core set of test methods and performance metrics, resulting in a FADGI guideline published in 2012. The FADGI recommendations differ slightly from the IASA set: five new metrics substitute for three IASA metrics and, in one case, an IASA metric has been divided into two parts. The guideline has since been accepted as the basis for an official AES standards project. The first part of this presentation will provide an overview of the process, enumerate the metrics and explain why they matter.

In 2014, FADGI continued this effort, tasking Chris Lacinak with field testing the guideline metrics and methods in a set of federal agency preservation facilities, in order to review the guideline's usability and to identify areas in need of refinement. FADGI also was interested in levels of performance testing.

Two performance-test setups are in play. The first is based on expensive analytic tools and will provide a comprehensive result. The second is based on relatively inexpensive analytic tools and will provide a partial result. The underlying assumption for the second setup is that some testing is better than none. Meanwhile, the field testing has served to confirm most of the metrics and methods in the guideline and, at the same time, highlighted the need to adjust a few others. The second part of the presentation will offer an overview of the process, findings and refinements brought about through the latest effort.

3:30 – 4:00 pm

The Studs Terkel Radio Archive: Take it easy, but take it... to new places

Allison Schein, Grace Radkins // The WFMT Radio Network, United States

The mission of the Studs Terkel Radio Archive is to develop and curate an interactive global resource that stimulates creativity and breaks down cultural barriers. We will accomplish this by disseminating his radio programs, and related audio, visual, and textual material; connecting contemporary users, especially students, to this collection; and developing and maintaining an online repository of oral histories, podcasts, and other audio compositions that incorporate original Terkel recordings with contemporary interviews and commentaries.

Studs Terkel broadcast on Chicago's WFMT radio station from 1952 through 1997. It was important to him to speak with people from all walks of life, to hear and broadcast a variety of points of view, and to broaden his own horizons and those of his listeners. As a traveler himself, he was broadcasting a "global" program long before this became the norm. This collection of recordings and related materials will connect twenty-first-century users to the sounds of twentieth-century social struggles, cultural and scientific achievements, and the experiences of "everyday people."

The Studs Terkel Radio Archive plans to provide free online access to most of Terkel's 5,000+ preserved radio programs and related materials in a manner that is highly searchable, annotated, and intriguing to contemporary and future users. We understand that a user-friendly search tool and an engaging interface will help us to in successfully sharing this archive and inspiring users to incorporate recordings into their own audio compositions.

Terkel's radio broadcast programs are the foundation of the online repository we aim to create. The radio programs are valuable primary-source material for students learning about history, literature and drama, science, social justice, and journalism, to name just a few topics. We plan to use the archived recordings to inspire students and educators to develop interest-driven art and documentary projects, exploring the people and subjects of their choice using digital and multimedia skills. Youth participants will learn and apply skills in the visual, media, and literary arts to create new projects for a public exhibit and digital display on the Archive's website. The project will also stimulate dialogue and collaboration between youth, their peers, and their teachers; and provide curated audio for classroom use and digital creation.

Our presentation will focus on the variety of means by which the public can access the Studs Terkel Radio Archive, the details of our workflow, and our collaborations with cultural institutions and schools. We will also cover our podcast series creation, the specifics of our work with youth, and utilizing new technologies that improve access and allow users to "collaborate" with Terkel and reimagine the works in the collection.

4:00 – 4:30 pm

Re-Wired: The Obsolescence of Wire Recordings in Audio Archiving

Pekka Salosaari // Yle – Finnish Broadcasting Company, Finland

Every now and then Yle Archives (The Archives of Finnish Broadcasting Company) is approached by people in possession of home recordings of early Finnish radio broadcasts. As the archiving of Finnish national radio broadcasts has been far from exhaustive for various reasons in the first four decades of company's activity starting from 1926, we aim to add these recordings to Yle Archive's audio collections whenever the content and technical conditions meet the criteria of re-usability and broadcasting.

One of the most obsolete submissions so far is a home recording collection submitted by a private person containing some 250 wire recordings from the first half of the 1950's. Magnetic wire recording was one of the first consumer-targeted home recording technique for radio broadcasts emerging in the 1940's flourishing shortly before the takeover of magnetic tape in the 1950's.

In my paper, I will demonstrate the auditive features of wire recording, describe the specific Yle's project at hand including the carriers and the task of renovating the playback recorder for digitization and draw conclusions based on experiences from the ongoing project.

Belvédère 2

9:30 – 10:00 am

Issues and Challenges of Audio Heritage Preservation in Czech Memory Institutions

Filip Sir // Moravian Library in Brno, Czech Republic

This paper focuses on preservation of sound recordings in Czech libraries, museums, archives and other holders of audio heritage collections. Unfortunately, the Czech Republic lacks a central institution established to protect this type of heritage. The paper briefly covers the history of audio recording preservation in the country and describes the approach taken by the Moravian Library in Brno, who is now spearheading the effort to protect the documents now stored in a large number of disparate collections across the nation. The paper covers both the organisational and technical side of these activities: from putting together all relevant stakeholders, finding a common ground and the sources of financing, to surveying of existing collections, publishing discographies, cataloguing and implementing metadata standards, to development and implementation of tools and methodologies to help the digitisation process and the preservation and access of digitized sound recordings. Many of the technical solutions developed by the Moravian Library are freely available to co-operating institutions.

10:00 – 10:30 am

Hungarian National Sound Archives. Past, Present and Future – Efforts, Problems and Plans

Szabo Ferenc Janos // Institute of Musicology (Research Centre for the Humanities, Hungarian Academy of Sciences), Hungary

Despite the fact that commercial and private recordings were already made in Hungary in the last decade of the 19th century and there existed several independent Hungarian recording firms in the first half of the 20th century, the idea to establish a Hungarian National Sound Archive was first raised only in the mid-1940s by László Lajtha, with a reference to examples from Paris. Since then, many different efforts concerning the same topic fell through. During the century, these plans changed a lot; variant things were taken into considerations: different points of view (ethnographical, musicological, discographical etc.), different measurements, different technical backgrounds from the possibilities of the 1940s to an online database – but the result is the same: the Hungarian National Sound Archives does not exist even today.

The consequences of that are obvious: discography could not grow into a real science in Hungary; it was not considered a part of any 'science' – neither of musicology, nor of media studies or history of technology. Performance practice is hardly studied because musicologists, except ethnomusicologists, rarely use sound recordings as sources. Researchers of other disciplines – linguists or historians, etc. – do not deal with early sound recordings at all because the recordings are not generally known and available. And this could be the main reason why, at least in Hungary, the meaning of the word 'media' does not contain sound recordings today. There are departments for media studies at several Hungarian universities, but they deal with media archaeology only sporadically; they focus mainly on current topics.

In 2012, discography became a part of the research activities of the "Lendület" Archives and Research Group for 20th and 21st Century Hungarian Music at the Institute of Musicology (RCH HAS). As a member of this research group my aim is not only to get the Hungarian institutional discographical research afloat, but also to bring about the rethinking of discography and of the role of the early sound recordings in media studies, media archaeology and scientific research in Hungary. In my presentation I will give a short overview from the first efforts to the most current experiments to establish a Hungarian National Sound Archives, and I will outline the plans of the new research group. Knowledge of new media and new (digital and online) methods can facilitate the establishment of an – at least virtual – National Sound Archives.

2:30 pm – 3:00 pm

New ways to index and share sounds on line

Josephine Simonnot, Thomas Fillon // CNRS, CREM/LESC, France

"All for one, one for all", it could be the motto of the National Center for Scientific Research! For many years, one of CNRS's objectives is to improve access and facilitate the sharing of digital data in humanities and social sciences for the entire academic community, through a toolbox of

open-source services and utilities (HumaNum Departement). In anthropology, ethnomusicology and linguistics, researchers work on multiple kinds of documents, including sound recordings. With new internet and digital audio technologies, questions linked to the preservation, the archiving and the availability of these audio materials have arisen together with new possibilities to access, visualize and annotate them in a collaborative manner. Since 2007, French ethnomusicologists and engineers have joined their efforts to develop a collaborative web platform for managing and improving access to such digitized sound archives. This web platform is based on Telemeta, an open-source web audio framework dedicated to digital sound archives and developed through the expertise of the Parisson company. Its architecture is associated with TimeSide, an open-source audio processing engine written in Python and JavaScript languages, which provides multimedia transcoding and analysis capabilities together with a smart embeddable and streamable HTML audio player.

As part of a french interdisciplinary research project called DIADEMS (Description, Indexation, Access to Documents of EthnoMusicology and Sound), various annotation, segmentation and automatic musicological analysis tools have been developed to further extend TimeSide and to provide Telemeta with new capabilities.

The benefits of this collaborative platform for humanities apply to numerous aspects of the field of ethnomusicology, ranging from musical analysis to comparative history and anthropology of music, as well as to the fields of linguistics and acoustics. Some of them have been mentioned in several audio signal processing and ethnomusicological publications.

This paper introduces how cutting-edge tools are being implemented to fit new ways to access and indexing sound libraries. The first results of this experiment carried out in 2014 and tested on the CNRS ethnomusicological sound archives will be presented in this paper. The corresponding softwares are progressively released as open-source to be accessible to the many, as a collective project.

3:00 pm – 3:30 pm

Developing Sustainable AMI Collection Policies at the New York Public Library

Dr Jonathan Hiam // New York Public Library for the Performing Arts, United States

A recent assessment of the New York Public Library's audio and moving image holdings prioritized 681,542 items for reformatting based on long-term research value and uniqueness. 209,403 of these items are the originals/master recordings, for which preservation is deemed essential. Of the remaining 472,139, most of which are commercially-produced recordings, 23,606 are rare or unique and at risk due to format obsolescence. While this assessment identifies the preservation needs of the collection, the report is forward-looking through the recommendation of policies to plan for the growth of the holdings, taking into account the current and future needs of the collections, and the resources available to care for these materials. The report, in concert with advice of the NYPL Audio and Moving Image Working Group, a committee of institutional stakeholders from across the Library's research divisions, recommends that NYPL assess and amend its collection policies by identifying lifecycle costs and potential long-term service considerations inherent in new acquisitions, so as to prevent future preservation crises. This presentation outlines the recent developments in the creation, experimentation, and implementation of new and revised AMI collection policies for all of NYPL's research divisions.

5:00 pm – 5:30 pm

Revisiting Records Revisited: Cataloging The Morton J. Savada Collection at Syracuse University

Patrick Midtlyng, Jennifer Vaughn // Syracuse University Libraries, United States

In 2008, the collection of Morton J. Savada, which includes over 200,000 10- and 12-inch 78 RPM records as well as a handful of lacquer discs, a card catalog, and other papers, was donated to the Syracuse University Libraries. Despite a 2009 grant that resulted in the cataloging of several hundred discs within the Decca and Columbia labels, the collection has remained largely inaccessible. Beginning in the spring of 2014, the Belfer Audio Archive staff along with the Libraries' Cataloging Department began a project for the archival processing and catalog description of the collection.

The collection came to Syracuse in 1,300 moving boxes with records arranged by performer and title. The collection was housed in an off-site facility with no processing space. The inventory was minimal. In addition to the lack of informational control, many of the discs needed attention. Most needed to be rehoused, some needed evaluation for repair, and some were broken by the move from New York City to Syracuse. Student workers were trained in hands-on processing of shellac and poly-vinyl phonorecords as well as organizational methodologies such as re-ordering, re-sleeving, and re-shelving.

For the description portion of the project, we created an in-house metadata dictionary and a FileMaker Pro database for our graduate students and interns, who had no prior cataloging experience. The metadata dictionary guided them in searching WorldCat for pre-existing bib records as well as transcribing information following basic ISBD and MARC conventions. All core data elements discernible from the disc labels were recorded, including title statements, label names and numbers, and creators and performers. Additional archival information like condition, take numbers, and number of copies was also collected. The FileMaker Pro database was utilized in multiple ways. The descriptive data were transformed into approximately 600 MARC records for inclusion in SU Libraries' local ILS, and over 700 OCLC records were identified to which SU can add its holdings symbol and import to its local ILS. The database also provides the Belfer with a more complete inventory, enabling more informed decisions on the care and future use of the Savada collection.

By the end of eight weeks (160 hours), approximately 1% (1,389 discs) of the collection had been processed and cataloged. We will discuss challenges faced and lessons learned as we continue to refine the project, as well as how we are considering employing these collaborative processes and workflows for other commercial and archival recordings held at the Belfer Audio Archive.

5:30 pm – 6:00 pm

Wikimedia Commons as an archive of sound and audiovisual materials from the scholarly literature

Daniel Mietchen // Open Knowledge Foundation, Germany

The scholarly literature is mostly geared towards static, printable content, to the point that publications are still commonly called "papers". Only very few of these papers come with any associated sound and audiovisual materials, typically relegated to the supplementary online information.

Driven by public access mandates from funders and institutions, the share of scholarly publications that are actually publicly available has grown considerably in recent years, facilitated by an ecosystem of disciplinary and institutional literature repositories. Audio or audiovisual content in these repositories is rarely presented in a way that would allow systematic exploration or immediate consumption, and while it could in principle be harvested and copied to places where this would be possible, barriers of a technical or legal nature often prevent that.

The biomedical literature repository PubMed Central uses the XML standard JATS that is intended to facilitate technical aspects of reuse, and part of PubMed Central's content is available under legal terms that allow for reusing, revising, remixing and redistributing the files. On that basis, it became possible to bring together audio and video materials from thousands of articles in hundreds of scholarly journals and to make them available via Wikimedia Commons, through which they can be reused on Wikipedia and its sister projects, where they reach a much wider audience than the initial publications do. The talk will present the workflows from the original publications to Wikipedia and highlight synergies with similar audio-related workflows originating at heritage institutions.

Monday, September 28th, 2015

Grand auditorium

2:30 – 3:00 pm

From Oued Souf (Algeria) to Nanterre (France). The Algerian immigration memory of Nanterre

Rosa Olmos // Bibliothèque de documentation internationale contemporaine (BDIC), France

The BDIC (Bibliothèque de documentation internationale contemporaine) has organized an oral archives project about the immigrants living in Nanterre originated from Oued Souf region in Algeria.

Supported by French and Algerians institutions and associations, during four years, historians, librarians and audiovisual archivists from El Oued University and West Paris Nanterre La Défense University have worked together for the production and processing of these sources in each country.

Organization of mutual trainings for the project implementation, the production and the audiovisual archives processing.

A shared experience to preserve and make accessible these archives to researchers on both sides of the Mediterranean Sea.

3:00 pm – 3:30 pm

Oral History Online: Implementing OHMS at Brooklyn Historical Society

Julia Lipkins // Brooklyn Historical Society, United States

Metadata Synchronizer (OHMS) is a new digital humanities tool developed by the Louie B. Nunn Center for Oral History at the University of Kentucky. OHMS provides researchers with the unique ability to simultaneously conduct keyword searches in both the oral history audio recording and transcript. The Brooklyn Historical Society (BHS) piloted OHMS for their groundbreaking oral history project, Crossing Borders, Bridging Generations (CBBG), which examines the experiences of mixed-race and mixed-heritage people in the historically diverse borough of Brooklyn. BHS holds over 1,200 oral history interviews and CBBG, a born digital project, is the first BHS oral history collection to be made available online. This presentation will examine traditional and new methods of providing access to oral history collections; workflows for processing oral history collections; the implementation of OHMS at BHS; and recommendations for using OHMS.

3:30 pm – 4:00 pm

Oral sources and digital innovation: oral history of European integration on CVCE.eu

François Klein, Susana Muñoz, Frédéric Allemand // Centre Virtuel de la Connaissance sur l'Europe (CVCE), Luxembourg

The advent of digital technologies has had a major impact on oral history programmes. In addition to improvements in terms of recording quality and preservation, these new technologies encourage us to rethink the editorial framework, publication and potential for enhancement of oral history interviews.

For more than ten years, the Centre Virtuel de la Connaissance sur l'Europe (CVCE), a Luxembourg public undertaking, has been gathering oral accounts from people who have witnessed and/or been involved in the major events that have shaped the European integration process. These accounts are then incorporated into the CVCE.eu research infrastructure (www.cvce.eu). They represent an original, innovative form of digital scholarly publication ('eInterviews'), and together they make up the CVCE's "Oral history of European integration" collection. To date, more than 80 filmed or recorded interviews have been published, representing 160 hours of recordings (<http://www.cvce.eu/histoire-orale/>).

The CVCE's research project links European studies with methods and tools based on information and communication technologies. In particular, its eInterviews, prepared and conducted by researchers in the CVCE's European Integration Studies Department, aim to adapt the traditional approach to editing and publishing oral accounts by combining the expertise of researchers in social and human sciences with digital technologies. Adding tools for the annotation of audiovisual recordings, applying text encoding to transcriptions and making it possible to add comments to interviews are all ways in which these oral accounts can be considerably enhanced. To realise their full potential, further methodological approaches need to be devised, with a common vocabulary and standards established by experts from different disciplinary fields, etc.

The aim of this paper is to shed light on the use of digital technologies in oral history programmes, based on the CVCE's experience. It will attempt to present the state of the art in oral history, together with new technological and methodological trends. The CVCE's eInterview collection will serve as a case study to draw a series of conclusions on the design, methodology, analysis and potential for enhancement of these new forms of oral history interview.

4:30 pm – 5:00 pm

The sources of ethnomusicology: a collaborative project between BnF, Quai Branly Museum and CREM

Pascal Cordereix, Audrey Viault // French National Library (BnF),
Aude Julien da-Cruz-Lima // Center for Research in Ethnomusicology (CREM),
Francoise Dalex // Laboratory of Ethnology and Comparative Sociology (LESC),
Claire Schneider // Quai Branly Museum, France

The project entails the digitization, documentation, and promotion of ethnomusicological sound and audiovisual archives conserved at the National Library of France (BnF), the Quai Branly Museum, and the Center for Research in Ethnomusicology (CREM) of the Laboratory of Ethnology and Comparative Sociology (LESC). The objective is to pursue the digitization and documentation of emblematic archival collections (great scientific events, exhibitions, and producers), and to make them available to different audiences by creating links between complementary but disparate collections.

On this occasion, a common ethnomusicological frame of reference (music instruments, voice, dance, etc.) will be developed, thereby constituting a first step for the sharing of data. What is at stake with this project is the facilitation of access to these heritage collections, the wider distribution of the world's oral musical traditions, and innovative modes of digital access through semantic network and linked data.

Building on this first step, other French and European institutions with similar collections can become program partners.

5:00 pm – 5:30 pm

Extending the Reach of Audiovisual Sources in the American South

Erica Titkemeyer, Steven Weiss // University of North Carolina at Chapel Hill, United States

Housed within the Wilson Special Collections Library at the University of North Carolina (UNC) at Chapel Hill, the Southern Folklife Collection (SFC) is one of the nation's foremost archival resources for the study of American folk music and popular culture. Containing 250,000 sound recordings, 3,500 video materials, and over 8 million feet of motion picture film, the collection covers unique

materials documenting southern musical and oral traditions on a variety of legacy formats.

In August 2014, the collection received a planning grant from the Andrew W. Mellon Foundation to investigate and develop workflows for prioritizing, describing, digitizing, and streaming SFC audiovisual collections for a large-scale preservation and access initiative. The proposed presentation will detail the research developed during the period of this initial grant, focusing on ways to support a high-throughput environment with improved workflows, practices and protocols.

In developing this model for digitization, the SFC confronted many challenges related to preservation, discovery, rights, and technical capacity. The research and documentation generated from this initial planning phase will be presented as a promising case study, and be instrumental in the further development of other national and international library initiatives involving the preservation of large analog audiovisual collections.

5:30 pm - 6:00 pm

New Technology, New-Old Issues: Adventures in creating, using, delivering and archiving a digital oral history collection

Kevin Bradley // National Library of Australia, Australia

The number of large scale oral history projects being initiated has been in decline since the 1990s due to the high cost of managing, transcribing and documenting large collections of audio recordings. These large projects were once the mainstay of field recording collections, but the challenges in working with large quantities of data has forced many research archives to undertake projects on a smaller scale. However, the latest generation of digital technologies, whether used to create, manage, preserve or provide access to the collections, has provided tools to reverse the trend and make large projects practicable and appealing again. The turn to digital, and the consequent turn to online, has enabled more effective ways for creators, researchers and other users to find and utilise the relevant content within our research audio recordings.

As well as transforming how we undertake the tasks of preservation, collection management and access, the new ways of working has enabled large teams of researchers to collaborate on shared audio data, and to create new kinds of research data which itself must be managed. The Australian Generations Oral History Project, an ARC-funded collaboration between university historians, the National Library of Australia and ABC Radio National, has pioneered digital technologies for oral history. A team of 9 researchers and 25 interviewers has recorded 300 life history interviews and produced 1,221 hours of digital audio recordings which are searchable via TROVE, the NLA's aggregation and discovery system, and which will be available for online research, subject to consent agreements, by anyone, anywhere, forever.

The interviewer site of commentary provides pertinent context, the ZOTERO database enables researcher collaboration which grew with the project, and the METS packaged interviews and summaries provides a rich source for the systems to interact with. The publications and radio programs generated for the project all link to the original source material and so provide new ways for users to interact with the material. All of which creates new archival objects for the National Library to manage.

This paper will describe the project and the collection it created and consider some of the technical, logistical and ethical issues it had to confront in order to achieve its goal.

Tuesday, September 29th, 2015

Grand auditorium

9:30 – 10:00 am

Opening the virtual doors of the Ch. Cros Collection: making a hidden but unique heritage accessible

Marianne Deraze, Xavier Loyant // National Library of France, France

Since 2013, the French National Library's Audiovisual Department has initiated a research program for knowing better and promoting our Charles Cros Collection, a unique collection of more than 1,400 recording and playback machines. The program deals with three main issues: a complete inventory and documentation; a catalogue of the whole collection; an on-line exhibition of selected items. The point is to produce and aggregate technical and historical knowledge about the various instruments and materials of the collection, and to enable communication of that knowledge to the larger audience. Last year in Cape Town we introduced to IASA Annual Conference's attendees the Charles Cros Collection before presenting our intentions: building a catalogue considering interoperability as a condition of its success, and making pictures of the machines according to a common digitization protocol before uploading them in an on-line exhibition.

This year, we will explain our progression in making this project a reality, focusing on the on-line exhibition. This virtual exhibition will offer different paths, outlines and points of view into the collection. Each path is to be made of up to fifteen machines photographed from all sides, coming with its written documentation when available. Each machine will be linked to digital copies of audiovisual documents it could have read or recorded. The goal is to build a pool of documentation and knowledge on one subject, nurtured by our on-line catalog and our exchanges with the interested researchers and experts, making information easily understandable and reusable by anyone who wants to know more.

The first of these thematic paths is in progress and will be demonstrated at the 2015 IASA conference. It deals with the genesis of the Charles Cros Collection and relates the constitution of the first Sound Archive in France, the Archives de la Parole, by describing their first machines, their technology and the way they were used, for daily studio recordings or fieldwork.

10:00 – 10:30 am

Building a UK National Preservation Network

Will Prentice // The British Library, United Kingdom

Professional audiovisual archivists are generally well aware of our race against time as regards the preservation of our audiovisual heritage. The same cannot necessarily be said of smaller collectors, the public or prospective funders. Broadening funding for audiovisual preservation therefore requires that we broaden awareness of the problem, and this year the British Library has set out to do this, while measuring the scale of the problem nationally. The UK Sound Directory was a three month project which set out to map and quantify the landscape of audio heritage in the UK, encompassing collections large and small, public and private.

While the results of this revealed the richness, diversity and sheer volume of material in the UK, the British Library does not have the means to centrally digitise or preserve all of this material itself. Instead, it is planning a National Preservation Network within which to develop the necessary skills and capacity on a geographically distributed basis around the UK. Ten digitisation and preservation stations will be created around the UK within archives and other repositories, each acting as a regional hub to carry out necessary preservation work on material from around their respective regions. Sustainability is a key goal of the project, and it is intended that the hubs will be commercially viable beyond a fixed period of central funding. Outreach into local communities will also be a central strand of the project, celebrating the value of audio heritage and incorporating it into educational packages. In this way we hope to raise the profile of audio heritage in general, raise awareness of the urgent need for action, and facilitate a subtle but important change in culture.

10:30 – 11:00 am

Preserving and giving access to multimedia documents on optical discs: the example of BnF

Jean-Philippe Humblot, Élodie Bertrand // National Library of France, France

The BnF Audiovisual Department owns, as many institutions worldwide, various carriers gathered under the name of "electronic documents", with specific preservation and access issues, not only due to carrier or hardware ageing but also to software environment ageing.

Among them, optical discs are a very interesting case study considering the diversity of carriers (laserdiscs, CD-I, VCD, photo-CD, C D-ROM...) which reflects the richness of the experiments of the early 1990s, led for example by Philips, around interactivity. Whatever their forms (interactive movies, museums terminals or games in full motion video...), multimedia works were intended to combine and exploit the potential of different media: image, sound, video. While copying audio CDs and video DVDs can be easily automated and could be started very early by the Audiovisual Department as part of its preservation plan, electronic optical media are a much more complex case because of the diversity of formats and multiple protection systems which prevent a large scale treatment. Which explains that BnF started no sooner than in 2014 a project to copy the data and overcome reading platforms using special software, emulators.

This paper will give a progress report presenting the variety and specificities of related media and explaining the solutions implemented before showing virtualization restitution examples.

11:30 am – 12:00 pm

Legal deposit practices at Makerere University Library: how the audiovisual collection is treated?

Monica Naluwoza // Makerere University, Uganda

This paper examines the role of the legal deposit law towards the audiovisual collection at Makerere University Library. By law, Makerere University is one of the oldest legal deposit centers in Uganda established since 1952. It is a one-stop depository of all materials on and about Uganda. These include among others: theses and dissertations, publications from International Bodies, archives, music collection and all the audiovisual materials. With the introduction of technology, the legal deposit law and practices seem to be lagging in addition to the law which has not been amended to apply to the current practices at Makerere University. This generates debate on the current law and policies in place which results into strong democracy and governance leading to the need to incorporate into the current state. Therefore, the major objective of the study was to find out whether the legal deposit law is being applied to the collections at Makerere University specifically the audiovisual collection in the current era. Twenty users were involved in the study, eight of which were lecturers, six were staff from Makerere University Africana section (depository centre) and the six were from other depository centres in Uganda. A self-administered questionnaire was used with eight questions five of which were open ended to answer the how and why while the three were closed. The analysis was based on the quantifiable data and qualitative data from the findings. The paper therefore will highlight issues at Makerere University in regard to the audiovisual collection.

12:00 – 12:30 pm **Panel session**

Advocacy for Publishing Sound and Moving Image Content Online

Erwin Verbruggen, Nusta Nina, Lisette Kalshoven, Joris Peke // Netherlands Institute for Sound and Vision, Netherlands

Sound and moving image archives take care of their collections more and more in digital form. With digitisation and digital preservation comes the notion of what Peter Kaufman calls the 'double helix': the obligation to provide access to collections. More and more collections can be found online, even if archives themselves aren't necessarily the ones providing it.

Using examples from their various projects, the presenters discuss and lobby for improving access to collections - of their own organisations and those of others. The panel also will discuss major reasons that hold archives back from improving online access to the collections - issues such as copyright and its workarounds, and mission critical approaches.

12:30 – 1:00 pm

The Environmental Impact of Digital Preservation

Linda Tadic // Audiovisual Archive Network, United States

Archives with audiovisual collections are racing the clock to digitize video and audio tape before total media failure and obsolescence. The resulting digital files are stored on spinning disk (servers, hard drives) and/or digital tape, both of which will fail or become obsolete in time and must be replaced. As collections are digitized, millions of audio and video recordings will be discarded globally in the coming years. Archives are only beginning to sense this inevitability; digital data destruction and recycling is already common in data center operations. Disposal of computers, servers, and storage media tends to focus on recycling by re-use, but obsolete media cannot be re-used. Thus, much magnetic media and e-waste goes to landfills and are incinerated, creating a toxic environment for humans. According to the 2013 Blacksmith Institute report, an e-waste processing center in Ghana was the most toxic site on the planet - ahead of Chernobyl.

Media disposal is not the only area where audiovisual and digital preservation impacts the environment. The process of keeping digital files alive over time requires power and natural resources. Data centers consume large amounts of electricity, often generated by burning coal. And while offline storage on digital tape doesn't use electricity for storage, the files must be migrated to new media every two generations (roughly ten years), leaving the older tapes candidates for landfills. How will our media and digital archives contribute to damaging the planet, and what can be done to mitigate our actions? Digital collections could require a stricter appraisal and selection policy than legacy collections to decrease the amount of digital content that is saved. This paper will outline possible options to decrease the collective "carbon footprint" while sustaining digital content entrusted to archives.

Salle 70

11:30 am – 12:00 pm

Styli over substance: Analysis of stylus size choices in transcription discs

Marcos Sueiro // New York Public Radio, United States

It is widely known that stylus choice can significantly alter the extracted sound from a disc, but guidance on selection remains somewhat vague. AES document AES-16id-2010 on stylus dimensions and selection states: "It is a widely adopted rule that the best sounding stylus is also the correct one. In most cases, the judgment will be made aurally by the engineer who makes the transfer." Using data from an NEH-funded project transferring hundreds of transcription discs, we will analyze stylus choices, plot them over year of recording, and compare the data with another large project involving commercial discs.

12:00 pm – 12:30 pm

Development of contactless playback of analogue records to digital sound files

Stig L. Molneryd // National Library of Sweden, Sweden

Development of contactless playback of analogue records to digital sound files, experiences of pre-commercial procurement (PCP). The project started 1 January 2014 and ending 31 August 2015. Three companies went through to the final stage and has developed prototypes, able to image scan analog records of 78s and vinyl discs and create audio files. The investigating of the project was to find technical solutions for a device that could play faster than real time and at the best possible sound quality. Examples of listening to audio files from playbacks will be presented.

12:30 pm – 1:00 pm

The Birth of Stereophonic Recording

Dr. Toby Mountain // College of the Holy Cross, United States

By 1941 the Germans had perfected a recording technology that not only gave them enhanced capabilities for communications and propaganda, but also fundamentally changed the way that music is recorded and produced. That technology was magnetic tape. Strangely enough, their advances were either missed or totally ignored by the Allies until the end of the war.

Thanks to some mysterious backdoor cold war diplomacy, we now have hundreds of breathtaking recordings from the World War II period, interpretations of both classical and romantic repertoire from artists of great stature: the conductor Wilhelm Furtwangler, the pianist Walther Gieseking, and great orchestras such as the Berlin and Vienna Philharmonic, the Berlin Radio and the State Opera. Some of these recordings are the very first experiments in stereo, which give us a window into the future of audio.

This lecture will detail the unique cooperation by three competing German companies from 1935 to 1945 to perfect magnetic recording. Their success not only meant the replacement of the phonograph, but also ushered in a new age of stereophonic recording, editing and post production. Original excerpts from the German Broadcasting Archive will be played, examined, and compared. Finally, the author will draw some strong conclusions about the effects on the post war music industry, particularly in America.

Wednesday, September 30th, 2015

Grand auditorium

9:30 am – 10:00 am

Early video: an emerging object in our audiovisual heritage

Alain Carou // National Library of France, France

At the end of the 1960s, video entered the amateur and non-professional practices of moving image. The quarter-and half-inch video tape recorders offered new ways of filming and showing images outside the culture and media industry. In the political context of the 1970s, video embodied the hopes of “alternate media”. For various reasons, notably the so-called “poor quality” of these images and the rejection of any intention to make lasting works, early non-broadcast video was not taken in charge by heritage collections until ten years ago. However, the significant cultural, social and historical value of these tapes is now obvious. Unexpectedly, most of the tapes have survived till today and their content can still be retrieved. This paper will focus on the way the French National Library (BnF) has undertaken to collect and digitize them, in a fruitful relationship with scholars in the “Video des premiers temps” research program. It will also suggest that early video could provide some help to solve the difficult question of online videos legal deposit today (that is, collecting user-generated contents for a long-term heritage purpose), since they have some characteristics in common: non-professional works, widespread by their authors without “editorial” control; the indifference or refusal to have them last in a heritage collection; the use of pseudonyms, etc.

10:00 am – 10:30 am

The Video archives management at the Philharmonie de Paris

Rodolphe Bailly // Philharmonie de Paris (formerly Cité de la musique), France

The new Philharmonie de Paris, opened in January 2015, is a major music complex combining a rich offer of cultural and educational events. The Philharmonie de Paris encompasses the former Cité de la musique and a new building, from architect Jean Nouvel. This building includes a 2,400 seats concert hall, rehearsal rooms, an exhibition space, an educational and a resources center. Part of the resources center mission is to collect, curate, disseminate and preserve the audio and video recordings of the Philharmonie de Paris concerts halls. In addition, the center runs a concert video live broadcasting service: live.philharmoniedeparis.fr.

This paper details the workflow of the video archives management, from the live encoding during the concert to the preservation tasks, describing the work done by production managers, digital video engineers, librarians, archivists and web developers.

10:30 am – 11:00 am

The changing role of AV archives as memory storages - using the example of private video sources

Gabriele Fröschl // Österreichische Mediathek / Austrian Mediathek, Austria

The Österreichische Mediathek/Austrian Mediathek started in 2014 a scientific project to collect and preserve private video sources of the 80s and 90s. The private space is hardly documented in audiovisual archives. Here, a gap is opening between existing documents and preserved material: never before have been so many possibilities to depict cultural and social manifestations of life. Never before were the production possibilities of these sources so widely spread and so easy. Despite those possibilities key areas of our media past and present are hardly or not at all documented. If there is already a yawning gap in the 'official' record of radio and television broadcasting companies, which must not be underestimated, then the one in the private sphere is considerably larger.

Archives in general are under an obligation not only to a present public: they store past public spheres and preserve them for a future public, without knowing future audiences and their questions for the archive material. What does this mean for developing collection strategies?

What demands can an AV-archive realistically meet when public memory and its places become more and more fragmented? What can be done vis-à-vis a potentially supply of source material which has to be selected - hopefully on basis of solid selection criteria - as well as with the given challenges of conserving in times of fast growing data quantities and formats?

The aim of this project is therefore:

- the development of a collection strategy for AV-archives in the sector of private video sources (Which content-related selection criteria underlie the collection strategy? Which technical selection criteria underlie the collection strategy, regarding quality of the source material as well as possibilities concerning digitisation and long-term archiving?)
- the implementation of this strategy using the example of Vienna
- the reprocessing of the material with respect to archival science (evaluation, acquisition of metadata, digitisation, long-term archiving)
- to contribute to the methodology of audio-visual archiving
- the access to the material for further scientific research

The presentation will be a report on work in progress and present first results of this project.

11:30 am – 12:00 pm

Leveraging partnerships to manage and preserve the Radio Free Europe/Radio Liberty records

Brandon Burke // Hoover Institution Archives, Stanford University, United States

The Radio Free Europe/Radio Liberty (RFE/RL) records at the Hoover Institution Archives span six decades, three continents, forty-some languages, and nearly 300,000 sound recordings. Carriers are a virtual history of twentieth century broadcast media: from lacquer disc, open reel tape and cassette to proprietary logging media, MiniDisc and born-digital audio files.

This presentation will cover: on-going collaboration with RFE/RL staff; working with intercontinental partners to secure funding, native language description, and local availability; prioritization of carriers and content; balancing in-house digitization with external vendors; efficient in-house workflows; incorporating related, but legally separate, collections; and dealing with some of the oddest, obsolete carrier formats possible.

12:00 – 12:30 pm

Media preservation at scale: the Indiana University media digitization and preservation

Mike Casey // Indiana University, United States

The Indiana University (IU) Media Digitization and Preservation Initiative (MDPI) is charged with digitally preserving all significant audio and video recordings on all IU campuses within five years. This presentation explores the strategy that IU is using to digitize more than 250,000 recordings in this timeframe. Mike Casey, MDPI Director of Technical Operations, will discuss digitization strategy, pre-digitization preparation, post-digitization processing, long-term preservation, and access. He will address challenges in prioritization, working with many diverse units, managing the project, quality control, and feeding the industrial-scale digitization 'beast' among other topics. Michel Merten, Managing Director of IU's private partner Memnon Archiving Services, will explore the highly-efficient, industrial-scale, parallel transfer workflows used by the project. This will include a look at the technology and human interface, quality assurance steps, use of a workflow management application, the value of the human factor, and other topics. This presentation will provide a thoughtful view of what it takes to digitally preserve the significant media holdings of a large and complex institution.

12:30 – 1:00 pm

Use case – large-scale outsourced digitization project with automatic supervision

Tom Lorenz // Cube-Tec International, Germany

The presentation will give an overview from different perspectives about a large-scale outsourced digitization project with automatic supervision of equipment condition and automated reporting of media quality-analysis.

Content owner of massive archive material tend to give the work to a service provider for mass digitization. The control of the resulting material should be in the hand of the content owner. Cube-Tec has developed a digitization workflow that helps the content owner to verify the files and that enables the service provider to prove the quality of his process. First experience of a recent local installation with 8 x Quadriga Import Modules by a service provider and quality control of process with Trusted Playback will be presented together with the client.

2:30 – 3:00 pm

Unlocking the potential of a world leading sound archive - two years later

Nicole Brossollet, Pascal Cordereix // National Library of France, France

Two years ago in Vilnius, the BnF together with Memnon presented its very ambitious project: digitising the Legal Deposit from 1949 to 1962. All of the 45,000 vinyls from its collection have been digitised in just one year time. To date (feb 2015) 35,000 albums are accessible from more than 100 countries, on more than 200 music platforms (including itunes, deezer, Qobuz...).

How did the BnF, its subsidiary BnF-Partenariats and its partners (Believe Digital and Memnon) have dealt with such an important project? What are the main issues, lessons learnt, perspectives?

3:00 – 3:30 pm

Building Shared Collections

Alexis Rossi // Internet Archive, United States

The Internet gives us powerful tools to build collections collaboratively, and all of us can benefit. This spoken paper addresses the opportunities we have to:

- build collections beyond individual organization budgets
- benefit from the subject matter expertise of people outside our fields
- crowd source the work of digitization
- explore the semantic relationships between media items
- facilitate large scale data mining and other research projects.

Internet Archive (archive.org) is a nonprofit library founded to preserve and make accessible all human knowledge. We have built large collections of books, music, movies, images, software, and web pages, and more than 2 million visitors use our site every day.

Internet Archive is building tools that will allow anyone to create collections within our library, whether they are individuals or institutions. We will discuss how these tools might benefit your organizations.

3:30 – 4:00 pm

Uncovering the Philly Groove: Processing leaves the archives with shared solutions

Toby Seay // Drexel University, United States

Philly Groove Records was a small independent recording company based in Philadelphia. Active from 1967 to 1974, Philly Groove made its mark as part of the Philadelphia soul era with artists such as

the Delfonics and First Choice. However, the label also had a roster of lesser-known artists that ranged from funk, soul, r&b, and early disco. Now owned by Reservoir Media, the Philly Groove catalog has sat dormant and inaccessible for decades. In the autumn of 2014, the Drexel University Music Industry Program, Drexel University Audio Archives, and Reservoir Media partnered to uncover archival material, provide valuable educational opportunities, and reveal the processed materials to the public. This collaboration is an effort to breathe new life into the collection and provide access to these historic recordings.

The Drexel University Audio Archives aided Reservoir Media in locating and assembling recordings found throughout the United States. Music Industry students were employed to capture metadata and produce access copies. The local recording community provided historical context while the marketing arm of Reservoir Media and Drexel's MAD Dragon Music Group publicized the collaboration's outcomes. This presentation will describe this multipolar collaboration, which relates to the conference theme of "Common Concerns – Shared Solutions".

4:30 – 5:00 pm

Securing future access to audio-visual contents. A European consortium's response to preservation challenges

Bjorn Brudeli // Piql

The Piql Preservation System addresses the challenges related to long-term preservation of our digital and audiovisual heritage.

Realizing that migration-based preservation strategies do not solve the underlying need for securing the integrity and future access to valuable data, the EU and the Norwegian Research Council funded three pan-European industrial consortiums with investments of €25 million. The result is an open-source turnkey solution with all components needed for writing, storing and retrieving any kind of digital data, including sound and audiovisual contents.

High-resolution photosensitive film is converted into a digital storage medium, similar to what happened to magnetic tape years ago. Binary codes are written on a medium with well-documented long-term qualities. The combination of digital and analogue technologies give advantages such as the possibility of writing readable instructions on how to retrieve the data in the future. The data files are stored offline but related metadata is searchable online. The technology allows sound and image files to be preserved together with related metadata, on a secure medium with truly proven preservation qualities.

The solution materialises the combined expertise of leading European technology companies and research institutions, and has been developed with guidance from the National Archives of Sweden and the Federal Office of Civil Protection and Disaster Assistance of Germany.

5:00 – 5:30 pm

Legacy collections: valuable but are they accessible

Grace Koch // Australian National University, Australia

Audiovisual archivists observe guidelines and policies that govern what material will be acquired and what access conditions will be placed upon collections. With new collections, archivists can negotiate both documentation formats and access conditions with depositors. Many archives, libraries and other collecting institutions that have existed for a long time, however, have changed their access policies over the years, and negotiating new provisions with depositors may prove impossible because some of them cannot be contacted. As a result, some older collections, which I refer to as legacy collections, become difficult to manage because the original deposit conditions may reflect outdated views of society and may be very restrictive. In the case of organisations that hold recordings of Indigenous peoples, recent generations seeking to learn the traditional knowledge recorded by their elders may have difficulties gaining access to the recordings made by their own relatives.

This paper will outline how collections of Indigenous recordings differ from other materials and will present several case studies that show problems for clients who want to gain access to material that falls under the provisions of historically-restrictive deposit conditions for Australian Indigenous collections. It will draw upon a recent study made by the author of access guidelines and policies used by Australian collecting institutions that hold Indigenous materials, showing how procedures have evolved to enable archivists to manage Indigenous collections with restrictive deposit conditions.

5:30 – 6:00 pm

Modelling interactive works of digital art

Céline Thomas // Université de Paris 8 & Louise Fauduet, Marie Saladin // National Library of France, France

An interactive work of digital art is an artistic, audiovisual and composite creation (sound, picture, video, animation, etc.), created using computers. It offers the viewer the opportunity to modify its technical and artistic aspects, in order to change the course of its expression (“playability”). The rate of obsolescence of hardware and software involved in showing digital art is extremely fast. In order to ensure that future generations, far beyond the physical lifespan of current computing devices, can experience these works, this research proposes to develop a general descriptive system of these works of art. It consists in modelling the technical and artistic characteristics of the work, its important points and its formal principles in text form. This research is performed in cooperation between three institutions: the National Library of France (Bibliothèque nationale de France), the INREV laboratory of Université Paris 8 and the Living Art Lab. Driven by the same concerns, but coming from different fields - conservation, artistic creation and academic research - each institution brings its particular skills and experiences to a common goal: to contribute to preserving artistic digital heritage.

Salle 70

9:30 – 10:00 am

Born to die? Selection policies and digitization as common concerns

Trond Valberg // National Library of Norway, Norway

Over the last years there has been a rapid increase in the number of digital files produced in several archives around the world. That is no surprise and the growth is naturally related to developments in new technology and the even more widespread use of Internet services. The latter also reflects the number of web documents stored in national archives responsible for harvesting the web. Even though there is a common consensus regarding digitization as the primary tool for preserving our audiovisual heritage, you may raise the question if all digitization really is needed – or even wanted. Selection policies are based on various criteria, but generally it seems to be easier to acquire material for preservation rather than deselect as such. Furthermore, several archives (including the National Library of Norway) have simply stated that all their collections should be digitized. Such programs will take several years; therefore priorities have to be made right from the beginning. Deteriorated and obsolete carriers are obviously a starting point, but equally important is the content itself. Even if you choose the latter; infrastructure and the importance of workflow may cause a large number of documents to be duplicated (even though the source or digital files may differ slightly). This in turn requires high-level metadata and sophisticated storage systems for retrieval and access. Any lost or hidden data file usually means the non-existence of such! Therefore the need for advanced search engines is as important as the content itself. Generally, however, coping with duplicate files and countless media files is a major challenge irrespective of available tools. Focusing on bibliographic control, cataloguing any analogue or digital document may be more time consuming than the digitizing process itself. Unfortunately, I have also experienced that retrieval of digital documents may prove to be very time consuming.

Broadcast archives seem to be in a special position simply due to their focus on reuse and access more than long term preservation. Several broadcasters have already ripped a major part of their CD collections and carry on digitizing vinyl records, 78s and other formats of audio and video, including even rebroadcast programs. Obviously, a large number of duplicates are being produced. Furthermore, imagine how many duplicated audio files that exist of a Beatles or Madonna song in archives around the world (and you may even add the number of various downloads from the Internet).

Deselection is likely more difficult in the digital domain compared to analogue material. But it may be possible to map out duplicates even when comparing metadata and media files from various archives around the world. For instance, this makes sense if you look for the best available shellac disc from a sound perspective. And, what about master tapes or other production material? Should we preserve this kind of material? The paper will also discuss selection policies in the light of recommended audio and video formats. Finally, I will present a new tool for dealing with born digital material, the National Library of Norway’s Media Editor.

10:00 – 10:30 am

More for all. Increasing capacity and capability in audio digitisation at NFSA

Ross Garrett // National Film & Sound Archive, Australia

Increasing capacity for digitization is an important strategy to address the urgent need to digitize analogue audio holdings. The NFSA is introducing new workflows including CEDAR batch processing, multiple ingest and multi-track ingest to increase our capacity for audio digitization. This paper looks at the planning, purchasing and implementation of systems to support these new workflows, and the initial

experience of their implementation. Issues considered include sustainability of multi-track playback, implementation of user driven batch presets for multiple files, and Quality Control in multiple ingest workflows.

10:30 am – 11:00 am

Presentation of DLP-Profession, a storage concept using standard hardware and Free software

Hermann Lewetz // Österreichische Mediathek, Austria

“DLP-Profession” is a concept that was researched and developed at the Austrian Mediathek to find a less expensive method of longterm digital preservation that was optimized for archival issues.

The focus was on features important for archival needs and avoiding those that have less relevance and increase the costs.

The most important issue for archival use above reliability and speed of the access portal, is security: the option for the archives to get access to the hires data in as many cases as possible—even in cases of failures and disasters. Despite the obvious needs of storing data, the writing access should be restricted to automated workflows in order to minimize human errors. Using standard components for hardware and Free Software leads to an open solution that is more independent from the market strategies.

The presentation will include price calculations from the Austrian Mediathek as well as the important question of sourcing external support

11:30 am – 12:00 pm

The archives of oral history division: issues and challenges

Romain Choron // Minister of Defence Archives Services, France

Now, the 6,000 hours of recording are an intangible heritage to be preserved in order to be transmitted to future generations. They provide a sound archive collection, and must be treated as traditional archives. These sound archives are confronted with economic, technical and human challenges.

- I. The history of oral testimonies collection.
 1. A collection period of several decades.
 2. Different issues depending on armies.
 3. A single division for all armies.

- II. The technical characteristics of the processing and conservation of archives.
 1. Successive audio recording medium: from the tape to the digital chip.
 2. The challenges of digitization and migration of data.
 3. The difficulties of conservation with computer tools.

- III. Challenges to overcome.

1. From a printed inventory to an online inventory.
2. Contractual agreement and administrative classification.
3. The search for a balance between the collect of oral testimonies and the treatment of existing collections.

12:00 pm – 12:30 pm

Saving South-African heritage: Rivonia trials original Dictabelts digitizing

Brice Amouroux // Institutut national de l'Audiovisuel, France & Henri Chamoux // France

Often referred to as, “the trial that changed South Africa”, 10 leaders of the ANC (including Nelson Mandela) were tried for 221 acts of sabotage designed to overthrow the apartheid system. The only heritage left of the “Rivonia trials”, held between October 1963 and June 1964, is the original audio recording of the courtroom, burned on a specific vinyl cylinder: the Dictabelt.

After decades of silence, this unique collection of almost 600 original supports labeled “Memory of the world” by UNESCO, is now being digitized and restored by French National Audiovisual Institute (Ina). The partnership between South-African Department of Art and Culture and Ina is supported by FIAT/IFTA “Save Your Archive” program.

Playing and digitizing this particular audio recording support is made possible by a very close relationship between Ina and the French Center for Scientific Research (CNRS). A specific device, the Archeophone, has been created and developed by CNRS member Henri Chamoux in order to read and digitize all kind of audio cylinders, including Dictabelts. The preservation files generated through the Archeophone are then digitally restored by Ina technicians in order to regain the best archiving and listening material possible.

The lecture will explain the details of this project, its process and workflow, all of which aiming at giving open access to this unique heritage.

12:30 pm – 1:00 pm

Helping Each Other Go Digital

Mary Ellen Kitchens // Bayerischer Rundfunk, Germany

This presentation sketches a brief sociology of media digitization and digital collection management efforts in today’s world. The media digitization process/disruption is going on at all levels: major cultural institutions, smaller more specialized libraries, archives and museums, innumerable cultural groups such as small broadcasters and associations, as well as many individuals are currently shifting to digital media collecting and storage.

How are these developments interwoven and how can knowledge of the best practices be effectively passed from one level to the next? How are large institutions communicating their knowledge about media digitization and digital archiving to the general public? And how can the public now give some of its media content as well as knowledge back to those institutions?

Examples for the cross-pollination of ideas and information about media digitization processes and safe storage practices will include consulting and services offered by the Deutsche Nationalbibliothek/Deutsches Musikarchiv and also by the deutsche digitale bibliothek. Such services are of interest to those involved with the upkeep of the many smaller special archives in Germany, an example to point is the Archiv Frau und Musik in Frankfurt/Main.

The presentation will also include a brief summary of the development of standards for Personal Digital Archiving by the Library of Congress. In this case a central institution assists the populace by suggesting basic standards for the establishment of safe digital media collections in the private realm.

So what can the public give back to large LAM institutions – how can knowledge from the general public flow back towards such institutions? In recent years there has a trend towards the creation of tools to support crowd tagging of larger media collections. Such dialogues are sometimes also referred to as “metadata games”. Good examples can be found on the BBC and New York Public Library’s websites. Thus, interested end users can easily contribute to the annotation of digitized media holdings of such institutions. Some larger collectors of digital media also ask the public to contribute digital media to their collections in order to complement their own holdings. A good example of this practice can be found on the website of the Austrian Mediathek.

2:30 pm – 3:00 pm

Correcting Media Files to standard compliance for long term preservation

Jörg Houpert // Cube-Tec International GmbH, Germany

With the focus shift to accessibility the archivist’s role has been considerably enlarged in the last decade – from safe conservation specialist for media carriers to the role of enabler of media simply re-usability. Even more focus is necessary to secure media readiness as part of preservation actions to increase the media value for future re-use. If media files can’t be full automatic conformed to the input standards of media platforms the chance is high they will be the losers in the race of being perceived valuable and being considered for re-use. Media platforms constantly increase their requirements on media format and metadata quality.

The use of obsolete over simplified non-standard compliant media formats and container without valuable automatic accessible metadata may attract archivists today because of the minimized entry level requirements for using such formats. This procedure is like taking a credit which someone will have to pay back in future before the media can be used. So, there is a good chance that there will be no one who is willing to pay for these burdens. Without a clear visible value proposition, the future of an archived media collection will be on risk!

The paper provides concrete actionable recommendations on how to build media migration solutions that produce full standard compliant and quality-controlled audiovisual collections – ready for re-use!

3:00 pm – 3:30 pm

Securing audio transfer

Sebastian Gabler // NOA Archive Solutions, Austria

In the context of A/V preservation work-flows, digital signal transfer integrity recently has been focussed on increasingly. While digital signal processing and – storage is essentially lossless, unwanted signal alteration may occur on the way from the A/D Converter to the file. As almost any digital capturing systems use packetizing, the signal may be affected by driver bugs leading to incorrect sample sequence, or the system may drop buffers intermittently, thus introducing artefacts. Other error sources are to be found by inadvertent signal processing, such as level changes or Sample Rate Conversion. Such processing nowadays is being used by many general purpose audio and video APIs that are to be found on all current computer operating systems, and as well in some interface devices. The paper presents an integrated method of securing the transfer of audio to the digital file, using error detection algorithms, in real time. Thus, the operator will be informed of any changes that have occurred during the transfer without any additional time – and equipment overhead.

3:30 pm – 4:00 pm

Quality assurance of VTR transfers - ISR and HF traces

Sebastian Gabler // NOA Archive Solutions, Austria

Quality assurance of VTR transfers is a time-consuming and tedious task. Professional VTRs provide methods for status reporting, most prominently Sony’s Interactive Status Reporting, ISR. ISR has been implemented by Sony over many generations of VTRs, however users have found that the status signals’ validity will depend heavily on the actual recording format, and the player model in use. This is a critical aspect when it comes to securing archival transfers. Supplementary, analogue video signal analysis, i.e. on HF signal levels, may be used to support operators at Eyeball, or even partly replace eyeball validation during the ingest. Moreover, the collected parameters may be used to help with machine maintenance, in order to optimise the life time of wearing parts, and the employment of tape cleaning.

4:30 pm – 5:00 pm

One for All: Permanent Refreshment for Acetate Media

Nadja Wallaszkovits // Phonogrammarchiv, Austrian Academy of Sciences, Austria

Imagine you could turn back the clock – and your endangered acetate holdings could be kept in a fairly playable condition for the next decades...

Well, there are people working to make this idea come true: together with high ranking Austrian research institutions, a method to permanently refresh brittle acetate media has been developed and will be available for audio tapes and also cinematographic film material.

The paper briefly describes the mechanisms of acetate degradation as well as related ageing phenomena in audio-visual carrier materials. Possible solutions are discussed and the recently developed restoration and preservation process is outlined, as well as various methods to verify the restoration success. Finally results are presented, covering successfully restored audio as well as motion picture film.

5:00 pm – 5:30 pm

Preservation of audiovisual material at the BnF

Dominique Théron // Bibliothèque nationale de France, France

Since the early 2000's, the French National Library's Audiovisual Department has launched an ambitious preservation plan of its audiovisual collections. Priority was given to magnetic and optical carriers, based on two principles, carrier's decaying and obsolescence of reproduction tools. By the end of 2014, more than 725.000 carriers have been either digitized for analog documents, or copied for born-digital documents. A specificity of this preservation plan is the wide diversity of these carriers, ranging from "substandard" to "broadcast". We will detail procedures and technical aspects used for the preservation of video carriers, from the 1970's EIAJ reel tape to the 2000's Digital Betacam videotape. A focus will emphasize on the restoration tools used for purposes such as screenings in festivals or other events.

5:30 -6:00 pm

Scanning analogue optical soundtracks

Oliver Danner // Germany

Approximately 85 years ago sound was introduced into motion picture. Today film archives have the responsibility to transfer historic audiovisual information from the carrier film into a format that allows access with contemporary and effective means while respecting the principles that guide the preservation of cultural assets. Based on the analysis of historic sound photography and the historic reproduction characteristic the requirements and possibilities to retrieve an authentic audio signal from an analogue optical soundtrack will be presented.

Thursday, October 1st, 2015

Grand auditorium

9:30 am – 10:00 am

Common concerns and shared solutions: the potential synergies with the music industry

Janet Topp Fargion // The British Library, United Kingdom

The British Library is mandated as the repository of the nation's published output. To date published sound has been so covered via voluntary deposit managed through good relationships with the record industry. The transition to digital distribution in the music industry, coupled with the fragmentation of music production, is challenging the success of the Library's long-established voluntary deposit arrangement with the UK record industry. A six-month study (October 2013 - March 2014) at the British Library investigated ways in which we could work with the fast-moving digital music supply chain, improve our relationship with the record industry and help develop a Library-wide transition to acquisition of digital materials. Ongoing work has resulted in the development of software that integrates with the BL's Sound and Moving Image catalogue, in part using APIs to speed up metadata creation. Without legal deposit we are faced with the challenges of understanding the scale of digital music output, reaching labels, distributors and artists, and identifying common concerns with music industry to establish a valuable and enduring role for the Archive. This paper will describe lessons learnt and suggest potential synergies as the Library gears up to fulfill its stated mandate for music publication.

10:00 am – 10:30 am

Reformat now! (...but how?): considerations for outsourcing audiovisual preservation projects

Kimberly Tarr // New York University, Division of Libraries, United States

Due in large part to the advocacy and outreach of IASA and other professional associations, many archives, libraries, and cultural heritage institutions – small and large – now understand the need to reformat their magnetic media holdings for long-term preservation. What they often lack, however, is the experience identifying formats, selecting items for digitization, choosing qualified vendors, knowing what to ask for (both format and metadata-wise), overseeing logistics, and managing the process. Building off of NYU's recent publication, *Digitizing Video for Long-term Preservation: An RFP Guide and Template*, New York University's paper will exemplify the conference theme of "One for All" by exploring this increasingly common concern and helping to disseminate a shared solution. With funding from The Andrew W. Mellon Foundation, Digitizing Video for Long-term Preservation was a product of the Video At Risk project, a multi-institutional endeavor developed with the guidance and recommendations of video engineers, vendors and other professionals and stakeholders in the field of media preservation. This paper will outline the key steps to consider before embarking on a magnetic media reformatting project, including: inventory, assessment, and selection. Then, the paper will outline a step-by-step process of drafting a Request for Proposals (RFP) for the transfer of magnetic media to digital files for preservation. The paper will also introduce key aspects of the workflow for outsourced digitization projects, including technical requirements, file formats, metadata, workflow and transfer specifications, quality assurance, quality control, file naming, and file transfer protocol.

Goals & Learning Outcomes: This paper will walk participants through the workflow of assessing and overseeing digitization of magnetic media by external vendors. Learn what questions to ask and how to understand and implement the answers as you plan for and execute the migration of your magnetic media resources. This process involves understanding what you have (identifying magnetic media formats) and what you need (preservation master digital files), as well as how to negotiate with reliable and qualified transfer houses or labs. At the end of this session, conference attendees of all levels should be equipped to submit materials with confidence to qualified labs.

The above-referenced publication, Digitizing Video for Long-term Preservation, is available here:
<http://library.nyu.edu/preservation/VARRFP.pdf>

10:30 am – 11:00 am

The day the music didn't die: digital audio preservation at MIT libraries

Thomas J. Rosko, Nancy McGovern, Kari Smith, Tricia Patterson, Peter Munstedt,
Liz Andrews, Cate Gallivan // MIT Libraries, United States

Preserving and making accessible audio and video music recordings is currently a focus of MIT Libraries Curation and Preservation Services, Institute Archives and Special Collections and Lewis Music Library. The MIT Libraries own approximately 2,000 uncataloged analog sound recordings that document MIT music history. Many of these recordings consist of reel-to-reel and audiocassette tapes. In July 2013, a digital audio initiatives project was established at MIT in order to save these music recordings, beginning with materials from the Herb Pomeroy collection which is comprised of 13 boxes of recordings from the influential jazz trumpeter and music educator. A team was assembled with the goal to inventory, digitize, preserve, and facilitate access to these materials.

In September 2014, an IMLS grant-funded National Digital Stewardship Residency (NDSR) resident joined this team to focus primarily on digital audio preservation and to document the detailed life cycle workflow for the preservation of all digital audio content, building on a high-level workflow already in place. The diagrammatic and narrative workflow documentation works as a foundation for a digital content management program. The team also evaluated suitable options for an access platform, including the Avalon Media System. This presentation will examine the work from inception to its current phase, with emphasis on the digital preservation workflows designed for the program. We will provide advice and recommendations to other music libraries and archives with similar sound recording backlogs.

11:30 – 12:00

La Sonothèque de Haute-Normandie

Marina Parks // La Fabrik à Sons, France

La Sonothèque de Haute-Normandie is a music streaming website and a mobile application, dedicated to the artists and bands from Haute-Normandie, France. La Sonothèque was created in 2010 by la Fabrik à Sons, after a brainstorming on saving the music recorded by artists from the region in the digital air.

We had the support from the French Cultural Ministry after a call for projects in 2010 and 2012 about digitization archives. We started to inventory the music scattered all around Haute-Normandie and digitize CD's, Vinyls and Cassettes. Between 2010 and 2014, we have digitized more than 1.500 records: rock, blues, jazz, rap, electro, reggae... from 1962 to nowadays.

Three themes are developed in our presentation:

- Music Archives
- Music audio webstream on www.sonotheque-hn.com and on the app.
- Promotion of the Music, the website and app.

In 2013, la Fabrik à Sons launched a jukebox to promote la Sonothèque and the artists. The goal of the jukebox is to link the online tools and the public in libraries, venues, schools, festivals... We propose a presentation of La Sonothèque de Haute-Normandie, the website and the apps.

12:00 pm – 12:30 pm

From Granny to Google: digital transmission in the world of Irish traditional music 1987-2015

Grace Toland // Irish Traditional Music Archive, Ireland

The Irish Traditional Music Archive (ITMA) is a national public reference archive and resource centre for the traditional song, instrumental music and dance of Ireland. It has been digitising analogue audiovisual recordings and creating contemporary audiovisual digital recordings of Irish traditional song, music and dance since its foundation in 1987. Technological developments in the intervening years have duly changed ITMA's recording techniques and archival storage carriers, and this in turn has influenced how it has engaged with its user communities, in all their variety. Equally since 2008 when ITMA began to upload digitised and born digital material to its website, technological developments have had an even more profound influence on its relationship with users.

I would like to present a multimedia overview of ITMA's technological journey and how this has influenced its engagement with users at both practical and conceptual levels. The presentation will detail examples of in-house dissemination projects and external partnerships and how these have been influenced by technological developments. It will focus in some depth on how its current ability to exploit digital files and data, has opened new opportunities to engage with users and other organisations. While acknowledging technological potential, this narrative will also stress an underlying belief in the creation of trusted, quality metadata as the fuel for productive engagement in the future, as it has done in the past.

As the newly appointed Director of the Irish Traditional Music Archive, this presentation will allow the IASA Conference community join with me, as I delve in to ITMA's corporate memory to create an institutional timeline of development. Using extensive institutional multimedia resources, I would like to present a rich 'audio' and 'visual' filled presentation on ITMA's place in the world of Irish traditional music.

12:30 pm – 1:00 pm

Enhancing the discovery of Europe's sound archives

Richard Ranft // The British Library, United Kingdom

Europeana (<http://www.europeana.eu/>) provides online discovery in 32 languages to over 35 million items of Europe's sound heritage: texts, images, videos and sounds and museum objects. Its value lies in improving access to many online collections that were previously dispersed and difficult to find: users can search and browse in their language of choice across previously hidden collections housed in 2,500 different institutions. The Europeana Sounds project (2014 - 2017) is taking this a step further for the medium of audio in several ways (www.europeanasonsounds.eu): creating themed channels for sound on the Europeana portal, an improved data model for audio metadata, links across media types (music scores linked to musical performances), and new web features for user interaction. It will increase to over one million the number of sound recordings accessible via Europeana by 2017, and link to many thousands of related objects, whether photos of musical instruments, videos of musicians and famous speakers, music scores and spoken word transcripts. The project partners include several institutions that are IASA members, and will work with IASA to build a sustainable network for improving access to other sound archives in Europe. A beta version of the new sounds channel prototype will be demonstrated.

2:30 – 3:00 pm

Revealing a Hidden Collection: Collaborative Cataloging of Arabic 78s in the Archive of World Music

Peter Laurence // Eda Kuhn Loeb Music Library, Harvard University, United States

As part of a recent Harvard Library initiative to shed light on its “hidden collections,” the Archive of World Music in the Eda Kuhn Loeb Music Library received funding to make accessible a substantial collection of early ethnic 78 rpm disc recordings. The primary strengths of this collection are 10- and 12-inch discs from the Middle East, South Asia and Asia; not surprisingly, most of these regions present language challenges for local music library cataloging. Priority was given to South Asian and Arabic recordings based on the overall strengths of the Archive, and our collaborative approach to cataloging the Arabic discs is the focus of this paper.

Many of these performances exist in no other format. By making the recordings discoverable via Harvard's online catalog, with richer and fuller descriptions, we join others in providing greater access to early sound documents for a community of students, faculty and researchers. Local access to selected recordings is provided via digital files reformatted from the original 78 rpm discs. As permitted by copyright, we also plan to make some of these reformatted recordings more widely available in the future. In addition to the value of the recorded performance, these discs also serve as artifacts that document the ethnic commercial recorded output of specific countries or multinational labels.

3:00 pm – 3:30 pm **Panel**

Flattening Files: Harmonizing Content in the Smithsonian's Digital Asset Management System

Waslter Forsberg, Isabel Meyer, Crystal Sanchez, Walter Forsberg, Gwynne Ryan // Smithsonian Institution, United States

In 2007, charged with managing digital content at the Smithsonian Institution's (SI) nineteen museums and libraries worldwide, the Office of the Chief Information Officer (OCIO) assumed responsibility for a four-unit pilot Digital Asset Management System (DAMS) and with building it into an enterprise-scale system. The system has gone through multiple application, database, and hardware upgrades and is now the Smithsonian's enterprise digital repository serving the majority of museum, archival, and library units. However, meeting the needs of digitally caring for a broad spectrum of collections materials is a process of continual discovery, evolution, and challenge. From the source code for video portraits at the National Portrait Gallery and earliest oral history audio of Native Americans at the National Anthropological Archives, to conservation documentation, digitized analog video, and born-digital video artwork components from artists such as Nam June Paik, the wide array of audiovisual collections materials at the world's largest museum make use of a 'one-DAMS-fits-all' solution massively complex. This panel brings together stakeholders and media collections managers from several Smithsonian units to discuss challenges, solutions, and practical workarounds. How does the Smithsonian's singular DAMS deal with the complex needs of artworks vs. archival collection materials, documentation vs. collections, art museums vs. history museums vs. archives vs. research outposts, preserved analog A/V content vs. born digital complex works. Flattening files means targeting various challenges with separate policies and solutions, but also standardizing and learning from each other to enact practical solutions to complex problems.

The SI's DAMS Branch Manager Isabel Meyer will provide background on the practical politics, history, and need for centralized digital repository to service all Smithsonian units and some of the early measures put into place to build an effective solution. OCIO's Video and Digital Preservation Specialist Crystal Sanchez will address workflows and policies that arise due to the 'flat' DAMS structure—both solved, and yet-unsolved. The National Museum of African American History and Culture's Media Archivist Walter Forsberg will speak on the tasks association with building and digitally caring for audiovisual collections at the SI's newest museum and his work using the DAMS. Gwynne Ryan will talk to the work being done to target the different challenges inherent in both the audiovisual components of collection artworks and the audio and video based conservation documents including recorded artist interviews.

3:30 pm – 4:00 pm

One Body, Many Heads: Media Preservation and Access Through Project Hydra

Karen Cariani, Jon Dunn, Hannah Frost, Stefan Elnabl // WGBH Educational Foundation, United States

As audiovisual archivists, we all face the challenge of managing and preserving our digital media files. Institutions facing this challenge all need systems to do basically the same thing – ingest, store, manage, retrieve, preserve. Perhaps we should work together to develop systems that meet our needs. Digital asset management of audiovisual material has been an ongoing challenge for media archivists in the preservation and access of their digital collections. While much focus is placed on open source tools and software applications, this panel will showcase something new or obscure to many regular attendees: an open collaborative technological framework for building systems that manage,

preserve, and provide access to audiovisual media. Project Hydra (<http://projecthydra.org/>) is an exciting collaboration of archivists, librarians, and developers building and using a community-developed open source application framework to create new and open systems that manage, preserve, and provide access to digital content, based on the Fedora digital repository platform. This panel will showcase three Hydra influenced open source projects from public broadcaster WGBH, Indiana University Libraries, Stanford University Libraries, and Northwestern University Library. From unique audiovisual preservation systems to cataloguing and management solutions, representatives will discuss their projects, how their work meets the growing demands of audiovisual preservation and access, and the experience of developing for the open source community.

The speakers will discuss Hydra's philosophy and provide examples of innovative work done by Hydra partners throughout the world.

WGBH will share their development of an audiovisual preservation repository system called HydraDAM (<https://github.com/curationexperts/hydradam>), as well as their effort to migrate their Open Vault public access website (<http://openvault.wgbh.org/>). Indiana University and Northwestern University will discuss Avalon Media System (<http://avalonmediasystem.org/>), an open source software system for managing and providing online access to audiovisual media. Stanford will describe its strategic planning effort to tackle challenges in providing access to collections of media content with a range of copyright, privacy, and licensing concerns. The result of this effort indicates that an open source solution, and Hydra in particular, is best suited to enable controlled access to digital media in library and archival collections. Stanford will explain how it is using Hydra and Avalon to preserve and provide access to a large collection of video oral histories in an international partnership with the Museum of the Occupation of Latvia.

WGBH and Indiana University will also discuss their recent collaboration to further develop HydraDAM. This new version, called HydraDAM2, will be based on the most recent version of Fedora (Fedora 4), will support storage of very large media files on multiple backend storage architectures, will explore the use of RDF for metadata representation, and will be able to integrate with Avalon to provide online access to preserved media. Like its predecessor, HydraDAM2 will be released as open source and can be used and shared freely among cultural institutions, including libraries, archives, universities and public broadcasters.

4:00 pm – 4:30 pm

Open access to the field recording: When biomedical sciences meet social sciences

Véronique Ginouvès, Thierry Rosso // Maison méditerranéenne des sciences de l'homme (AMU-CNRS), France

In 2013 began a research program on practices, representations and issues in public health about pre-milky food (gift and neonatal consumption of the colostrum). This program (2013-2015) involves 13 partners in 7 different countries (Germany, Bolivia, Brazil, Burkina Faso, Cambodia, France, Morocco) on 4 continents. All the audiovisual sources (sound archives and photographs) recorded in the field are preserved at the MMSH sound archives center (Aix-en-Provence). As the first international project completely dedicated to the very initial phase of human feeding, the ingestion of colostrum, all the researchers (in biological and social sciences) choose to give an open access to all citizen to the result of the program and to the audiovisual archives. This paper focuses on the source of wealth of this experience, the challenges involved in the multidisciplinary archiving and the place of the archives recorded in the field.

Room 70

2:30 pm – 3:30 pm

My Space, Your Space, ColorSpace

George Blood // George Blood Audio/Video/Film, United States

This paper begins with white light broken into a spectrum, then describes additive and subtractive color systems to reproduce images; we move through the limits of reproduction, adaptations and comparative advantages of different methods (RGB, CMY, color different systems such as YUV, YIQ and XYZ), traversing film and video capture, digitization, gamma correction, defining many terms in image reproduction and how they are related. The audience will gain an understanding for how multiple factors work together in capture and presentation systems, to form a better understanding for how to manage colorspace, including the transform from analog to the digital domain. This presentation, which runs a full 60 minutes, has previously been given at AMIA 2012, as well as in workshops.

3:30 pm – 4:00 pm

Sound is half the movie: the preservation of ¼" final mix soundtracks

Rosie Rowe // Archives NZ, New Zealand

"While the introduction of color is an undisputed colossal advance for the medium, it is synchronized sound that goes down as being the most important evolution for film." Brian Florian
Archives around the world are sharing methods for preserving the picture element of film, but there is little discussion about the preservation of synced sound. Why are we less concerned with the sound element when developing a film preservation strategy? After all, sound is half the movie. The aim of this presentation is to start a discussion about the preservation of synced sound. I will discuss the final mix soundtrack preservation program and workflow at Archives New Zealand. I will describe the difference between the optical vs. magnetic soundtrack, the limitations of the academy equalisation curve, and why the ¼" final mix is almost always the highest quality version for digitisation. I will also discuss the ways in which synced and non-synced sound differs, and why this matters when playing back. Finally, I will list the key pieces of equipment used to digitise sync sound so you have accurate lip sync in your digital file for future use.

4:00 pm – 4:30 pm

Evaluating Your Digital Archive: Using ISO 16363 As A Self-Assessment Planning Tool

Bertram Lyons // AVPreserve, United States

Audiovisual preservation today is a combination of physical and electronic activities, coupled with institutional stability, intentional management, and continuous planning. Because most preservation actions require digitization of audiovisual content, and because almost all contemporary audiovisual media is born-digital, the importance of a trusted digital environment for preservation cannot be overlooked.

The American Folklife Center (AFC) at the Library of Congress will share outcomes of its digital archives self-assessment using the criteria for trustworthy digital repositories (ISO 16363) as a framework. The assessment focused on AFC archival program's organizational infrastructure and digital object management within the larger ecosystem of the Library of Congress.

AFC is home to one of the largest ethnographic collections in the world, which includes more than 500,000 born-digital holdings of multimedia documentation. Among its largest collection is one of the Library's earliest born-digital collections, StoryCorps, a large-scale oral history project regularly featured on National Public Radio in the US.

Since hiring its first full-time digital assets manager in 2009, the digital collection has matured and formal practices have been established to ensure the same level of preservation to digital collections as has always been provided to AFC's physical collections. AFC is using ISO 16363 to understand its strengths, identify gaps, and plan for continued improvement to its digital audiovisual preservation activities.

The assessment process challenged AFC staff to articulate the administration, staffing, financial and legal aspects of its digital program as well as how it handles digital objects from ingest to access. The process encourages ongoing monitoring and evaluation, and will enable AFC to make accurate claims about its program's performance. Presenters will discuss assessment results, how they are addressing key findings, and insights for other audiovisual archivists interested in self-assessment.

Posters

Mapping the Independent Media Community

Prof Dr Lindsay Mattock // The University of Iowa School of Library and Information Science, United States

The growth of independent film and video production in the United States throughout the mid- to late -twentieth century was supported by a network of organizations, including museums, archives, artist collectives, and equipment access centers. Initially conceptualized as "Regional Film Centers" in 1972, these organizations were known as "Major Media Centers" or "Media Arts Centers," and became part of grassroots movement aimed at establishing a network of organizations supporting the production, distribution, exhibition, preservation, and study of non-commercial media. Yet, histories of independent media production center on the artist, exploring each work as the personal product of a individual, rather than addressing the larger art world of resources, people, and organizations that support the production and distribution of independent media. Alternatively, projects emerging from New Cinema History, such as AusCinemas, the Australian Cinemas Map (<http://auscinemas.flinders.edu.au>) and Mapping Movies in the United States (<http://mappingmovies.unh.edu/maps/>), aim to situate the experience of cinema in its social, cultural, and economic context. This paper will report on the development of a research project aimed at tracing the legacy of the Media Arts Center Movement employing similar digital methodologies.

Mapping the Independent Media Community is a collaborative project of University of Iowa School of Information Sciences and Carnegie Museum of Art (CMOA) in Pittsburgh, Pennsylvania. This project aims to aggregate data from multiple historical datasets to build a publically available digital tool for studying and visualizing data related to the Media Arts Center movement and independent media production. The prototype dataset combines data from the Film and Video Makers Directory (published in 1978 and 1979) and the Film and Video Makers Travel Sheet (published monthly from 1973 through 1987) published by the CMOA. Together the publications aimed to "encourage and facilitate wider use of exhibition and lecture tours by film and video makers," serving as social networking tool for media artists and the organizations supporting the exhibition of media art. Combined, the Directory and Travel Sheet provide thirteen years of data tracking over 1,600 individuals and 600 organizations representing 47 US States and Territories and 21 countries. The data contained within these publications provides a snapshot of the extended network of individuals and organizations supporting the exhibition, production, and distribution of independent media in the United States and abroad.

Mapping the Independent Media Community aims not only to provide a clearer understanding of the development Media Arts Center Movement, but also seeks to identify the network of cultural heritage institutions that supported the exhibition and preservation of media art. The analysis of these datasets may suggest sites where hidden archival collections are located and assist in the identification of key institutions that may hold collections of possible interest for archives and museums.

This paper will report on the design and development of the project, present the initial findings, discuss the incorporation of additional datasets, and propose ways in which this data may be re-used by scholars and cultural heritage organizations support the preservation of independent film and video.

Harvesting audio streaming content and making it accessible for research and academic purposes

Claude Mussou, Thomas Drugeon, Félicien Vallet // Institut national de l'Audiovisuel, France

Since the law on legal deposit extended to broadcast material in 1992, along with 100 TV channels, Ina has been recording around the clock radio programming from 20 national radio stations. When, in 2006, another law applied that same legal framework to the web and Ina was made responsible for collecting online broadcast related content, it appeared that streaming radio harvesting would enrich and complement terrestrial radio recordings.

Ina R&D teams have developed and implemented tools that automatically collect, organize and index online radio streaming content. In parallel, they have focused on speech and music detection in broadcast archives and implemented a speech music discrimination tool on web audio content.

This presentation will aim at framing the technical approach to collecting online streaming audio content as well as the interface and tools that enable structured access to these collections. The whole process is still experimental and ambitions to provide researchers who access these collections with the most efficient and intuitive search and navigation affordances.

Sustainability, a key aspect for building digital sound archives in Latin America

Perla Olivia Rodríguez // Instituto de Investigaciones Bibliotecológicas y de la Información (IIBI) UNAM, Mexico

More than a decade in Latin America began to alert of the risk of loss of sound heritage. Since then, sound archives have become little notorious in some countries of this region. They have created institutions, initiated digitization projects of sound collections, driven forum for reflection and exchange of ideas, have even been begun research areas in universities. Despite this progress, there remains in most of the countries of Latin America, the risk of loss of sound heritage.

This situation joins that the documents which have been digitalized everyday are accumulated and thus becomes more difficult their administration, management, preservation and access. The sound archivists in Latin America are facing a new concept that has been introduced in recent years: the digital archive. The creation, development and permanence of the digital audio archives is an area little addressed in the region, i.e. it is not known how to build, operate and maintain a long-term digital sound archive to preserve both digitized documents as those whose origin is digital.

The permanence of digital sound archives in the long term encounters the lack of financial resources, lack of continuity in the activities of the archive, change of trained personnel, technological obsolescence of equipment, but especially with the lack of understanding of what is a digital archive.

Therefore, it is necessary to focus on developing a sustainable vision for digital preservation of sound archives in Latin America. The paper will develop the aspects to create the basis for a model of sustainable digital preservation for Latin America. Thus, recovering the slogan IASA Annual Conference: one for all, all for one, will reflect that without the cooperation and collaboration of archives, institutions, professionals, experts and international organizations, will be impossible to preserve for the future sounds of yesterday and today.

A long awaited bridge: Constructing Indian musical notation archives for world audience

Indranil Roy // India

Audio-visual archiving, particularly when culture specific, is not just amassing data and presenting it in an accessible format incorporating search and data mining capabilities within it. Special issues need to be handled for effective implementation and usability of niche archives. Here we examine the case of archiving Indian musical notation and songs.

The first issue is accessibility. Historically the music of Indian subcontinent follows a grammar different from that of Western Music. Archiving and representing Indian music in its native forms limits it to audience trained in these forms. To reach and be useful for a greater audience the archival framework would need an intrinsic translational system that would present its contents in various musical formats as needed. This presupposes the existence and implementation of an automatic instantaneous musical notation translation system between Indian and Western formats. It also necessitates a new interchangeable data format to store musical information translatable between different forms.

The second issue is of usability — can such archives grow beyond a searchable repository of data? A really useful archive of musical notation would have capabilities to adapt its output as per requirement by changing individual musical parameters such as scale, tempo, etc. It should also act as an effective learning system for audience with basic musical training. It would have to be interactive, dynamic, expandable and adaptable.

This paper examines the technical and aesthetic issues involved in creating such interactive music archives with special reference to Swarasruti, an ongoing project to create such an archive and a corpus of Indian Music Notation for Western audience. It proposes a musical interchangeable archiving format and a software infrastructure for usable archival output, with real life prototype demonstration.

Archiving Istanbul's contemporary soundscape as digital sonic heritage collection

Pinar Yelmi // KOC University, Turkey

This project aims to protect the sonic cultural heritage of contemporary Istanbul in a digital archive. In this context, intangible cultural heritage is considered from an acoustic perspective, and this is in urgent need of protection. Since many sounds are important sonic symbols that indicate the cultural, social, political, and economic conditions of a specific urban area in a certain time period, it is crucial to collect and preserve these sonic cultural elements before they are lost. Sound is already a physically temporary phenomenon; cultural sounds, however, are twice endangered due to the fact that intangible culture is constantly changing and evolving. Based on an online survey and further research on everyday life practices in Istanbul, we have determined a number of characteristic sonic cultural heritage elements and started the one-year-long process of field-recording in January 2015. These field recordings will be archived and preserved in the Koc University Library Digital Collections, soon to be available for public usage. For easy access to accurate information, we have developed detailed metadata for the collection. It is hoped that this database will form the foundations for a longitudinal archive of the sonic heritage of Istanbul beyond the presently planned field recordings.

Karadeniz Music Archive (Karma): Preparation and Formation Stages

Abdullah Akat // Karadeniz Technical University State Conservatory, Musicology Department, Turkey

Black Sea and its surrounding constitute one of the important areas on the world in terms of cultural diversity. Either tens of nations who lived either within historical background and that depth or other communities who did not shelter in these areas but affected those living in these territories by making short-term transitions brought limitless actors together and bound too broad geography each other by establishing numerous networks and relations.

The first institutionally phonograph recording in Turkey was made by Istanbul Conservatory (Dar-ül Elhan) in 1926. The first sound recordings in Black Sea Region were made by the same institution in 1929 and also kinetograph was used in this tour for the first time in Turkey excluding sound recording, musicologist Mahmut Ragıp Gazimihal published his notes related with the tour within the same year. Afterwards, compilation tours of Ankara Conservatory were performed in 1937 and 1943. Later, many institutions notable TRT (Turkish Radio and Television Association), many local and foreign researcher such as Kurt Reinhard, Süleyman Şenel and Martin Stokes made compilations and recorded traditional tunes. However, serious challenges have been experienced regarding archiving and protection of these materials until today and an important part of these studies could not be transferred from past to present.

I started attempts in 2011 for the purpose of examining Black Sea music's wealth and bonds coming from the past, keeping it together in an archive created under the roof of KTU (Karadeniz Technical University) and presenting researchers good opportunities on a proper foundation by transferring it to the future. Infrastructure of the archive was prepared by taking important financial support with the project presented within the scope of KTU Scientific Researches Projects. Physical space and technical hardware were created within KTU under the name of Karadeniz Music Archive (KARMA) in 2012. A working team was brought together with contributions of ethnomusicologists, folklorists working in KTU and other researchers living the region. Research was conducted in archives of institutions like TRT which took records previously and it was worked in Berlin Phonogramm Archiv for 9 months in 2013-2014 by taking support from TUBITAK (Scientific and Technological Research Council of Turkey). Substantial materials were obtained by establishing contacts and cooperating with countries having coasts on Black Sea. Establishment and formation stages of archive were completed and it was rendered open for researchers.

KARMA that is the first traditional music archive and one of the first audio-visual digital archives of Turkey is one of the major international reference sources as well as national sources. In this paper, future plans and objectives of the archive will be conveyed by addressing establishment and formation stages of KARMA in detail. The aim of paper is to introduce the first traditional music archive of an important geography like Black Sea, to take opinion and advices of experts in this field. Thus, it is targeted to obtain current information for evaluating present stages and developing the archive in the next process.

Memorie's factory, a century of industrial history

Arthur Mettetal, Xavier Antoinet // Association Anachronique Symposium Committee, France

Emphasising a multidisciplinary approach combining photography, writing, history and sociology, the work focuses on the history of the old foundry Penarroya-Metaleurop. Based on a campaign composed

of interviews with the former employees of the factory, the two photographers perform a visual survey marked by visible or invisible traces that represent the history of this demolished industrial monument. Through a process combining documentary & creative images, movies, recorded testimonies and written pieces, the project results in an exhibition presenting a creative overview, documenting the history of the foundry Penarroya-Metaleurop.

The collection of interviews acts as the basis of the project. The purpose of these interviews is to understand the experiences of people through their feelings and memories, which then allow a living reconstruction of the factory. Many topics are discussed: family, factory employment, the different roles and tasks within the foundry, the impact on the environment, training undertaken, work & safety and of course the plant closure in 2003.

The project uses photography to promote this type of archive, which enables us to give the subject a form. Meetings with employees of the foundry have been crucial. These portraits stand as the perfect introduction to history, gestures & posture. Within this we discover unconventional documents that need to be collected, analysed and stored. For example, Mr Jean Pawlowski, started to work in Penarroya in 1947. Worker in the zinc foundry, he went to the United States under the Marshall Plan to learn about new industrial processes. He also went in Wales to learn the new process Imperial Smelting Pot (ISP). This story demonstrates the importance of dealing with the vocal and immaterial archives. We consider these interviews as fundamental documents. The people we have interviewed were the last witnesses of the factory's history.

In the project, the creative part tries to answer many problems. First, the issue of the representation of a factory where no visible traces remain. Apart from the archive, the memory of the people who lived in the area and the surrounding territory, the factory is absent. Penarroya-Metaleurop has been dissolved in its territory after destruction between 2003 and 2006.

The second main issue is the virtuous confrontation of documentary photography and the methodology of the humanities. We consider photography as the perfect tool to express an era, making photography a time marker. Also we are questioning the humanities by confronting science of the past with tools of the present, which in this case is photography.

Stories are like hidden treasures. In the case of Penarroya-Metaleurop there is a need for exhuming the memory, as the factory has been totally deconstructed. No ruins remain of the foundry and we so had to create a new memorial. The first exhibition has been shown in Roubaix's cultural centre La Forge in June 2012, then in Paris, Arras and Lyon. We have also organised a debate on the questions of memory and the immaterial heritage with former employees of the factory, along with a participant of the Usine des mémoires project.

The project has been awarded the CILAC / Prix jeune chercheur at the 16th International Seminar on Industrial Heritage, held in September 2011 in Belfort, France.

The conservation project of Chinese historical records

Jia-Qian Cai, Tzu-Chia Tseng, Yu-Chia Huang // China Record Shanghai Corporation, China

China Record Corporation owns the majority of master recordings since the early 20th century when Chinese recording industry has just started. It has a lot of recording before 1949, such as labels of Pathé, RCA, Beka, Odeon and Great China Record etc. There are more than 135,000 pieces of metal masters and more than 45,000 tapes, equivalent to more than 100,000 tracks, as well as a large number of text files in China Record Archive. In 2012, China Record Corporation has established "The Conservation Project of Chinese Historical Records". The project is established for the nationwide rescue and protection of historical recordings, permanent preservation of recordings in digital form, and building up complete catalogues of Chinese historical recordings.

Acquisition, preservation and access: Unique Gramophone Museum & Records Archive in Kerala, India

Sunny Mathew Kunnelpurayidom // India

I have acquired over 100,000 gramophone discs and 250 machines over past twenty five years. Recently I have organized this collection in a unique museum and archive for the purpose of public outreach, preservation and dissemination. [Ref. <https://www.facebook.com/discsandmachines>] The information contained in these discs and machines is invaluable. In this presentation, I want to elaborate on the long journey in realizing this dream project. I will also discuss future plans and strategies planned for wider outreach to masses.

Digitising the dictabelts sound recordings

Nthabiseng Ncala // Afrique du Sud

The purpose of this quantitative study was to assess the state of preparedness to digitise the collection of dictabelts recordings of South Africa. This study investigated how collaboration and partnerships influenced the digitisation project of the dictabelts sound recordings. The dictabelts recordings are the world heritage, vintage, rare and endangered audio collection. The rationale of digitisation is to make these dictabelts more accessible by the general population, and to keep alive the memories of the struggle against apartheid. A case study research design was employed with questionnaires, face-to-face interviews, observation and artefact analysis as data collection methods. The respondents included the NARSSA Head of Preservation, Head of Client Services and Sensitive Records, Audiovisual archivist and former employees. The results indicated that digitisation of dictabelts was made possible by the collaboration efforts with The British Library, Federation of International Television Archives and the National Broadcast Archive of France (INA). The study discovered that technical evaluation of the dictabelts recordings was not done in South Africa. The findings revealed that there is a lack of skills and knowledge in digitising, and no equipment to playback the dictabelts. NARSA has a good story to tell about the preservation strategies employed that prolonged the life of these dictabelts for many years however immediate digitisation of this unique section of South Africa's collective memory is of high priority because these dictabelts are old and in danger of deterioration.

memnon
a Sony Company

SAFEGUARDING YOUR HISTORY'S FUTURE

YOUR TRUSTED PARTNER FOR LARGE
SCALE AUDIOVISUAL ARCHIVE DIGITIZATION



VIDEO, AUDIO AND
FILM DIGITIZATION



OUTSOURCING & ONSITE
MANAGED SERVICES



METADATA
MANAGEMENT



MEDIA
RESTORATION



CONTENT INDEXATION
AND ENRICHMENT

Our unrivalled expertise in audio, video and film digitization enables us to offer high value solutions tailored to the needs of our clients. Whether you choose to send your media to us or you would like us to bring our equipment to you, or a mix of both, your content will be in good hands. **Visit memnon.com to find out more.**

Workshops and Tutorials

Monday Sept. 28th_2:30 – 4:00 pm _salle 70

Tutorial

Handling and Storage of Audio and Video Carriers (IASA-TC 05)

Dietrich Schüller // Phonogrammarchiv, Austrian Academy of Sciences, Austria

Edited by Dietrich Schüller and Albrecht Häfner and published in 2014, IASA-TC 05 is so far the latest publication of the IASA Technical Committee in its series: Standards, Recommended Practices and Strategies. Its forerunners, IASA-TC 03 and 04, explain that long-term preservation of audio documents can only be achieved by “eternal” digital content migration. However, carrier preservation has still its important place in audiovisual archiving, as by far not all audiovisual documents have as yet been transferred to digital repositories. Also, IASA-TC 03 strongly recommends that originals be kept for potential later use.

IASA-TC 05 explains, how handling and storage of audio and video carriers can be optimised to preserve original holdings until professional long-term preservation can be organised and financed.

Monday Sept. 28th_4:30 – 6:00 pm_salle 70

Tutorial

Selection

Pio Pellizzari // Phonoteca svizzera, Switzerland

Today's archives are overflowed with information of any kind, so the keyword is “selection”.

The following questions will be discussed:

Do we really have too much material and collect too much information? Are there other concepts like “prioritization” and what about “weeding” used in traditional archives? Is the cost the only argument? What about collaboration and selection?

First we need to clarify the definitions and differences between “selection” and “prioritization”.

There are various factors in a sound and audiovisual archives which make a selection or a prioritization necessary during the processing of any documents. When is a selection appropriate, and when a prioritization? Finally, the development and application of appropriate criteria will be discussed. Basically, once a selection or prioritization is determined, it should be integrated into the overall concept of the archive and become an integral part of the corresponding workflow, but the criteria must be reviewed regularly and maybe changed.

What archives are collecting today will constitute the cultural heritage in the future and all material, and information dumped will never be part of it.

Tuesday Sept. 29th_09:30 – 11:00 am_salle 70

Tutorial

Digital Curation & Preservation Tools: Validation, Automation, Transfer

Bertram Lyons // AVPreserve, United States

As technology makes it easier to create image, audio, and video files and archivists continue digitizing analog collections, the impact of digital files on our work only increases. For archives there is a heightened risk of loss or inability to access these records if regular workflows for ingest, management, and preservation are not instituted. This tutorial will provide demonstrations in the use of free digital curation tools such as BWF MetaEdit, Fixity, MDQC, Bagger/BagIt, and Exiftool that support ingest, transfer, storage, metadata generation, and monitoring of digital content. Participants will come away with a clear knowledge of how to use these tools, what role they play in collection management workflows, and a sense of how to implement their use.

Wednesday Sept. 30th_09:30 – 11:00 am_salle des commissions #4

Workshop

Sound Workshop for Technicians

Nadja Wallaszkovits, Phonogrammarchiv, Austrian Academy of Sciences, Austria
Stefano Cavaglieri, Phonoteca nazionale svizzera, Switzerland

The workshop focuses on a number of key aspects to think about and to take care of when digitizing analog sound recordings. It will first walk through some general digitization principles, handling issues, and most importantly how to get the best signal off the original recording. According to IASA TC04, the crucial steps to realize a high quality digital transfer, such as the mechanical and electrical adjustments for instance, are outlined and practically demonstrated.

Wednesday Sept. 30th_11:30 am – 1:00 pm_salle des commissions #4

Tutorial

Guidelines and best practices to ensure everlastingness of digital data

Jean Varra // Institut national de l'audiovisuel, France

Digital technology entered the television domain about 20 years ago, replacing progressively and unavoidably analogue television. Digital has introduced lot of changes in the audiovisual domain and therefore archiving: new technical systems, new uses, new delivery modes... This digital world evolves

very fast:

- Files have totally replaced video and audio tapes
- There are new uses with new technical environment: image resolution and sound have evolved and are still evolving: from SD to HD to Ultra HD/4K to 8K and sound from mono to stereo to Surround sound
- Servers and networks have replaced physical media like video and audio tapes
- There is a great variety of file essence and wrapper standards
- Storage means are in constant evolution in capacity and speed.
For the archivists, the dilemma in this changing context is:
- How to ensure everlastingness of my assets/contents?
- How can I be sure that my format and technical choices are the right ones? What are the criteria?
- How to ensure integrity of data? What are the risks? What are the tools and methods to apply?

The presentation will draw the current situation and some guide lines or best practices to answer these questions.

Wednesday Sept. 30th_Commission Room 4_2:30 – 6:00 pm_in English

Thursday Oct. 1st_Commission Room 4_9:30 am – 1:00 pm_in French (Translation: Dominique Théron)

Tutorial

Video Archiving: One rule or many? An introduction to technologies and formats.

Andrew Pearson // The British Library, Royaume-Uni

An introduction to some of the technical issues concerning the archiving of videotape. There are many similarities with the technical requirements of archiving audio, but also some important differences which mean some adjustment in thinking is required when it comes to preserving video. How has analogue video been processed and stored on the many different tape formats over the years, and does this affect the choice of format and standard for digitisation? To what extent do digital videotape formats also determine the digital storage formats used for archiving? Can we choose just one archival standard to cover everything in the collection, and if not, what's a sensible number of standards to adopt?

Thursday Oct. 1st_9:30 am – 11:00 am_salle 70

Workshop

Preparing metadata for Europeana to improve discoverability of audio archives

Tom Miles // The British Library, United Kingdom

Europeana provides multilingual online discovery to over 35 million items of Europe's sound heritage. The Europeana Sounds project (2014-2017) is improving the Europeana infrastructure including themed channels for sound on the Europeana portal and a new data model for audio metadata. The project will additionally work with IASA to build a sustainable network for improving access to Europe's audio treasures. Audio archives will soon benefit from these developments: increasing exposure to their collections, adding multilingual search; support for linking across different media such as music scores and recorded music performances; raising the potential for new discoveries among digitised items currently hidden in dispersed collections; and interaction with users via tagging and commenting. Fundamental to all this is providing good quality metadata in the correct format using common vocabularies. This workshop covers the why and how of aggregating metadata, data cleaning and data transformation and the process of submitting your metadata to the Europeana portal.

Thursday Oct. 1st_11:30 am – 1:00 pm_salle 70

Tutorial

Identifying typical cases for which the current ways of cataloguing, retrieving and accessing remain effective (documentation & data management)

Guy Maréchal // Convener, IASA-OK Task Force; Co-founder, TITAN Non Profit Association, Belgium

The IASA-Organizing Knowledge taskforce has been established to identify strategic directions for the AV archival in the future. The semantic technologies and the semantic web offer new possibilities. The roles and places of the archives and of the archivist are drastically changing in the native digital era. However, most of the existing collections of audio-visual archives are managed and presented using classical technologies clearly fitting to their associated requirements. In these cases, the current facilities simply need to be maintained; there are no need of any radical technology evolution. The tutorial will analyse the characteristics of the requirements related to specific collection objects. From that analysis will emerge categories of AV collections for which the semantic technologies will not bring significant advantages against a clever use of the current technologies and categories of AV collections for which the semantic technologies could provide significant new opportunities for the valorisation of the archives, their cataloguing, retrieving and accessing. The tutorial will illustrate both cases and introduce a graceful migration process. The tutorial is a continuation of the paper presented in the July 2014 issue of the *IASA Journal* (n°43 p 25-36) focused on the migration to semantics and on born semantic objects.

CREATING
ARCHIVE
INNOVATIONS

NOA



3 MIO HOURS
QC PRESERVED
AV HERITAGE
BY NOA
ENGINEERING.

ARCHIVE
TRANSFER
TECHNOLOGY



7000
MEDIARC USERS
WORLDWIDE.
VALUE YOUR
ARCHIVES.

ARCHIVE
ASSET
MANAGEMENT



WWW.NOA-ARCHIVE.COM

gecko

« TOGETHER,
LET'S MAKE A FUTURE
FOR OUR PAST »

Ensemble, la mémoire a de l'avenir.

Gecko is a **French company dedicated to audio digitalization and restoration**. Working for **10 years for institutions such as INA or BNF**. GECKO invites you to visit how its organization, its equipments and its studios are at the service of the sound heritage. **Located 5 minutes from Paris , you're Welcome!**

Société française **spécialisée dans la numérisation et la restauration sonore**, travaillant **depuis 10 ans pour des institutions telles que l'INA ou la BNF**, GECKO vous invite à visiter son organisation, son parc de machines et ses studios, mis au service du patrimoine sonore tant pour des projets unitaires qu'industriels. **Située à 5 minutes de Paris, vous êtes les bienvenus !**

+ 33 (0)6 72 84 26 27 // contact@audiogecko.com // www.audiogecko.com

 **Vetracom**
ARCHIVES SOLUTIONS

Tel : +33 1 55 93 42 42
www.vetracom.fr

Main digitization service supplier
for audio, video and film media
Expert in managing large on-site projects

AUDIT
DIGITIZATION
RESTORATION
METADATA ENHANCEMENT



Biographies des auteurs

Authors biographies

Abdullah Akat



Abdullah Akat, Associate Professor Dr, ethnomusicologist, completed his PhD in Musicology and Music Theory at the Istanbul Technical University Social Sciences Institute in 2010. He worked as a Post-Doc Researcher in Berlin Phonogramm-Archiv in 2013, with the support of the Scientific and Technological Research Council of Turkey (TUBITAK). Fieldworks, publications, research projects and presentations are related to the Turkey-Black Sea, Caucasian music culture and Crimean Tatars music. He has been working as the Director of the Karadeniz Music Archive (KARMA) project and the Chair of Musicology Department at the Karadeniz Technical University State Conservatory in Trabzon, Turkey since 2011.

Ashley Blewer



Ashley Blewer is a freelance web developer and independent audiovisual archival consultant living and working in New York City. Ashley works with the MediaArea team on the PREFORMA project, a Pre-Commercial Procurement (PCP) project co-funded by the European Commission under its FP7-ICT Programme. Ashley and the MediaArea team are working on the development of MediaConch, a media file conformance checker software for the open source media formats Matroska, FFV1, and LPCM, as well as the standardization of these formats for use in archives, museums, and other memory institutions.

George Blood



George Blood graduated from the University of Chicago (1983) with a Bachelor of Arts in Music Theory. He studied theory with Easley Blackwood (a private student of Nadia Boulanger), repertoire with Philip Gossett (Editor, critical editions of Verdi and Rossini for Casa Ricordi), Ellen Turner Harris (now retired Vice Provost at MIT), and analysis with Ralph Shapey and Shulamit Ran (Pulitzer Prize winning composers), among others. He is the only student of Canadian pianist Marc-André Hamelin.

Active recording live concerts (from student recitals to opera and major symphony orchestras), since 1982 he has documented over 4,000 live events. From 1984 through 1989 he was a producer at WFMT-FM, and has recorded and edited some 600 nationally syndicated radio programs, mostly of The Philadelphia Orchestra. He has recorded or produced over 250 CDs, 5 of which have been nominated for Grammy Awards. His work can be heard on EMI, Toshiba/ EMI, New World Records, CRI, Parma, Innova, Pogus Records, Albany Records, Newport Classics and others. He was Recording Engineer for The Philadelphia Orchestra for 21 years, serving Maestros Riccardo Muti and Wolfgang Sawallisch.

George Blood, L.P. was founded as Safe Sound Archive in 1992. To this day, it continues as a repository for the thousands of recordings Mr. Blood has accumulated; and to house the recital archives of the Curtis Institute of Music and concert recordings of The Philadelphia Orchestra—which previously had been stored in an unheated warehouse and the “smoking lounge” of a local radio station. Each month George Blood Audio/Video/Film digitizes thousands of hours of audio and moving image collections from around the country. Staff are active in research into workflow, best practices, metadata, authentication, and interchangeability of digital information. Mr. Blood is an active teacher and presenter at conferences, sharing these findings with members of the trade and collections managers. Mr. Blood and his wife, Martha, have four daughters, one son and three granddaughters. An unapologetic preservationist, Mr. Blood lives with his family in Philadelphia where he is renovating a 1768 house.

Pierre-Jean Bouyer



After academic studies of mathematic and cinema, he worked in the organisation of many French film festivals during ten years. Then he spent five years at Titra Film, a French subtitling company. As a writer, he worked for Radio France (France Culture, France Inter, Radio Bleue), WDR and for movies (*Eyes Find Eyes*, directed by Jean-Manuel Fernandez). He also worked as a videast on many performances of contemporary music, such as *L'Amour de loin*, a Kaija Saariaho opera. Since 2009, he's in charge of the internet broadcast of concerts, as well as the video archives management of the Philharmonie de Paris.

Nicole Brossolet



Nicole Brossolet is Project manager at BnF-Partenariats, a subsidiary of the Bibliothèque nationale de France. Nicole joined BnF-partenariats a couple of months after its creation in April 2012. She is a facilitator between BnF-Partenariats' partners and the BnF. She dealt with the coordination of the sound project but also with other partnerships with academic editors or press.

Previously, Nicole was a CRM and Marketing consultant at Mediapost and Deloitte consulting. // Nicole Brossolet est Chef de projet chez BnF-Partenariats, filiale de la Bibliothèque nationale de France. Nicole a rejoint BnF-Partenariats peu après sa création en Avril 2012. Elle a pour mission d'orchestrer les actions entre les partenaires de la filiale et la BnF. Elle a géré la coordination du projet de numérisation des microsillons mais aussi d'autres partenariats avec des éditeurs de bases de données ou de presse.

Bjørn Brudeli



Bjørn H. Brudeli has been with Piql since 2013, working in the R&D Department in Norway as the Support and Production Manager. He is passionate about ensuring future access to our digital heritage and, in particular, to audio-visual contents which is his area of specialization. He has more than fifteen years' experience from the moving picture industry, working as a CTO for Scandinavian companies such as Chimney (Sweden) and Aal Stasjon (Norway).

Bjørn Brudeli holds a Bachelor's Degree in Film and Television Science as well as a Bachelor's Degree in Telecommunications Engineering. // Bjørn H. Brudeli a rejoint l'équipe Piql en 2013, travaillant au département Recherche et Développement en tant que Directeur de production. Il est motivé par le défi que représente la préservation à long terme de notre patrimoine numérique, en particulier le patrimoine audiovisuel. Il a plus de quinze années d'expérience dans l'industrie cinématographique, travaillant notamment comme CTO dans différentes entreprises scandinaves comme Chimney et Aal Stasjon. Bjørn H. Brudeli est titulaire d'une licence en Science du Film et de la Télévision ainsi que d'un diplôme d'ingénieur en télécommunication.

Brandon Burke



Brandon Burke is Archivist for Recorded Sound Collections at the Hoover Institution Library and Archives at Stanford University. He holds an MLIS in Preservation Administration from the University of Texas at Austin and a BA in American Studies from the University of Kansas. Brandon chaired ARSC's Associated Audio Archivists committee from 2006-2010 and is currently the Vice Chair of IASA's Broadcast Archives Section.

Karen Cariani



Karen Cariani, is the Director of the WGBH Media Library and Archives and oversees the staff responsible for the preservation and access of the WGBH Archive. Karen has 30 plus years of archive, production, and project management experience. She has been project director for WGBH's Teachers' Domain, digital multimedia resources for K-12 classrooms; WGBH Open Vault, a digital library for the WGBH Archives; American Archive Inventory project; and Boston Local TV News Digital Library project. She is leading the development and implementation of the WGBH DAM system. She has been co-chair of the LOC National Stewardship Digital Alliance for the Infrastructure working group and on the board of Digital Commonwealth. Currently she is also project director for the American Archive of Public Broadcasting in collaboration with the Library of Congress.

Alain Carou

Alain Carou is video librarian in the Audiovisual Department of BnF. He is one of the founders of the research seminar “Vidéo des premiers temps” (BnF, Labex Arts-H2H), with Hélène Fleckinger (Univ. Paris-8 Vincennes Saint-Denis) and Sébastien Layerle (Univ. Paris-3 Sorbonne-Nouvelle). He is also a researcher in early cinema history and has curated the exhibition “Cinéma premiers crimes” in 2015.

// Alain Carou est responsable du service des collections vidéo au département de l'Audiovisuel de la BnF. Il est l'un des animateurs du séminaire « Vidéo des premiers temps » (BnF, Labex Arts-H2H), avec Hélène Fleckinger (Univ. Paris-8 Vincennes Saint-Denis) et Sébastien Layerle (Univ. Paris-3 Sorbonne-Nouvelle). Il est également chercheur en histoire du cinéma de l'époque muette et a été commissaire, en 2015, de l'exposition « Cinéma premiers crimes » (Paris, Galerie des bibliothèques).

Stefano S. Cavaglieri



Stefano Sergio Cavaglieri is the Chief Technology and Information Officer of the Swiss National Sound Archives in Lugano, Switzerland. His career started back in the late 70's in the audio engineering field. For a number of years he touched all kind of audio productions, culminating his path with a series of world class musical recordings. In the late 80's his interests broadened to include computer science. Starting dealing with networking and systems management, he very soon gets involved in software design and all things digital storage. His expertise and analytical skills led him to get recognized as one of the highest technical authorities in the multimedia archives community. In 2011 he was awarded the James A. Lindner prize. Stefano holds a degree both in electroacoustics and in computer science. He serves as an active member of IASA - TC (International Association of Sound and Audio Visual Archives - Technical Committee), ALA (American Library Association), and AES (Audio Engineering Society).

Henri Chamoux



As a historian, Henri Chamoux is currently working on early commercial recordings in France. Among his achievements, the most recent one is the Phonobase which provides online about 10 000 cylinders and records from before 1914: www.phonobase.org. On behalf of LARHRA -a joint research unit of the CNRS- he also offers a digitization service for such difficult audio formats as warped discs, cylinders and magnetic wires. As an engineer, he has created the Archéophone, a universal cylinder player: www.archeophone.org. In use in major public archives preserving cylinders, this device now brings numerous tunes and voices back to life, should they be famous or anonymous. Floppy cylinders such as the Dictabelt have been used to record court trials in some countries. As other media they must not be played on vintage machines and can be read on the Archéophone at no risk. // Comme historien, Henri Chamoux conduit une recherche sur les débuts de l'enregistrement sonore commercial en France. Il publie notamment de nombreux enregistrements anciens sur une base de données en ligne : www.phonobase.org. Au nom et pour le compte du LARHRA (UMR CNRS 5190), il propose un service de numérisation des supports sonores les plus difficiles : cylindres et fils magnétiques principalement. En tant qu'ingénieur, Henri Chamoux a conçu en 1998 l'Archéophone, lecteur universel de cylindres phonographiques : www.archeophone.org. Cet instrument équipe les plus grandes archives sonores détentrices de cylindres phonographiques et restitue désormais un grand nombre de voix anonymes ou célèbres partout dans le monde. Des cylindres souples comme le Dictabelt ont été utilisés dans certains pays pour l'enregistrement de procès en justice. Comme tous les autres supports, ces cylindres d'un type spécial ne doivent pas être joués sur des appareils d'époque, mais sont lus sans risque sur l'Archéophone.

Dr. Suresh Chandvankar



Retired Scientist, 'Tata Institute of Fundamental Research' Mumbai, India
Hon. Secretary, 'Society of Indian Record Collectors' (SIRC) founded in 1991 in Mumbai, India. The Editor, 'The Record News' - Annual publication of SIRC since 1991. Published over 200 articles on gramophone records and celebrities in Marathi, Hindi, and English. Attended ARSC-IASA conference in 2001 at British Library, London [poster] Oral presentation at IASA - 2012 conference at New Delhi, India. Important articles on internet are:

'Indian gramophone records - First 100 years' [<http://www.mustrad.org.uk/articles/indcent.htm>]

'My Name is Gauhar Jan' [<http://www.mustrad.org.uk/articles/gauhar.htm>]

'Vande Mataram' [<http://www.mustrad.org.uk/articles/mataram.htm>]

'Ustad Amir Khan' [<http://www.pathcom.com/~ericp/akarticle.html>]

Pascal Cordereix

Pascal Cordereix is the head of the sound archives service at the Audiovisual department of the Bibliothèque nationale de France, in Paris. In parallel to the legal deposit, he is in charge of the historical sound archives of the Department, such as "Archives de la Parole" (Archives of spoken word), "Musée de la Parole et du Geste" (Museum of spoken word and gesture) and "Phonothèque nationale" (National Sound library). He has written several articles on the history of these collections. And he is the co-author of the book *Souvenirs, souvenirs... cent ans de chanson française (Souvenirs, souvenirs... 100 years of french chanson*, Gallimard, 2004). He is the leader of the project "Sources of ethnomusicology" (BnF/Quai Branly Museum/Center for Research in Ethnomusicology : <http://passes-present.eu/en/themes-research/active-knowledge-past/sources-ethnomusicology>).

Captain Romain Choron

Captain Romain Choron is a career French Army officer. He is graduated of the military academy of Saint-Cyr in 2001. In 2013-2014, he studied oral history at the Sorbonne University with professor Florence Descamps and currently holds the university degree of master 2 in history and cultural heritage management (Panthéon Sorbonne). Since September 2014, he has been the chief of the oral history division, of the historical service of the Defense, located at the château de Vincennes, near Paris.

Olivier Danner



Olivier Danner finished his MA Degree in Conservation and Restoration of Audiovisual and Photographic Cultural Assets in 2015 and holds a BSc Degree in Mediaproducton and -technology. Since 2010 he is employed to reformat and restore historic film sound for the German National Film Archives in Berlin.

Marianne Deraze



Marianne Deraze works in the Preservation Division of the French National Library Audiovisual Department (BnF) on a three-year project for the enhancement of the audiovisual and multimedia hardware collection. She is in charge of the documentary research and the scientific conception of an online database on the sound, video and multimedia recording machines from late 19th century to nowadays. She designed the Charles Cros Collection digitalization protocol and takes part in its virtual exhibition's conception in Gallica, the French digital library. She graduated from the National Audiovisual Institute (Ina) of a Master degree in audiovisual archive and records management. She is currently fulfilling a PhD in social and cultural history under the lead of Professor Pascal Ory at the University Paris 1 Panthéon-Sorbonne, regarding the early uses and practices of sound recording technics, from the first days of the invention to the its general adoption into daily life.

Thomas Drugeon



Thomas Drugeon received the engineering degree from the École des Mines de Nantes in 2002. He is in charge of the R&D for the legal deposit of the French Web at INA. He designs and conceives tools and methods for web crawling, large-scale data storage and access.

Jon W. Dunn



Jon W. Dunn is Director and Interim Assistant Dean for Library Technologies at the Indiana University Bloomington Libraries, where he oversees IT support, software development, user experience, and digital repository systems. He has been involved in the development of digital library systems for audio and video for over twenty years and currently serves as principal investigator on the Avalon Media System project, funded by the Institute of Museum and Library Services and Andrew W. Mellon Foundation, and the HydraDAM2 project, funded by the National Endowment for the Humanities.

Louise Fauduet



Louise Fauduet is head of the Multimedia Section at the National Library of France. As part of the Audiovisual Department, this section is responsible for the legal deposit of multi-format documents, such as books with CDs, and of electronic documents that contain audiovisual elements, such as video games. The library has been building these collections for over forty years, and new types of publication are added every year. From 2008 to 2013, she was in charge of digital preservation within the Preservation and Conservation Department. She is a graduate of the École nationale des Chartes, and holds an M.A in History and a curator's diploma from the National School for Library and Information Science.

Briana Feston-Brunet



Briana Feston-Brunet is the Sculpture and Variable Media Conservator at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. She focuses primarily on the conservation of contemporary and time-based media artworks, including audio, video, film, and computer and software based works and installations. Currently, she is taking the lead in continuing to develop and implement methodologies at HMSG for the preservation and documentation of variable media artworks, with a current emphasis on migration and long term preservation, in collaboration with the museum's Time Based Media Committee. Briana earned her MA in art conservation at New York University, with a focus in modern and contemporary art. Prior to joining the Hirshhorn, she held graduate fellowships and positions at the Los Angeles County Museum of Art, the J. Paul Getty Museum, and Sèvres-Cité de la Céramique, in Sèvres, France. She is an assistant editor for the Electronic Media Group Journal, part of the American Institute for the Conservation of Historic and Artistic Works (AIC).

Carl Fleischhauer



Carl Fleischhauer's work experience includes film and video production at West Virginia University (1969-1976); folklife field research at the American Folklife Center at the Library of Congress (1976-1990); coordination of the Library's American Memory program for historical collections (1990-1998); and digital preservation work at the Library of Congress in the Office of Strategic Initiatives (1998-present). Fleischhauer's publications include folk-music field recordings, video about a cattle ranch in Nevada, and books about the FSA-OWI photographic project and bluegrass music.

Walter Forsberg

Walter Forsberg is the Media Archivist at the Smithsonian's National Museum of African American History and Culture, and a Contributing Editor for INCITE: Journal of Experimental Media.

Gabriele Fröschl



PhD, History. Since 2012: Head of "Österreichische Mediathek", division of "Technisches Museums Wien mit Österreichischer Mediathek"; since 2000: Österreichische Mediathek (national archive for sound and video), responsible for cataloguing system, project management of scientific projects, project management and arrangement of web-expositions.

Hannah Frost

Hannah Frost has been engaged in media preservation and digital preservation efforts at Stanford University Libraries since 2001. Hannah is Services Manager for the Stanford Digital Repository, an enterprise system for long-term preservation of digital content. She serves as the Product Manager for several locally-developed Hydra applications at Stanford, as well as for Hydra in a Box, a joint project with Duraspace and the Digital Public Library of America. Hannah also established the Stanford Media Preservation Lab, a facility offering digitization and other services for preserving and providing access to archival sound recordings and moving images. Hannah earned an MLS from the University of Texas at Austin in 2001.

Ross Garret



Ross Garret is the Manager of Audio Services at the National Film and Sound Archive of Australia (NFSA). His team is responsible for the active preservation of Australia's recorded sound collection. He conducted a major review of infrastructure within technical audio facility and is currently overseeing the installation of equipment which includes replacement of DAW's, I/O's, Routers and a new batch processing system amongst other things. This solution will increase the efficiency of preservation outcomes and at the same time provide tools to support the organisations curatorial and access programs. As well as being a pro-audio professional for over 10 years in both audio and video production facilities, Ross is an artist in his own right. He has produced three albums as D'Opus & Roshambo and continues to collaborate with artists as a producer. Ross understands the importance of preservation and applies this perspective to his work in ensuring Australia's recorded sound heritage is maintained in the best possible way.

Véronique Ginouvès

Véronique Ginouvès is in charge of the Sound Archive of the Maison méditerranéenne des sciences de l'homme (MMSH, USR3125, Aix-en-Provence) and coordinates the Sound Archive Diaries: <http://phonothèque.hypotheses.org> // Véronique Ginouvès est responsable des archives sonores de la Maison méditerranéenne des sciences de l'homme (MMSH, USR3125, Aix-en-Provence) et anime les Carnets de la phonothèque : <http://phonothèque.hypotheses.org>

Iva Horová

Iva Horová, Academy of Performing Arts in Prague, Czech Republic. In the years 1994-2014 Iva Horová was director of the AMU Library. Systematically focused its implementing new information technologies, implementation of standards and the issue of digitizing primary documents. She addressed a number of projects in this area. Externally taught at Charles University. She participated in the creation of a nationwide methodology for describing special types of documents. Address the specifics of metadata description and disclosure of non-text works of art in a university environment. From 2014 she is closely working with The Moravian Library in Brno on project Virtual National Phonothèque.

Lisette Kalshoven

Lisette Kalshoven is advisor at Kennisland in the areas of copyright and heritage. She combines writing policy documents with practical interventions and training sessions for professionals. Creating access to information is always the reference point in her work. At Kennisland she is the project lead of Europeana Sounds, an project that aims to double the amount of audio files accessible through Europeana. She helps museums, archives and libraries create an open policy with regard to copyright in their collections, creating online access where possible.

Grace Koch

Grace Koch has been a Professional Member of IASA for many years, presenting papers at IASA conferences, publishing in the IASA Journal, and serving on working committees and the Executive Board as Editor from 1987 to 1993. She has published widely on cataloguing methods, training for media archivists, and intellectual property rights for Indigenous peoples. In 1999 she was one of the rapporteurs for a Unesco working group held at the Smithsonian in Washington to update the convention on the protection of intangible cultural property and, that same year, participated in a Ford Foundation workshop on audiovisual archives held in Manesar, India. She was chosen to serve on the foundation board of the National Film and Sound Archive (Australia) in 2008, and was awarded the IASA Award of Special Recognition for contributions to the development and dissemination of professional standards.

Having been a consultant to document five Indigenous land claims in Central Australia, Koch has a special interest in how sound recordings have served as evidence in the courts for land rights. She has worked with Native Title Representative Bodies and the Federal Court of Australia to establish a framework for managing collections of the vast material generated by the Native Title process.

Last July she left her position as Native Title Research and Access Officer at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) but still maintains a Visiting Scholar connection there. She is also an Adjunct Senior Fellow at the Australian National University, serving as part of an international team working on issues of repatriation of cultural materials. Her paper at this year's IASA conference is based upon some of the data generated by that project.

Tom Lorenz



Tom Lorenz was born in Berlin, Germany, in 1964. He studied sound engineering in Berlin from 1987 to 1993. After receiving his degree as Diplom-Tonmeister he worked as support engineer for an audio restoration system. From 1995 to 2002 he was employed as a project engineer for sound and radio studio installations. In 2002 he joined HDA/Cube-Tec as a sales engineer. Since 2005 he gained a leading position in the company as Sales Director and Managing Partner.

As a member of IASA he is working since more than 10 years closely together with archivists all over the world to provide new technologies for the safeguarding of the audiovisual heritage and software solutions for the management of digitization workflows. // Tom Lorenz est né à Berlin, en Allemagne. Il a étudié l'ingénierie du son à Berlin de 1987 à 1993. Après avoir reçu son diplôme de « Diplom-Tonmeister » il a travaillé en tant qu'ingénieur à la maintenance d'un système de restauration audio. De 1995 à 2002, il a été ingénieur responsable de projets d'installation de studios son et de studios radio. En 2002, il a rejoint HDA/Cube-Tec en tant qu'ingénieur commercial. En 2005, il en est devenu le directeur associé responsable des ventes. Membre de IASA, il collabore étroitement depuis plus de dix ans avec des archivistes du monde entier en leur apportant de nouvelles technologies pour la sauvegarde de leur patrimoine audiovisuel et en leur fournissant des solutions logicielles pour gérer leurs chaînes de numérisation.

Sunny Mathew



Sunny Mathew Kunnelpurayidom, born in 1954 in Kerala, India. Worked as Senior Manager in State owned Kerala Forest Development corporation from 1977 to 2012. Main hobbies/passion are music, history, wood carving, making sculptures etc. Written a family history book. Collecting gramophone records and Gramophones for nearly 30 years. Maintains Youtube channel ([sunny78r-pmmusic.com](https://www.youtube.com/channel/UCsunny78r-pmmusic.com)) for uploading rare old recordings. Curated exhibition cum seminar on gramophones and records in Calicut in 2012. Participating in the Lindstrom Project initiated by Gesellschaft für Historische Tontträger, Berlin and research paper, "Carl Lindstrom AG in South India" was published in "Lindstrom Project". A presentation on the South

Indian records from German companies in the Gramophone Museum in Kerala, India was made in the GHT conference in Berlin in 2014 and this paper is published in *Lindstrom Project*, vol. 6. On 25th January, 2015 "Discs & Machines" Sunny's Gramophone Museum & Records Archive was opened to the public followed by two day international seminar. This archive of records and Museum of gramophones, is unique in India with hundred thousand(100,000) gramophone records and 250 gramophones and other machines used in the past.

Chris Lacinak



Chris Lacinak is the President and Founder of AVPreserve, a consulting and software development firm that works internationally with a focus on leveraging a deep understanding of technology, information management, business, and people to advance the ways in which information is used for the benefit of individuals, organizations, and causes. Much of his latest work has focused on strategic and business planning, as well as research and development of standards and technologies for the creation and management of digital media. Recent clients include Indiana University, the New York Public Library, the International Olympic Committee, and the Library of Congress. Chris has served as the chief consultant to the FADGI AV Working Group, working on the MXF Application Specification for preservation and archiving and performance testing of analog-to-digital converters for preservation. Chris served for 6 years as an Adjunct Professor at New York University's Moving Image Archiving and Preservation Masters Degree program, developing and teaching 5 courses including Digital Preservation and Video Preservation. He sits on the board of the Association of Moving Image Archivists, the National Recording Preservation Board Technical Task Force, and Technical Committees within the Association for Recorded Sound Collections and the International Association of Sound and Audiovisual Archives. Chris is also active in standards forming organizations such as the Audio Engineering Society, Society of Motion Picture and Television Engineers, and the International Organization for Standardization. As a passionate advocate for the advancement of the field Chris frequently presents and teaches at events and workshops throughout the world.

Hermann Lewetz



Hermann Lewetz was born in Germany. From 1983-1984 he studied electrical engineering in Augsburg. From 1985-1997 he studied camera and film-cutting at the Hochschule für Musik und darstellende Kunst in Vienna. During his studies he began working as a freelance cameraman and cutter, and from 1994-1997 he was a cutter and cameraman at the "Institut für den wissenschaftlichen Film". Since 1997, Hermann has been employed at the "Österreichische Mediathek". In 1998 he became Senior Technician at the videostudio at the Austrian Mediathek. In 2000 he became responsible for the mass storage at the Austrian Mediathek, and in 2003 Hermann was made Deputy of the department. Hermann has been a member of the Technical Committee of the IASA since 2009 and has been nearly a regular IASA conference attendee since 2002. In 2012 he became chief technician at the Austrian Mediathek. His publications, presentations and lectures are mainly about digitizing and longterm preservation.

Aude Julien Da Cruz Lima



CNRS engineer since 2009, Aude Julien Da Cruz Lima is in charge of the management and dissemination of the archives of the Research Center for Ethnomusicology (LESC UMR 7186 CNRS-UPO). This fund, of great scientific and heritage value, consists of various types of documents dating from 1900 to the present, produced and/or compiled since 1929 by specialized teams from the MNHN and CNRS. It mainly includes audio and video recordings (unpublished

and published) music and oral traditions of the world, the documentation associated with these recordings (photo, text, transcription, etc.), institutional archives (administratives and scientific) and a library. She participated in the development of Telemeta, the collaborative web audio platform to access the CNRS-Musée de l'Homme audio archives, and in the Musica consortium (Huma-num international department), as well as in various Research or Heritage projects: ANR Diadems, Labex Pasts in the Present (Sources of Ethnomusicology Project), Europeana Sounds.

Julia Lipkins



Julia Lipkins is the Reference Archivist at the New York Historical Society. Previously, she worked as the Oral History Project Archivist at the Brooklyn Historical Society and as the Processing Archivist at the American Jewish Joint Distribution Committee. Prior to becoming an archivist, Julia worked for five years in radio and television production. She was a 2009-2010 Fulbright Fellow in Germany and holds an M.S.L.I.S. from Pratt Institute and a B.F.A. from New York University. She is currently pursuing an M.A in American Studies at The CUNY

Graduate Center.

Xavier Loyant



Xavier Loyant is a curator, head of the Preservation division within the Audiovisual Department at the French National Library and responsible of the Charles Cros Collection, a unique collection of more than 1.400 recording and playback machines covering the whole field of the AV Department collections (sound, video and software), from Edison tin-foil phonograph to the most recent game consoles.

Bertram Lyons



Bertram Lyons, Senior Consultant at AVPreserve, is an archivist with expertise in digital acquisition and digital preservation. Most recently, Bert worked as Digital Assets Manager at the Library of Congress' American Folklife Center (AFC) to develop tools, policies, and partnerships around the development and management of digital collections. During his tenure, AFC became a leader in digital preservation at the Library of Congress, having built their collection to over 700,000 digital objects and integrated their analog and born digital acquisition and processing work flows into a seamless process. His work was central to the continued efforts at LC to integrate Special Collections data systems with LC's next generation Integrated Library System (ILS). Prior to the Library of Congress Bert was Archivist and Collection Manager for the Alan Lomax Archive, one of the most significant collections of field recordings in 20th century history. A subject specialist in folklife collections, oral histories, and field and musical recordings, Bert has deep experience in all aspects of managing such collections, from the digitization of legacy materials, description, schema and database development, and accessioning/processing. He is active internationally with professional archival organizations such as the International Association of Sound and Audiovisual Archives (Member of the Executive Board and Editor of IASA publications) and the Society of American Archivists (Chair of the Career Development Subcommittee and Chair of the Oral History Section). He received certification from the Academy of Certified Archivists and is a graduate of the Archives Leadership Institute. Bert received his Master's degree in Museum Studies and American Studies from the University of Kansas.

Dominic D.B Makwa

Dominic D.B Makwa is a PhD candidate in the Department of Music, Stellenbosch University (South Africa). He received his M.A. (Ethnomusicology) through the University of Bergen-Makerere University sandwich programme and a B.A. (Music) from Makerere University. Although Makwa's research has centred on the place of music and dance in ritual performance, performance of gender, sexuality, displacement and refugee, his new area is archiving music and dance. As a result, he has engaged with local communities through making collections of oral materials, organising workshops and exhibitions. Makwa has published two book chapters and presented papers in both local and international conferences in Uganda, Tanzania, Ghana, Senegal, Egypt, South Africa, Botswana, the United Kingdom and Norway. He has also won several awards and scholarships from NORAD, CODESRIA, The Harry Frank Guggenheim Foundation and the Uganda government.

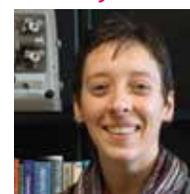
Guy Maréchal



Guy Maréchal ends his career (after 36 years) at Philips Electronics as Manager of its Research & Development Laboratory on Cryptography and Professional Audio Applications. Retired, he has created a one person Consulting Company called PROSIP. He is senior adviser for many public and private organizations, in particular the UNESCO, the European Union, the British Library, the Norwegian Institute for Recorded Sound, the 'Communauté française de Belgique' and MEMNON, Belgavox. He is member of the Technical Committee of the

International Association of Sound and Audio-Visual archives (IASA), member of the IASA-T&E [Training & Education] Committee and Convener of the IASA-OK [Organizing Knowledge] taskforce. Currently, for the Non Profit Association TITAN and for the UNESCO, he is the System Architect of the AXIS-Conceptual Semantic Reference Model [AXIS-CSR]. The AXIS-CSR concerns the open semantic modeling and interoperating of cultural, scientific and administrative objects, their exploitation and persistent archival. AXIS is a generalization and merging of the well-known "FRBR" and of the CIDOC-CRM [Conceptual Reference Model]. He is one of the two leaders of the collaboration of the IASA and TITAN with the UNESCO-MoW [Memory of the World] program in the education & training and in the conceptual modeling.

Lindsay Kistler Mattock



Lindsay Kistler Mattock is an Assistant Professor at The University of Iowa School of Library and Information Science. She completed her PhD in Library and Information Science at the University of Pittsburgh where she has earned a MLIS with a focus in Archives, Preservation and Records Management and a BA in Film Studies. Her professional experience as a video-technician and personal interest in filmmaking and photography have shaped her research interests related to the preservation of analog and digital visual media, the materiality of archival objects, and the recordkeeping practices of media creators.

Isabel Meyer



Isabel Meyer is the Information Technology Branch Manager responsible for the Smithsonian Institution's Enterprise Digital Asset Management System (DAMS). The Smithsonian is the world's largest museum complex with 19 museums, 9 research centers, and the National Zoo. Isabel provides expertise and direction across the diverse Smithsonian units on the preservation, management, security, and storage of digital assets (text, images, video, and audio). Under her leadership since 2008 the DAMS has expanded from a pilot system with 24,000 images to an Enterprise system currently serving more than 600 users across 40 units ingesting, managing, and

delivering millions of digital assets. Prior to joining Smithsonian's Office of the Chief Information Officer in 2003 she has worked in all facets of systems and digital media technologies in public and private sectors for government agencies, Fortune 500 corporations, and start-up companies in the U.S. and internationally.

Patrick J Midtlyng



Patrick J Midtlyng has been the Sound Archivist at the Belfer Audio Archive, Special Collections Research Center, Syracuse University Libraries since 2011. He received his A.M in Linguistics in 2007 from the University of Chicago. While at Chicago, he worked as a Preservation Assistant/Graduate Research Assistant in the Digital Media Archives, describing and digitizing field recordings of endangered and understudied languages for preservation and pedagogical use.

Stig L Molneryd

Stig L Molneryd worked at SVT as telecine operator and colorist for 9 years. Technical Manager at the National Archive of Recorded Sound and Moving Images, ALB/SLBA. Member of IASA Technical committee since 1991. Today, Project manager and technical expert in the audiovisual field at the National Library of Sweden.

Toby Mountain



In 1985, Dr. Toby Mountain founded Northeastern Digital Recording, Inc., the first digital mastering facility in New England. Toby's mastering credits include a wide variety of artists such as The Beach Boys, Boston, David Bowie, Frank Zappa, Richard Thompson, Morphine, Joan Jett, Jay Geils, Arlo Guthrie, and Alison Krauss. He has earned several gold and platinum albums and dozens of Grammy awards and nominations. He is a member of both AES and the IASA.

Toby is also very active in music education and research. He is presently Director of Music Technology at the College of the Holy Cross in Worcester, MA. He frequently gives lectures on music, digital media, and history of magnetic tape at various colleges and secondary schools around world. Toby has music degrees from Princeton University (BA, 1972) and the University of California at Berkeley (MA, 1978 PhD, 1981). He also spent several years working at the Stanford University Center for Computer Research in Music and Acoustics (CCRMA) and the MIT Experimental Music Studio, two facilities, which have pioneered research in computer music.

Kate Murray



Kate Murray is the IT Specialist (Audio-Visual) in the Office of Strategic Initiatives at the Library of Congress where she primarily works with the Federal Agencies Digitization Guidelines Initiative (FADGI) Audio-Visual Working Group and the Sustainability of Digital Formats website. Prior to joining the Library of Congress, Kate was the Digital Process Development Specialist in the Digitization Planning Branch at the National Archives and Records Administration specializing in standardizing and documenting moving image and audio formats. Before joining government service, she worked at University of Maryland Libraries, Emory University Libraries, University of Cape Town Libraries and NYU Libraries. From 2010-2013, she was the co-chair of the AMIA Preservation Committee and is a member of SMPTE, ARSC, IASA and AES. Kate received her undergraduate degree in Medieval Literature from Columbia University and her MBIBL from the University of Cape Town.

Monica Naluwoza

Monica Naluwoza is the Music Archivist at the Makerere University Klaus Wachsmann Music Archive. She holds a Masters Degree in Information Technology from University of Pretoria, South Africa and a Bachelor of Library and Information Science Degree from Makerere University. She has had several trainings in archives management including: Archives Management at the National Library of Wales (United Kingdom); Audio-visual archiving at the American Institute of Indian Studies (India); Advanced Records and Information; Records and Office management from East African School of Library and Information Science, Makerere University and Certificates in Acquisitions, Archives and Cataloguing Modules from Makerere University Library. Specific to music, Ms. Naluwoza has received training on documentation, care, handling and preservation of audio-visual materials of the Archives at Makerere University and the Archives at Research Center for Ethnomusicology at the American Institute of Indian Studies. She has therefore had basic training in music collection and archiving through different workshops and trainings done by a collaboration of different universities in Norway, Tanzania, Zanzibar and Uganda.

Further still, she was a team leader on the MAKLIBIS project which focused on the automation of Library services particularly on the component of archives at Makerere University Library which are now visible through the Library online catalogue. She is in-charge of the all the audio-visual collections at Makerere University Library and the music collection at the Makerere University Klaus Wachsmann Music Archive. Ms Naluwoza has had several paper presentations at International conferences and workshops including the 44th IASA Annual Conference held in India, 2012. The 5th and 6th QQML conferences held in Italy and Turkey, 2013 and 2014 respectively. The VTLS - the Library users' group meetings, etc.

Nthabiseng B. Ncala

Nthabiseng B. Ncala is a lecturer of archival science in the Department of Information Science in the College of Human Sciences at the University of South Africa. She is currently doing her Master's in Information Studies at the University of KwaZulu-Natal. She holds an honours Bachelor of Arts degree in Archival Science and a Post Graduate Programme in Archival Studies, both attained from the University of South Africa. Her experiences range from being an educator, an archivist and a researcher at different institutions where she gained vast knowledge in archival science and records management. Nthabiseng holds professional memberships with the South African Society of Archivists (SASA); the International Association of Sound and Audiovisual Archives (IASA); Oral History Association of South Africa (OHASA). Her research interests are in digitisation, education of audiovisual archives in an Open Distance Learning context, preservation and knowledge management.

Marina Parks



Marina Parks is in charge of the project "La Sonotheque de Haute-Normandie" for the non-profit organization based in Bolbec in France called "La Fabrik à Sons". Since 2010, the inventory, the gathering and digitalization of records is done in order to build the digital music resources dedicated to artists from Upper-Normandy. The music streaming website www.sonotheque-hn.com and the mobile application are opened to everyone and unable to listen more than 1 000 demos, EP's and albums from the beginning of the sixties to nowadays for free and without limitation. In addition, a jukebox was made in order to promote the local artists in music places and libraries.

Andrew Pearson

After a degree in Electronics and Electrical Engineering, I worked in BBC TV News, engineering and operations, covering all the technical disciplines of news production and maintenance, including

component level repairs, VTR head changes, etc. I left to help set up a company specialising in video and audio repair, maintenance and installation, together with designing and running technical training courses. I later worked for 5 years in Africa at a TV production company, running the operation, editing all the productions, training up staff, and maintenance. On returning to the UK, I learnt Avid and set up one of the first online editing facilities as part of the move away from tape-based working. I designed and taught many training courses in Avid and other new technologies, and ran the online editing and QC operation. Most recently, I've been combining archiving and technology in the British Library Sound and Vision collections.

Pio Pellizzari



Pio Pellizzari studied musicology, roman philology and French literature. He was a scientific collaborator for musicology at the libraries of the Universities of Lausanne and Fribourg elaborating musical inheritance and producing catalogues of musical works. He taught music at the state secondary school of Fribourg and was scientific librarian at the University of Fribourg, creating a sound archives for the University. He has been invited professor at the University of Zürich.

Since 1998, he is director of the Swiss National Sound Archives; board member of the National Museum of Switzerland; and since 2005 Vice-President of IASA and chair of the Training & Education Committee, which he founded.

Richard Ranft



Richard Ranft is Head of Sound & Vision at the British Library, with responsibility for 7 million sound recordings, 280,000 moving image items and 750m newspaper pages, and for bringing them together in digital form to create new services for users of the collections. He serves on the boards of the Europeana Foundation, the International Association of Sound & Audiovisual Archives, the EUScreen XL project, and is the Coordinator for the 2014-17 Europeana Sounds project.

Perla Olivia Rodríguez Reséndiz

Doc. Perla Olivia Rodríguez Reséndiz is researcher of the Instituto de Investigaciones Bibliotecológicas y de la Información de la Universidad Nacional Autónoma de México. She has produced series of radio and television in public media and created training programs on sound and audiovisual documentation. She proposed and coordinated from 2001 to 2011, the Seminario Internacional de Archivos Sonoros y Audiovisuales. She has designed and coordinated the I, II and III Semana del Sonido in Mexico (2010-2012) and advised the implementation of this in Colombia. She contributed in the creation and start-up operations of the Fonoteca Nacional de México. She is author of the book *El archivo sonoro. Fundamentos para la creación de una Fonoteca Nacional*.

Tom Rosko

Tom Rosko is Institute Archivist and Head, Institute Archives & Special Collections, which includes the Lewis Music Library, at the MIT Libraries. Prior to MIT he held archives and special collections positions at the University of Kentucky, New York University and The New-York Historical Society, and Princeton University. He is a member of the Society of American Archivists' Digital Archives Specialist Subcommittee and teaches SAA's "Digital Archives & Libraries" course. He is on the Advisory Board of the American Institute of Physics, Center for the History of Physics and is a reviewer for several grant programs. Rosko has an MLS degree from Rutgers University and a BA in history from Bucknell University.

Alexis Rossi



Alexis Rossi, Director of Media & Access, has worked with Internet Archive since its first major service launches in 2001. She oversees collections of audio, video, texts, software, images and web content; leads customer service and partner outreach; manages product development; and runs access and interface improvement projects.

Thierry Rosso

Thierry Rosso is study-engineer at the House of Human Sciences of South-East Society (MSHS, Nice, France), within the Laboratory of Anthropology and Social and Cognitive Psychology at the Nice Sophia Antipolis University.

Rosie Rowe

Rosie Rowe is the Film and Audio-Visual Specialist at Archives New Zealand in Wellington. She has accumulated more than twenty years of experience in the audio-visual fields, though her current focus is the preservation of at-risk magnetic media held within New Zealand's national collection. She is also an underground filmmaker and the founder of the annual Wellington Underground Film Festival (WUFF).

Pekka Salosaari



Pekka Salosaari, MSc, Manager of audio collections, Yle Archives - Helsinki Finland, was born in 1967 in Tampere, Finland. He studied ethnomusicology, information studies and mass communication at the University of Tampere from where he graduated in 1998. His thesis work «MUSIR- A Retrieval Model for Music» presented n-gram representation for music retrieval and was accepted by the Department of Information Studies.

After holding a position of information specialist at the Helsinki School of Economics, he started to work for the Finnish Broadcasting Company (Yle) Archives in 2001 as information specialist and manager for Radio Archives documentation team. At the time, Yle was starting to implement large scale digital archiving of audio content and radio broadcasts. This involved both file based archiving of radio production systems as well as digitization of hundreds of thousands of sound carriers in the archive. In 2007 Pekka was assigned as the manager of Yle Radio Archives, and now runs the Department of Audio Collections in the present Yle's archive organization.

James Sam



Since 2006, James Sam has worked at the Hoover Institution Library and Archives at Stanford University. There, among other duties, he oversees the technical aspects of the audio preservation program, working with some of the world's most important recordings on war, revolution, and peace. He is a member of the Audio Engineering Society's standards and historical committees, and has spoken at past AES and Association for Recorded Sound Collections conferences.

Crystal Sanchez



Crystal Sanchez is a media archivist at the Smithsonian Institution on the Digital Asset Management team (DAMS), working with digital audiovisual collections from across the Smithsonian's diverse Museums, Archives, Libraries, Research Centers, and the Zoo. She has a Masters degrees from New York University's Moving Image Archive and Preservation Program and Florida State University's Interdisciplinary Humanities with a focus on Media and Museum Studies.

Allison Schein



Allison Schein is the Archive Manager for the Studs Terkel Radio Archive, collaborating with such partners as the Library of Congress, WFMT The Radio Network, the Chicago History Museum and Dominican University's Graduate School of Library and Information Science. After receiving her archivist certification in 2013 she became the Archivist for the Creative Audio Archive at Experimental Sound Studio, where she had been the Archive Manager since 2011. She earned a Bachelors degree in Audio, Arts and Acoustics from Columbia College Chicago and a MLIS from Dominican University in 2012 in order to become an audio archivist.

Toby Seay



Toby Seay is an Associate Professor of Sound Recording and Music Production at Drexel University in Philadelphia, PA. As a recording engineer, he has recorded artists such as Dolly Parton, Randy Travis, Delbert McClinton, Kirk Whalum and many others. He has worked on multiple Gold and Platinum Certified recordings as well as 8 Grammy winning recordings. Toby's research interests include audio preservation practices and standards, specializing in multi-track recordings and the study of sonic signatures within music production. Toby is the Director of the Drexel University Audio Archives, which houses the Sigma Sound Studios Collection.

Jean-Michel Seigneur



Jean-Michel Seigneur is a graduate engineer of "Polytech Lille" and IAE in Paris. After working seven years as a research engineer in the medical field for the French Ministry of Defence, he joined Thomson Broadcast where he evolved in various "marketing" positions before joining Louth Automation, a US company, in 1996 as director for Europe. A few years after its acquisition by Harris, he created in 2005 his own structure editing software to describe AV workflows. Finally, he joined Video Promotion, a Belgium AV integrator to create and launch its French branch. Since 2012, he is director of sales, marketing and communication at Vectracom, an AV laboratory in Paris leading the market of audio/video/film mass digitization and with a sales network and several offices worldwide. // Jean-Michel Seigneur est ingénieur diplômé de « Polytech Lille » et de l'IAE de Paris. Après avoir travaillé sept années en tant qu'ingénieur de recherche dans le domaine médical pour le ministère de la défense français, il a intégré Thomson Broadcast où il a évolué dans différents postes « marketing » avant de rejoindre Louth Automation, une société américaine, en 1996 en tant que directeur Europe. Quelques années après son rachat par Harris, il a créé en 2005 sa propre structure éditant des logiciels spécialisés dans la description des workflows de l'audiovisuel. Il a finalement rejoint Video Promotion, un intégrateur broadcast belge pour créer et lancer sa succursale française. Depuis 2012, il est directeur des ventes, du marketing et de la communication de Vectracom, un laboratoire audio/vidéo/film leader du marché de la numérisation AV de masse avec plusieurs implantations et un réseau de vente mondial.

Joséphine Simonnot

Joséphine Simonnot is graduated from the "École Nationale Supérieure Louis Lumière" and from Sorbonne University (musicology). She started her career as a sound engineer in the field of classical music records production, and worked for TV and radio. She studied and recorded vocal music in East Indonesia (Flores, Maluku, Sulawesi) and, in 1999, she was appointed at Musée de l'Homme, Center of research in ethnomusicology (CNRS). Today, Joséphine Simonnot is research engineer and project manager of the web platform "Telemeta", aimed at improving access to ethnomusicology sound archives. Her research are turning towards advanced and innovative tools for automatic or semi-automatic indexing of audio data (DIADEMS project). She is responsible for the CNRS in the Europeana Sounds project (2014 - 2017).

Filip Šír

Filip Šír joined Moravian Library in 2012. He established Moravian Library's sound digitization lab with specialization to shellacs disc and vinyl. Together with Petr Žabička he prepared a recommendation on digitizing gramophone records for Czech memory institutions. Cooperating with Masaryk University in Brno he is now collecting information on old sound recordings collections in Czech Republic and Slovakia with the aim to incorporate them into the Virtual National Phonothèque portal. Lead a group of people dealing with issues of audio documents in Czech Republic. Besides his professional activities he also studies at the Charles University in Prague.

Ferenc János Szabó

Ferenc János Szabó DMA (1985, Pécs), pianist and musicologist. Graduated with honours from the Ferenc Liszt Music Academy as a pianist in 2008, in the same year he started doctoral studies for DMA degree in piano playing and PhD in musicology, and an MA course in chamber music at Kunstuniversität Graz. He received his DMA degree in 2012. As the pianist of the piano trio "Trio Duecento Corde", he won several prizes at international competitions. From March 2013 he has been lecturer and coach at the voice department of the Ferenc Liszt Music Academy. From September 2011 he has been a research fellow at the Institute of Musicology (Research Centre for the Humanities, The Hungarian Academy of Sciences) and is currently a member of the Archives and Research Group of 20th-21st Century Hungarian Music. His research field is the history of Hungarian sound recording and Hungarian operatic performance practice. He won in 2013 the Postdoctoral Scholarship and in 2014 the Youth Award of the Hungarian Academy of Sciences. From 2014 he has been the scientific leader of the Archives of the Gesellschaft für Historische Tonträger (Vienna).

Linda Tadic

Linda Tadic is Executive Director of Audiovisual Archive Network (www.archivenetwork.org), an independent non-profit digital preservation service for historical sound and moving image collections. She is an adjunct professor in UCLA's Moving Image Archive Studies program (teaching courses in Access and Digital Asset Management), and previously was an adjunct professor in NYU's Moving Image Archiving and Preservation program (courses in collection management and cataloging and metadata). She consults and lectures on digital asset management, audiovisual and digital preservation, and metadata, with clients as diverse as WNET/Thirteen, the Academy of Motion Picture Arts and Sciences, SBS (Australia), Dunhuang Academy (China), and the Missouri History Museum. She is co-author of the book *Descriptive Metadata for Television: an End-to-End Introduction* (Focal Press, 2006). Ms. Tadic's almost 30 years' experience includes holding the positions of Director of Operations for ARTstor, Director of the Media Archives and Peabody Awards Collection at the University of Georgia, and Manager of the Digital Library at Home Box Office (HBO). She is a founding member and past President of the Association of Moving Image Archivists (AMIA). Education: MLIS, University of California, Berkeley; MFA, UCSD; BFA, California Institute of the Arts.

Kimberly Tarr



Kimberly Tarr is the head of the media preservation unit in the Barbara Goldsmith Preservation and Conservation Department at New York University Libraries. In this role, she oversees all preservation activities for film, video, and audio materials. Tarr received her B.A. in American Studies from the University of California, Berkeley and her M.A. from New York University's Moving Image Archiving and Preservation (MIAP), a graduate program in which she currently serves as an adjunct instructor. Her recent publications have appeared in *The Moving Image*.

In 2014, she served as the film archivist on the restoration of *The Grim Game* (1919), the first feature film to star Harry Houdini which was long thought to be a lost silent film.

Dominique Théron



Born on 08/04/1955. Film Studies (theory and practice). 1977-1981: "Bibliothèque Publique d'Information" (Centre Pompidou), in charge of transferring documentary films to videotape (UMatic). 1986-1990: "Médiathèque de la Cité des Sciences" (La Villette): organization of the transfers of videos and films to videodiscs. 1998-2015: "Bibliothèque nationale de France", audiovisual department: head of the activities of digitization for a wide range of audio and video carriers from substandard to broadcast. 70.000 documents digitized per year with BnF's own resources and outsourcing companies. Also, from 1981-1998: various activities in film: projectionist, assistant, director, scriptwriter (short film, documentaries, feature), teacher; practice of different audiovisual materials and equipment (film/video).

Céline Thomas

Céline Thomas is a PhD in aesthetic, sciences and technologies of arts, in the research team INReV (Image Numérique et Réalité Virtuelle : digital image and virtual reality) at the University of Paris 8. She works, since february 2015, in a research project of the Labex Arts H2H, named "Digital Art and posterity". This research is conducted in coordination with the National Library of France, the research team INReV and the Living Art Lab. It aims to create a descriptive model allowing the preservation of digital artworks. Previously, she studied arts at the Fine Arts School of Angers and culture and heritage management at the University of Angers.

Erica Titkemeyer



Erica Titkemeyer is the Project Director on an Andrew W. Mellon Foundation grant, titled Extending the Reach of Southern Audiovisual Sources, as well as the AV Conservator for the Southern Folklife Collection. From 2013-2014 she was a Library of Congress National Digital Stewardship Resident hosted by the Smithsonian Institution Archives, where she conducted research on developing a trustworthy digital repository dedicated to storing digital media artworks. In addition, she aided in the development of recommended target preservation and access file formats for digitized audiovisual collections across Smithsonian units. She has her Master's in Moving Image Archiving and Preservation from New York University.

Trond Valberg

Trond has worked at the National Library of Norway since 1996 to the present. He has been responsible for collecting, preserving and accessioning music recordings, and he was one of the main authors of the published plan for the preservation of Norwegian sound recordings (1997). During the period 1997-2001 he was a member of the Norwegian Jazz Archives Board, and he was the project supervisor and the editor of the online jazz discography, "Jazzbasen", which was launched in 2001.

Trond has been an active member of international non-governmental organizations for several years, and he was the keynote speaker at the joint IASA-SEAPAVAA conference in Singapore 2000. From 2007 until 2011 he chaired the IFLA Audiovisual and Multimedia Section, and most recently he also presented a paper at IFLA's annual conference in August 2014 in Paris. His Master Thesis from university (1993) reflects his serious interest in rock music, even if he plays the piano and the violin.

Félicien Vallet



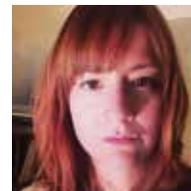
Félicien Vallet is a R&D engineer at the French National Audiovisual Institute (Ina) Research Department since 2011 (Bry-sur-Marne, France). His background is in speech and music signal processing, machine learning for multimedia content analysis, pattern recognition and information retrieval. He is in charge of audio-related indexing issues such as speaker recognition, speaker diarization, automatic speech transcription, speech/music discrimination, etc. He received the engineering degree from the École Nationale Supérieure des Télécommunications, Paris (ENST-Télécom ParisTech) in 2007 and the PhD degree from the École Nationale Supérieure des Télécommunications, Paris in 2011 after completing a thesis on automatic structuring of TV talk-shows.

Félicien published many peer-reviewed conference and journal papers and served as a reviewer for various audio and multimedia conferences and journals such as IEEE transactions. He is involved in several French and European research projects. Besides, Félicien is a technical trainer on multimedia content analysis and works in various contexts (IOC, CNC, Cinémathèque Française).

Jean Varra

Head of the technical department, Direction of collections, Ina (Institut National de l'Audiovisuel) France, Jean Varra is in charge of the technical infrastructure and processes and their evolution. Particularly, he manages the preservation and digitisation plan of Ina audio-visual archives since 2003. He participates actively in training, seminars and international activities of Ina. He regularly leads missions whose objectives are to assess audio-visual holdings, to advice and to evaluate organisational and technical solutions for various televisions and institutions in various countries. He also teaches in training programs for "Ina Sup", FRAME, Balkans' Memory...and participates to European projects.

Jennifer Lee Vaughn



Jennifer Lee Vaughn is Music Cataloger at Syracuse University Libraries in Syracuse, New York, where she specializes in working with historic audio formats. She has a Master of Science in Information from the University of Michigan School of Information, a Master of Music in Cello Performance from Kent State University, and a Bachelor of Music from the Oberlin College Conservatory. She is a member of the Music Library Association Legislation Committee and the Cataloging and Metadata Committee. She is also on the ARSC Cataloging Committee, and is the Web Editor for the New York State-Ontario chapter of the MLA. From 2014-2015, she has presented at the MLA-NYSO, MOUG, ARSC and IAML conferences on issues relating to historic sound recordings. Ms Vaughn is also an active chamber and orchestral musician and private cello teacher in Central New York.

Erwin Verbruggen



Erwin Verbruggen is project lead at the Netherlands Institute of Sound and Vision's Research & Development department. He has experience with cataloguing, film preparation and digitization issues and now works on a range of local and international projects that involve search retrieval, user requirements and digital preservation research. For the EUscreenXL project, he is responsible for advocacy and network expansion. Erwin holds a Masters degree in Preservation and Presentation of the Moving Image at the University of Amsterdam, during which he was an intern at the archive of WITNESS, a Brooklyn-based human rights video organization. He is also a member of the film programming team for the Pluk de Nacht open air film festival.

Olivier Wenger



Olivier Wenger was born in Lausanne, Switzerland. He studied electronics and IT from 2004 to 2012 in Lausanne. In 2007 he started to work in IT as independent on web technologies (web development, SEO, Linux adminsys, etc.). In 2012 he joined RTS (public radio/tv in Switzerland) as broadcast administrator. Since 2013 he's in charge of the audio archive system. He develops specific workflows, web applications and tools to manage it.
 // Olivier Wenger est né à Lausanne en Suisse. De 2004 à 2012 il étudie l'électronique. Durant son cursus il étudie également l'informatique et se met à son compte dans ce domaine dès 2007, développant diverses solutions web et effectuant de l'infogérance Linux. En 2012 il est engagé par la Radio Télévision Suisse dans les services techniques afin de travailler sur les installations de production et diffusion radio. Il développe également des applications web et softwares. Dès 2013 il se spécialise dans les systèmes d'information et prend en charge la gestion technique de la base d'archives audio de la RTS. Il développe notamment les workflows spécialisés pour l'intégration de masse de documents numérisés.

Steven Weiss



Steven Weiss is Curator of the Southern Folklife Collection at the University of North Carolina at Chapel Hill. He has written and managed numerous preservation and access grants from the Grammy Foundation, National Endowment for the Humanities, and the Andrew W. Mellon Foundation. Prior to coming to UNC, Steve worked for CNN's Washington DC Bureau Library and the Motion Picture, Sound and Video Branch of the National Archives and Records Administration. He holds a BS in Audio Technology from American University and MILS from the University of Michigan.

Pinar Yelmi



Pinar Yelmi was born in Istanbul in 1985. I received my Bachelor's degree from the department of Industrial Design at Middle East Technical University (2008) and my Master's degree from the department of Visual Communication Design at Politecnico di Milano (2012). My studies on the Sounds of Istanbul have started during my master thesis project. Having discovered the richness of cultural sounds in Istanbul, I decided to conduct further research under a PhD program in the department of Design, Technology and Society at Koc University.

Since the Sounds of Istanbul project is located in the intersection of soundscape studies, intangible cultural heritage and exhibition design, it suits this multidisciplinary program very well. With this project, I aim to explore the culture of the city from a sonic perspective, to collect the urban sonic values and to archive them as intangible cultural heritage elements in Koc University Library Digital Collections. Finally, using my background and education, I intend to design an experiential exhibition in order to raise public awareness of the significance of the Sounds of Istanbul.

Petr Žabička,

Petr Žabička joined Moravian Library in 1994 and has initiated and been involved in numerous digitization and library automation projects. In 2012 he initiated the establishment of Moravian Library's sound digitization lab and together with colleague Filip Šir working on the Virtual National Phonothèque portal.

Professional visits

Visits at the BnF

François-Mitterrand Library



© Emmanuel Nguyen Ngoc / BnF

The François-Mitterrand Library opened to the public in 1996 because the Bibliothèque nationale needed to be extended and modernized. The building was the first example of minimalist tendency, on such a scale, in the field of contemporary architecture. The attendees will enjoy an architectural visit through public and professional areas.

AV Dpt reading rooms



© David Paul Carr / BnF

A tour of the Audiovisual Department reading rooms. Reference Library's Room A and its selection of all forms of artistic creation (cinema, music, multimedia): more than 5,000 films (fictional, documentary and animated films, series), audio-books, an "ideal record collection" complemented by several music databases and a selection of webdocumentaries, books and magazines about cinema, music and multimedia, as well as video games, home cinema on a big screen and access to a digital creation studio. Research Library's Room P, offering in the same place access to the collections of the three French institutions in charge of AV legal deposit: sound, video, multimedia and electronic documents (BnF), radio and

television archives (INA), film (CNC).

Technical Center: preservation facilities and audiovisual studios



© Alain Goustard / BnF

Printed and audiovisual collections are preserved and conserved at the BnF technical center built in 1995 and located in Bussy-Saint-Georges, 30 km from Paris. Designed by Dominique Perrault, the architect of François-Mitterrand Library, the building is located in an urban development zone, with other industrial buildings similar in style and aspect. Bookstores and workshops linked up by gangways are distributed around an inner

street. Various processes are used in workshops to safeguard the printed documents: microfilming, conservation, disinfection. The center is also involved in the digitization program of the press and in various mass digitization transactions. Attendees will visit the whole site, from the preservation facilities to the audiovisual digitization and restoration studios.

Charles Cros Collection



© David Paul Carr / BnF

The National Library of France's Audiovisual Department hosts a collection of more than 1,400 recording and playback machines, from Edison's tin foil phonograph to the latest game consoles and computers, representing the whole field of French audiovisual legal deposit: sound, video and multimedia documents. It received the name of Charles Cros Collection as a tribute to the French first designer of what would become the Phonograph. Displayed as a

small exhibit within the late Phonothèque nationale's building, the machines remained in the stocks of the new National Library of France, before the Audiovisual Department could recreate an exhibition. On the top floor of one of the National Library of France's towers, hidden in the professional areas, the collection welcomes groups and individuals concerned by the field, specialists, collectors and researchers.

Visits of partner institutions

French Film Institute (Cinémathèque française)



© Stéphanie Dabrowski / Cinémathèque française

Main conservation center of film heritage in France, the French Film Institute has very important collections (films, posters, drawings, devices, sets, costumes, photographs, etc.) relating to the history of world cinema from the early times to nowadays. On the occasion of IASA 46th Annual Conference, the French Film Institute exceptionally proposes to open its collection of devices with its curator Laurent Mannoni, and to discover also its Museum and Library.

Joint visit: Paris Film Institute (Forum des images), François Truffaut Library and Paris Musical Library

First Parisian shopping mall, in the heart of Paris on the site of the old market, the Forum des Halles is also rich in cultural facilities, three of which have important audiovisual collections. The site is currently being redeveloped, the most spectacular part being a building with vegetable inspired curved shapes, The Canopy.

Paris Film Institute (Forum des images) _ www.forumdesimages.fr



© Nathalie Prebende / Forum des images

Established in 1988 to provide the audiovisual memory of Paris, the Forum des images celebrates since then cinema and moving image in all their forms. Fiction, documentary, animation, feature and short films, TV series, movies on computers ...: all types, all sizes, all audiovisual disciplines here are a unique space for exchange and emotions, recognized and acclaimed by professionals as by the public. The institution organizes festivals, film screening cycles, meetings, master classes, debates, etc.

But the heart of the Forum des images is a unique film collection about Paris. This priceless heritage of more than 5,000 hours conceals treasures filmed from 1895 to the present days of all genres and formats: feature films shot in Paris, short films of early cinema, animated films, documentaries, music videos, advertisements, archive footage... Fully digitized and available at any time, these works can be viewed on individual screens, alone or together with friends. Movies at will, and for all!

François Truffaut Film Library _ <http://equipment.paris.fr/bibliotheque-du-cinema-francois-truffaut-3371>



The François Truffaut Film Library is a must for anyone interested in the 7th art and television.

It offers a wide variety of documents related to cinema: books, periodicals, DVDs, original soundtracks, press reviews. The personal archives of Jean Gruault, the famous screenwriter of the New Wave, complete the documentary offer. Almost all of its collections is freely available and loanable by the public.

Médiathèque musicale de Paris _ <http://equipment.paris.fr/mediatheque-musicale-de-paris-mmp-2883>



Public Library dedicated to studies and research, the Paris Musical Library makes available to music fans, from the music lover to the researcher, a rich and diverse documentary offer in all musical genres, be it print, sound or audiovisual. It has a triple mission: lending documents on music (public library); being a center of resources (study library); preserving sound recordings (LPs, CDs, videos...). It offers a multifaceted approach to music that meets the needs of all audiences, being enlightened amateurs, professional

musicians or researchers.

The library's Sound Archives owns nearly 90,000 LPs, 55,000 CDs, 6,000 78rpm, making it the third French heritage collection (after the National Library of France and the archives of Radio France). The documents are all accessible by listening locally. 4,000 78rpm are also listenable online.

Ina, National Audiovisual Institute

The National Audiovisual Institute retains French radio and television archives since 1975. After a presentation of the institution, the visit will offer demonstrations and workshops reflecting the multiple activities of INA: demonstrations of Totem, the cataloguing tool, Inamédiapro, the showcase for professionals, ina.fr, the website dedicated to general audience, and Frescoes, offering interactive timelines with educational and cultural dimension. Then the visitor will see technical studios for restoring image, capturing radio and television legal deposit and scanning, monitoring, restitution and digital archiving.

Philharmonie de Paris



© William Beaucardet

Equipped with several auditoriums, a museum, a media library and numerous learning spaces, the Philharmonie de Paris is a groundbreaking project. With its numerous spaces, resident and associate ensembles and innovative artistic mission, it is a cultural centre that is truly unique in the world, bringing music awareness and learning to a diverse public. In addition to a classical music repertoire, the Philharmonie program embraces contemporary and world music, as well as dance.

Social Events

Monday, Sept. 28th_7:00 pm_ Belvédère

Welcome Reception



© David Paul Carr / BnF

The Welcome Reception will be hosted at the «Belvédère», on the top floor of one of the BnF towers, offering a fantastic sight on Paris and its surroundings at sunset.

Free

Tuesday, Sept. 29th_6:30 pm_petit auditorium

Multimedia conference **Ovahimba Years / Rina Sherman:** **A multimedia ethnography between Namibia and Angola**



© Rina Sherman

The Ovahimba, a community of cattle farmers, live on both sides of the Kunene River that forms the border between Namibia and Angola. From 1997 to 2004, during a fieldwork study of seven years, the ethnographer, filmmaker and photographer Rina Sherman shared the life of an Ovahimba family. During this time, she created in-depth documentation of some aspects of their everyday and ritual lives. The archival collection “The Ovahimba Years – Les années Ovahimba”, consisting of several hundred hours of video and sound, thousands of photographs and many notes, composes a unique ensemble of this community, both of universal interest and innovative as an ethnography. Rina Sherman donated it to the BnF in 2014.

Exhibition in Donors Gallery (galerie des donateurs) from Sept. 29th _ Free admission

Wednesday, Sept. 30th_8:30pm

Music Evening at Paris Philharmony



© William Beaucardet

Rossini's *Stabat Mater*, Jesus Lopez Cobos conducting the Orchestre de Paris and its choir.
<http://philharmoniedeparis.fr/fractiviteconcert-vocal/15123-orchestre-de-paris?date=1443637800>
Special rate: 34€ in cat. 2

Thursday, Oct. 1st_8:00 pm

Farewell Dinner

The Farewell Dinner will be held at the restaurant Le Beaumarchais, in the heart of very popular and lively area of Bastille

Price: 35€

IASA warmly acknowledge the farewell Dinner's sponsors: ProEvasion, Memnon Archiving Services, SD Consult, la Phonogalerie and Vectracom.