



INTERNATIONAL ASSOCIATION OF SOUND AND AUDIOVISUAL ARCHIVES ANNUAL CONFERENCE

[NO ARCHIVE IS AN ISLAND]

14–19 September 2008

Australian National Maritime Museum
Sydney, Australia

PRELIMINARY PROGRAM

Register at
[www.iasa2008.com]



**Australasian
Sound
Recordings
Association**



INVITATION FROM THE CONFERENCE CONVENOR

The imperative of change and the loss of technologies and expertise are driving sound and audiovisual archives to evaluate their collections. Can all archives and libraries afford to implement the necessary technological changes to preserve access to their collections? Is there a solution to the crisis that sound and audiovisual archives face? The survival of sound and audiovisual archives is dependant on the exchange of ideas, shared standards, similar technological approaches and mutual support. The ASRA IASA 2008 conference will explore the activities, achievements, interconnections and relationships between individuals and institutions active in the field of sound and audiovisual collections.

The presenters we have assembled to create this program will bring together a panel of international experts that will generate energetic and vibrant discussion around this important area.

We invite you to join us in Sydney in September 2008 as we continue to explore the issues that face us and find ways to continue building bridges between archival islands.

A handwritten signature in black ink, appearing to read 'Kevin Bradley', with a large, sweeping flourish at the end.

Kevin Bradley
Conference Convenor

SPONSORS

The Organising Committee would like to thank the following organisations for their support of the International Association of Sound and Audiovisual Archives Annual Conference 2008.

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KEYNOTE SPEAKERS

Jan Lyall

Jan Lyall chairs the Australian UNESCO Memory of the World Program Committee, which she established in 2000. She is a commissioner on the Australian National Commission for UNESCO and serves on its communication network. She is past head of Preservation Services, National Library of Australia (NLA) and former Assistant Director-General, responsible for the NLA's cultural and educational services. She was a member of the Conservation Working Party of the Heritage Collections Council of Australia and was in charge of preparing the first set of guidelines for the UNESCO International Memory of the World Program. In 1997 she was awarded a Commonwealth Public Service Medal in recognition of her long-standing involvement with and contribution to national and international library preservation. At the conclusion of the third UNESCO Memory of the World conference she was awarded the UNESCO Marie Curie Silver Medal in recognition of her services to the work of archives and libraries in Australia, particularly in the area of preservation and documentary heritage.

Jackie Huggins

Jackie Huggins AM FAHA (BA Qld, BA Hons, DipEd Flinders, Doctor of the University honoris causa Qld) is of the Bidjara (Central Queensland) and Birri-Gubba Juru (North Queensland) peoples. Jackie holds many leadership positions in organisations across the country. She is a Director of the Telstra Foundation; Adjunct Professor in the School of Social Work and Applied Human Sciences, University of Queensland; Member of the Indigenous Advisory Board of the Queensland Centre for Domestic and Family Violence Research, Central Queensland University; former Co-Chair of Reconciliation Australia; former Chair of the Queensland Domestic Violence Council (2001); former Commissioner for Queensland for the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from their Families (1997); and former member of the ATSI Review Panel (2003). She authored *Auntie Rita* (with Rita Huggins 1994) and *Sistergirl* (1999). She conducts oral history recordings for the National Library of Australia and was a member of the AIATSIS council. In 2000 she received the Premier's Millenium Award for Excellence in Indigenous Affairs; in 2001 she was awarded an Australia Medal (AM) for her work with Indigenous people, particularly reconciliation, literacy, women's issues and social justice; and in 2007 Jackie was named University of Queensland Alumnus of the Year. In 2008 she appointed to the steering committee of the April 2020 National Ideas summit.

SOCIAL FUNCTIONS

Welcome reception

Date: Sunday, 14 September 2008

Venue: The Terrace Room, National Maritime Museum, Sydney

Time: 6–8pm

Cost: Inclusive in Registration

Additional tickets: \$60.00

An invitation is extended to all delegates to attend the Welcome Reception. This function will be a great opportunity to familiarise yourself with the venue and meet your fellow delegates in an informal setting.

Farewell dinner and cruise

The IASA 2008 Organising Committee would like to invite all to the conference farewell dinner. Those who would like to attend will embark on a one hour cruise around spectacular Sydney Harbour from the National Maritime Museum. Drinks will be available to purchase from the bar on the cruise before disembarking at the Cruising Yacht Club of Australia for a three course dinner whilst enjoying stunning views of the harbour.

A coach service will also be available to transport delegates back to the National Maritime Museum

Date: Friday, 19 September 2008

Venue: Cruising Yacht Club of Australia

Time: 6:15pm Cruise to disembark from Australian National Maritime Museum, Sydney

Cost: \$135.00

We invite all delegates to attend the farewell dinner.

TOURS

The National Archives of Australia Tour

The National Archives of Australia (NAA) holds the archival records of the Australian Commonwealth Government: This includes what is arguably the largest Australian audiovisual collection of sound recordings, video and motion picture film. The tour will include the preservation facilities for sound, video and film as well as the specialised climate controlled audiovisual storage vaults.

The NAA's facility is located in Sydney's Western suburbs and the tour will include a 1 hour bus trip (each way), one leg passing through Sydney's Olympic Park.

Date: Wednesday, 17 September 2008

Time: 1:30pm Coach Departs

Cost: Included in Delegate Registration

Please note these tours will take place concurrently with tour to The ABC (Australian Broadcasting Corporation) and as such delegates cannot attend both.

The ABC (Australian Broadcasting Corporation)

This professional visit to the Australian Broadcasting Corporation's Ultimo Radio and TV Centre is located within walking distance of the conference venue. The tour of the ABC will include Content Services (which includes the Archives and Libraries) as well as the audio and video storage facilities. There will also be a general tour of the complex as well as visits to radio production facilities and studios.

Date: Wednesday, 17 September 2008

Time: 1:30pm Delegates will make the short walk from the National Maritime Museum to the ABC

Cost: Included in delegate registration

Please note these tours will take place concurrently with tour to The National Archives of Australia and as such delegates cannot attend both.

Post conference tour

Delegates can elect to visit some of the other audio and audiovisual collecting institutions on a two day tour to Canberra, the Australian Capital. The tour will visit the National Film and Sound Archives (NFSA), the National Library Australia (NLA) and the Australian Institute of Aboriginal and Torres Strait

Islander Studies (AIATSIS). Canberra is a three-and-a-half hour bus trip south of Sydney, and the cost of the coach and tours is included in the price for this special two day professional tour. Delegates will be picked up at the National Maritime Museum in Sydney on the morning of Monday 22 September, and returned in the evening of Tuesday 23 September evening.

The National Film and Sound Archive, is the treasure house of Australian audiovisual history. The Archive, preserves and shares Australia's moving images and sound recordings from the first film images and sound recordings of our young country to the latest hits and modern classics. Our heritage is preserved for all to share — today and tomorrow. Making the collection accessible to all people is achieved in many ways — by supplying footage and recordings for use in television and radio productions, through regular screenings of some of Australia's greatest films, through innovative exhibitions, travelling shows, live presentations, educational programs, video and audio products, and on the website. The tour of the National Film and Sound Archive for IASA delegates features a presentation by senior curatorial staff, and demonstrations by technical experts in the NFSA's state of the art facilities.

The National Library Australia (NLA) houses the Nation's documentary heritage, which includes a large collection of unpublished field recordings of oral history, folklore and social history and culture, and a well developed sound preservation and digitisation program. The Library has a very successful image digitisation program and is a world player in digital preservation. The tour will include a tour of all the facilities and allow time for round table discussion with in-house experts.

The Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) holds the world's largest print and audiovisual collections of Australian Indigenous content. Delegates will tour the facilities and explore the special conditions required in handling and managing Indigenous materials.

Date: Monday 22 September 2008

Delegates will be picked up by coach from the National Maritime Museum for transfer to Canberra.

Time: To be advised

Cost: \$80.00

Please register online at the IASA Conference website www.iasa2008.com to attend tours.

PROGRAM

Sunday 14 September 2008	
Time	Event
16:00–17:00	First Timers' Session — Australian National Maritime Museum
17:00–18:00	First Timers' Reception — Australian National Maritime Museum
18:00–20:00	IASA Welcome Reception Featuring a performance by Australian Voices

Special interest meetings — all welcome

The committees and section meetings are where the issues of sound and audiovisual archiving are discussed and debated. Each session starts with a paper on the topic of the meeting, and follows with discussion and the business of the meeting. All conference attendees are encouraged to attend and participate.

Monday 15 September 2008	
Time	Special interest meetings Venue: Australian Broadcasting Corporation, Ultimo
Plenary: [01] — Cataloguing and Documentation Committee — Rehearsal Room 2	
09:00–9:30	Documental analysis guide for audiovisual archives <i>Patricia S Suárez</i>
9:30–11:00	Committee meeting
Plenary: [02] — National Archives Committee — Rehearsal Room 3	
10:00–10:30	Audio-visual digitization — challenges and experiences from the Danish National Archive <i>Jeppe Christensen</i>
10:30–12:00	Committee meeting
Plenary: [03] — Radio Sound Archives Section — Rehearsal Room 2	
11:00–11:30	Two stations — two countries — ONE commercial music archive <i>Jon R Tønnesen</i> <i>Jeppe B Høj</i>
11:30–13:00	Committee meeting

Monday 15 September 2008 — continued

Time	Special interest meetings Venue: Australian Broadcasting Corporation, Ultimo
Plenary: (04) — Research Archives Section — Rehearsal Room 3	
12:00–12:30	The role of local digital archives within the National Recording Project for Indigenous Performance in Australia <i>Allan Marett</i>
12:30–14:00	Committee meeting
Plenary: (05) — Discography — Rehearsal Room 2	
13:00–13:30	EDVR: Encyclopedic Discography of Victor Recordings <i>Samuel Brylawski</i>
13:30–15:00	Committee meeting
Plenary: (06) — Training Committee — Rehearsal Room 3	
14:00–14:30	Knowledge sharing between Latin America and Europe Sound documentation training program <i>Perla Olivia Rodríguez Reséndiz</i>
14:30–16:00	Committee Meeting
Plenary: (07) — Technical Committee — Rehearsal Room 2	
15:00–15:30	Freezing acetate base magnetic tapes <i>Reto Kromer</i>
15:30–17:00	Committee Meeting

Tuesday 16 September 2008

Time	Paper Title/Presenter(s)
Plenary: (08) — General Assembly 1	
09:00–10:45	
10:45–11:15	Morning tea
Plenary: (09) 11:15–11:30 — Opening Ceremony	
Plenary: (10) — Keynote address (Chair: Kevin Bradley)	
11:30–12:30	Jan Lyall
12:30–13:30	Lunch
Plenary: (11) — Interconnection and cooperation (Chair: Anthony Seeger)	
13:30–15:00	A working model for developing and sustaining collaborative relationships between archival repositories in the Caribbean and the United States <i>Bertram C Lyons</i> <i>Anna L Wood</i>
	The European Project MEMORIES: goals and first results <i>Jean-François Cosandier</i> <i>Jacqueline Von Arb</i>
	The EVIA digital archive project: a collaborative framework for research, archiving, publishing, and access <i>Alan R Burdette</i>
Poster: (P01) — The Australian collections (Terrace Room)	
15:00–16:00	Afternoon tea included
Plenary: (12) — Grass root archiving (Chair: Ilse Assmann)	
16:00–17:00	Grass root archiving with small institutions and small nations <i>Richard Moyle</i>
	Archiving challenges in Africa: the case of post-conflict Liberia <i>Proscovia Svärd</i>

Wednesday 17 September 2008

Time	Paper Title/Presenter(s)
Concurrent: (13) — Role of archives in access and digitisation (Chair: Matthew Davies)	
09:00–11:00	Providing access to large-scale oral history collections: realities, temporary fixes, and hoped-for solutions <i>Judith A Gray</i>
	Using Podcasts in the sense of audio material in archive centres <i>Maryam Pakdaman Naeeni</i> <i>Shima Moradi</i> <i>Amir Reza Asnafi</i>
TBA	
	Music Australia: building innovative partnerships for online access to music made, played and recorded by Australians <i>Robyn F Holmes</i> <i>Kaye F McIntyre</i>
	Morning tea
Concurrent: (14) — Storing, restoring and cooperation (Chair: Simon Rooks)	
9:00–11:00	The pursuit of a vision: from digital storage to semantic archive <i>Marin Laak</i>
	Storing audio visual content in the digital domain is more demanding than bankers' requirements for their content, but must be cheaper! <i>Hermann Lewetz</i>
	The EASAIER sound archive integration and enrichment framework <i>Francois Scharffe</i>
	Transforming Archives through Collaboration — the IZI-Documentation Centre <i>Heike von Orde</i>
Plenary: (15) — Alice Moyle lecture (Chair: Grace Koch)	
11:30–12:30	Jackie Huggins

Wednesday 17 September 2008 — continued

Time	Paper Title/Presenter(s)
12:30–13:30	Lunch
Other: (16) — ASRA Annual General Meeting	
12:30–13:30	Other: (29) — Institutional visits
13:30–17:00	Tour 1: Australian Broadcasting Corporation
	Tour 2: National Archives of Australia

Thursday 18 September 2008

Time	Paper Title/Presenter(s)
Concurrent: (17) — Efficient use of resources (Chair: Allan Marett)	
09:00–10:30	A piece of the continent: developing a digitising plan for audio-visual material that forms a minority of a preservation collection <i>Lindy Bohrsen</i> <i>Peter Kolomitsev</i>
	Our future's past: indigenous archival discovery as a catalyst for new recording initiatives in remote Northern Australia <i>Aaron DS Corn</i>
	Sustaining junba in the Kimberley through local archives <i>Sally A Treloyn</i>
Workshop: (W01) — METS for audio, a user's guide (Presenters: TBA)	
09:00–10:30	
10:30–11:00	Morning tea
Concurrent: (18) — Systems and management (Chair: Dietrich Schueller)	
11:00–12:30	Towards a portable, open, tailorable and persistent audio acquisition system <i>Ir Guy N Maréchal</i>
	Digitisation of research sound collections in Eastern Europe <i>Nadja Wallaszkovits</i>
	Challenges and benefits of enterprise wide digital asset management in TV broadcasting environment <i>Jouni Frilander</i>

Thursday 18 September 2008 — continued

Time	Paper Title/Presenter(s)
Concurrent: (30) — Challenges and solutions 1 (Chair: Per Holst)	
11:00–12:30	How to archive the Internet or What is a digital object? <i>Pelle Snickars</i>
	VisualAudio — extracting sound information from a phonograph record <i>Ottar Johnson</i>
	Split a collection — access it remotely <i>Pio Pellizzari</i>
12:30–13:30	Lunch
Concurrent: (19) — Australian showcase (Chair: James McCarthy)	
13:30–15:00	Real diggers' recall: questions of preservation and memory at the Australian War Memorial <i>Stephanie Boyle</i>
	Waltzing Matilda — a history of sound recording in Australia <i>Graham K McDonald</i>
	Manuscript library oral histories: 'A tape in a paper haystack' <i>Peter McGrath</i>
Workshop: (W03) — (FACET) to aid selection for preservation	
13:30–15:00	Using the Field Audio Collection Evaluation Tool (FACET) to aid selection for preservation (Presenter: Mike Casey)
Poster: (P02) — Poster session 2 (afternoon tea included)	
15:00–16:00	Beyond reggae: a look at av archiving in post-independence Barbados and Jamaica <i>Elizabeth F Watson</i> <i>Mrs Maureen Webster-Prince</i>
	Managing historical audiovisual archives at the grass root level: The case of Botswana <i>Mr Shadreck Bayana</i>

Thursday 18 September 2008 — continued

Time	Paper Title/Presenter(s)
15:00–16:00	Digital sound and audiovisual archives of NTNU Music, Taiwan <i>Chun zen Huang</i>
	Archiving then and now: Hugh Tracey's legacy for the International Library of African Music's On-line Archive <i>Diane J Thram</i>
Concurrent: (20) — Federated digital systems (Chair: Eva Fønss Jørgensen)	
16:00–17:00	The ILKAR project — integrated solutions for conservation, archiving and restoration of magnetic tapes and wax-cylinder <i>Lars-Cristian Koch</i>
	Why the National Phonoteque wants to record and catalogue the soundscape of Mexico? <i>Lidia Camacho</i>
Workshop: (W04)	
16:00–17:00	Sound directions: digital audio preservation and access for global audio heritage (Presenter: Bruce Gordon)

Friday 19 September 2008

Time	Paper Title/Presenter(s)
Concurrent: (21) — Digital preservation and system manufacturers (Chair: Lars Gaustad)	
09:00–10:30	QUADRIGA — ten years of practical experience with audio digitations projects — lessons learned <i>Joerg Houpert</i>
	The changing face of digital audio restoration capabilities in archives and libraries <i>Gordon Reid</i>
	Possibilities and difficulties when different projects must interact within a system developed for archiving and digitisation <i>Christophe Kummer</i>
Concurrent: (22) — IASA DELAMAN linguistic archiving (Chair: Linda Barwick)	
09:00–10:30	OLCAP: the On-line Languages Community Access Pilot project in Northern Australia <i>Patrick McConvell</i>
	OLAC: accessing the world's language resources <i>Steven Bird</i>
	Regional archives and community portals <i>Paul Trilsbeek</i>
10:30–11:00	Morning tea
Plenary: (23) — Isolation, innovation and diversity (Chair: Richard Green)	
11:00–12:30	Video encoding and archiving in field linguistics <i>Peter Wittenburg</i>
	Building the NTT Language Archive: collaboration and interoperability <i>John Haan</i> <i>Gary Holton</i> <i>John Bowden</i>

Friday 19 September 2008 — continued

Time	Paper Title/Presenter(s)
	The PARADISEC ingestion workflow model — e-research processes for managing a distributed ethnographic research repository <i>Linda M Barwick</i>
12:30–13:30	Lunch
Concurrent: (24) — Challenges and solutions 2 (Chair: John Spence)	
13:30–14:30	Archiving digital video: two real-world projects <i>Ms Mona Jimenez</i> <i>Ms Kara Van Malssen</i>
	Streaming newsfilm for education and access in a cooperative environment <i>Ruta M Abolins</i>
Concurrent: (25) — IASA DELAMAN linguistic archiving (Chair: Peter Wittenburg)	
13:30 –14:30	Sharing linguistic multi-media resources at different complexity levels <i>Jacqueline Ringersma</i>
	In search of new interfaces: new roles for archives in language teaching and revitalisation <i>David Nathan</i> <i>José Antonio Flores Farfán</i>
14:30–15:00	Afternoon tea
Other: (26) — IASA Section and Committee Meetings — closed — Committee members only	
14:30–15:30	
Concurrent: (27) — IASA General Assembly II	
15:30–17:00	
Concurrent: (28) — IASA DELA MAN linguistic archiving (Chair: José Antonio Flores Farfán)	
15:30–16:30	Digital archive federations <i>Peter Wittenburg</i>

Friday 19 September 2008 — continued

Time	Paper Title/Presenter(s)
	The challenge of archiving resources in linguistics and anthropology in the Southern Cone (South America) <i>Lucía Golluscio</i> <i>Elizabeth Manrique</i>
18.15	Conference farewell dinner — assemble at the Australian National Maritime Museum for transfer to the Cruising Yacht Club of Australia

REGISTRATION DESK

The Registration Desk will be located in the Tasman Room in the Australian National Maritime Museum and open as follows:

Sunday, 14 September 2008	14:00–19.00
Monday, 15 September 2008	08.00–12.00
Tuesday, 16 September 2008	08.00–17.30
Wednesday, 17 September 2008	08.00–14.00
Thursday, 18 September 2008	08.00–17.30
Friday, 19 September 2008	08.00–18.15



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ABSTRACTS

Streaming newsfilm for education and access in a cooperative environment

Ruta M Abolins, University of Georgia, United States

I will be discussing a two-year grant project that I was involved with called the Civil Rights Digital Library. This project was made possible by a grant from the Institute of Museum and Library Services for \$761,427 US in federal support for a civil rights initiative over two year period. A large part of the project involved using 16mm newsfilm from the WSB-TV Newfilm Collection at the Walter J. Brown Media Archives & Peabody Awards Collection. Over 25 hours from this collection of approximately 2500 hours total of footage was used to tell the history of the Civil Rights Movement in Georgia and the Southeastern United States from the 1950s through the 1970s.

This newsfilm is being used in a variety of different ways.

1. The footage is described in detailed Dublin Core records and available for streaming on the Civil Rights Digital Library website. Other digital collections from all over the US are also being described and added to this on-line resource.
2. A database for the WSB collection was rescued and is now updated and streaming clips added to make this a resource for researchers and producers.
3. The footage particular to Georgia is being used on a site called Freedom on Film that explores the movement through story and provides an educational curriculum.
4. The New Georgia Encyclopedia is using the streaming footage to highlight encyclopedia entries about the movement.

I will show examples of all the on-line resources and describe this highly cooperative project process.

The PARADISEC ingestion workflow model — e-research processes for managing a distributed ethnographic research repository

Linda M Barwick, University of Sydney, Australia

Nicholas Thieberger, University of Hawai'i, United States

PARADISEC (the Pacific and Regional Archive for Digital Source in Endangered Cultures) is a University-based collaborative project that aims to preserve and make accessible Australian researchers' field recordings of endangered languages and cultures in the Asia-Pacific region. Established in 2003 at the University of Sydney, with nodes in several other Australian Universities, PARADISEC was established and developed in a networked world, taking advantage of Australian research infrastructure including high-speed low-latency research and education communications networks (GrangeNet, now AARNET) and networked digital storage via the Australian Partnership for Advanced Computing's national Store facility (based at ANU). Our collections include audio, video, image and text documents.

This presentation will discuss the principles that have guided the establishment and development of PARADISEC's workflow processes, and summarise our current systems. Challenges have included the diversity of original media and formats, requirements for specialist metadata schema to describe and annotate materials in over 500 regional languages, negotiating complex intellectual property and authentication requirements of the various Universities and their computer systems, and generating support within our research communities in a complex and changing funding environment for Australian research infrastructure. We have also collaborated with computer scientists in a number of projects piloting innovative ways of delivering materials out of our collections online, delivered numerous training workshops for researchers and cultural centre staff, and established relationships with local cultural centres and other archives in our region.

Managing historical audiovisual archives at the grass root level: the case of Botswana

Shadreck Bayane, Public Procurement and Asset Disposal Board, Botswana

Botswana has a wide collection of audiovisual materials. These include photographic collections, compact cassettes, open reel magnetic tapes, photographic negatives, video tapes, maps, slides, black and white films, colour films, LPs, CDs and DVDs and migrated archives on microfilms. The audiovisual materials are stored at the Botswana National Archives and Records Services and various other institutions. Despite the fact that audiovisual materials contain vital historical information, they have not received the same attention as textual archives. In addressing this problem, this paper examines the challenges archivists and information professionals in Botswana are faced with in their efforts to preserve AV materials. The paper will identify various audiovisual archives of historical value and ensure that the nation's cultural heritage is preserved. This will be done by interviewing custodians of audiovisual materials, visiting repositories and institutions where AV materials are kept to observe the collections and examining secondary data. The results will reveal various processes and methods of capturing, storing, preserving and retrieving AV materials in Botswana. The results will clearly confirm whether or not the audiovisual archives in Botswana are in danger of extinction. Based on empirical findings of the study, the paper will conclude and recommend strategies that must be put in place to preserve audiovisual archives for posterity and development.

OLAC: Accessing the World's Language Resources

Steven Bird, University of Melbourne, Australia

Gary Simons, Graduate Institute of Applied Linguistics, United States

Language resources are the bread and butter of language documentation and linguistic investigation. They include the primary objects of study such as texts and recordings, the outputs of research such as dictionaries and grammars, and the enabling technologies such as software tools and interchange standards. Increasingly, these resources are maintained and distributed in digital form.

Searching on the web for language resources in many languages is a hit-and-miss affair for three reasons:

- (i) resources are housed in archives that have never put their catalog online,
- (ii) resources are exposed to online search engines but inadequately described so that searches do not retrieve desired results with precision, or
- (iii) resources are exposed online but are hidden behind form-based interfaces such that search engines cannot find them.

The Open Language Archives Community (OLAC) is addressing these problems by providing a standard set of language resource descriptors and a portal that permits users to query dozens of language archives simultaneously using a single search. However, the current coverage of OLAC is only the tip of the iceberg. New research is needed in order to tap the wealth of new digital library services and web-mining technologies, and to make the discovered language resources maximally accessible to linguists.

We will describe new methods for greatly improving access to archived language resources, using new services that encourage best common practices among language archives, and new services that bridge the resource catalogs of the repository, library, and web domains.

A piece of the continent: developing a digitising plan for audiovisual material that forms a minority of a preservation collection

Beth M Robertson, State Library of South Australia, Australia

Lindy Bohrsen, State Library of South Australia, Australia

Peter Kolomitsev, State Library of South Australia, Australia

In 2007 the National and State Libraries of Australasia endorsed 'The big bang: creating the new library universe', a document that calls on members to fundamentally shift their libraries into the digital world. It challenges members to accelerate their digitising efforts and to achieve mass digitisation online through collaboration and resource sharing.

The State Library of South Australia holds tens of thousands of analogue sound and audiovisual items. They represent only a tiny proportion of the collection that the library is responsible for preserving and making accessible to the public. While they include the highest risk formats held in the library, they are also among the most expensive to preserve.

How can institutions with a minority of audiovisual material ensure that the urgent preservation requirements of these formats are not overlooked in the effort to achieve mass online delivery of other formats such as photographs and publications?

This paper will explain the State Library of South Australia's digitising plan for its audiovisual material within the context of the library's broader digitising plan being developed in response to 'The big bang'. The paper will set out the goals and strategies identified to date, which are dependent on fostering interconnection and cooperation — not only with other collecting institutions and the wider community but also within the State Library of South Australia itself.

Real Diggers' Recall: Questions of preservation and memory at the Australian War Memorial

Stephanie Boyle, Australian War Memorial, Australia

The Memorial holds over 270 interviews with WW1 veterans. Some were conducted by professional interviewers, some as research for academic and published work; a few were recorded as oral memoirs by the veterans themselves. In 2008, the 90th Anniversary of the end of World War One, these recollections - of soldiers, airforce and navy personnel, generals and regular rank and file - serve as a valuable record of Australia's military history.

More than that, these records are a window into a bygone age; the spoken words of people born in the 19th century. They are the personal recollection of Australia's first appearance as a nation on war's international stage. There's humour and pathos, horror, survival – even boredom.

These recordings often represent a catharsis for veterans whom, until recorded, had shared their memories with no one. This may in turn have a bearing on the oral history collection and its relevance to those that use it. Might the passing of years affected the content and quality of these interviews; did the popular view of Australian diggers affect their recollections? Who are the real people behind the ANZAC legend? Who in fact was the "Aussie Digger"?

EDVR: Encyclopedic Discography of Victor Recordings

Samuel Brylawski, University of California Santa Barbara, United States

The University of California Santa Barbara is developing a comprehensive discography of all 78rpm recordings by the Victor record companies in the United States. The discography covers activities from 1900 through 1950, over 160,000 master recordings. Unissued as well as issued takes are documented. The discography is available on the web, free of charge.

(EDVR: continued)

This paper reviews the history of the project, which began 45 years ago as a collaboration between two private record collectors who intended the work to be comprised of over 40 individual book volumes, its development by UCSB as a database, and the process by which the work is now developed. Information for the discography is gathered from company files and trade catalogs, and is supplemented and verified by research of private collectors, institutional cataloging, and examination of recordings. Unique to this project are its scope, inclusion of information rarely found in discographies, utilization of standardized names and titles, sourcing of data, and potential as a tool to link to library databases to locate actual recordings for audition.

EDVR began its life as a research work created by expert hobbyists. As developed by librarians and discographers, and offered free on the web, it is intended to be of value to libraries and archives, scholars, and the collecting community. Discussion of the future of EDVR will include how it might link with national discographies, be expanded to include other record labels, and evolve into a discovery tool for digitized audio files.

The EVIA Digital Archive Project: A Collaborative Framework for Research, Archiving, Publishing, and Access

Alan R Burdette, Indiana University Archives of Traditional Music, United States

This presentation will demonstrate how effective collaboration is creating a platform that joins the needs of institutions, archives, scholars, publishers and users into a mutual enterprise. Beginning with an overview of the project, this presentation will then describe the benefits and the challenges of this kind of collaborative work. The EVIA Digital Archive project is a joint effort of Indiana University and the University of Michigan and is funded by the Mellon Foundation. Since its inception in 2001 with a core group of ethnomusicologists, the project has been building a digital preservation and access system for ethnographic field video. In addition to digital preservation of important source documents, the project brings scholars together to create detailed, peer-reviewed annotations of the subject matter. These annotations are created within a METS/MODS compatible framework that will allow scene level searching through a standard online library catalog. Delivery of streamed video copies is accompanied by peer-reviewed scholarly annotation. Software development of the project has created tools for scholars, librarians, technologists, and end-users. From the earliest planning stages, the project brought together scholars, technologists, archivists, librarians, legal experts, and administrators, and has kept them in dialog as the project develops. As the project moves into its seventh year, it has become part of a larger support infrastructure for digital arts and humanities at Indiana University and this is requiring collaboration on an even larger scale.

Using the Field Audio Collection Evaluation Tool (FACET) to Aid Selection for Preservation

Mike Casey, Indiana University Archives of Traditional Music, United States

Media degradation, technological obsolescence, limited resources, and the costs of preservation work all force audiovisual archives to carefully evaluate their collections, establish priorities, and share expertise and tools. One freely available preservation tool that can aid low resource archives who face difficult choices is FACET—the Field Audio Collection Evaluation Tool. FACET is a point-based, open-source software tool for ranking field collections for the level of deterioration they exhibit and the amount of risk they carry. It assesses the characteristics of, preservation problems with, and modes of deterioration of the following formats: open reel tape (polyester, acetate, paper and PVC bases), analog audio cassettes, DAT (Digital Audio Tape), wire recordings, lacquer discs, and aluminum discs. This tool helps collection managers construct a prioritized list of audio collections by the level of risk they represent, enabling informed selection for preservation. The FACET package includes a 90 page/35 photo formats document that helps collection managers identify and evaluate preservation problems.

(continued)

Combining FACET with a process that assesses research value provides strong justification for preservation dollars. FACET was developed by Mike Casey at the Archives of Traditional Music, Indiana University, as part of the Sound Directions project. In this session, we will examine both the workings of the software and the process of assessing preservation condition and evaluating risk.

Why the National Phonoteque wants to record and catalogue the soundscape of Mexico?

Lidia Camacho, Fonoteca Nacional, Mexico

A soundscape is a combination of sounds. A soundscape refers the natural acoustic of one place or acoustic ecology consisting of natural sounds, including animal vocalizations and, for instance, the sounds of weather; and also a diversity of sounds created by humans, through musical composition, sound design, or as a product of ordinary human activities including conversation, work, and noise pollution from use of industrial technology.

The term "soundscape" can also refer to an audio recording or performance of sounds that create the sensation of experiencing a particular acoustic environment, or compositions created using the "found sounds" of an acoustic environment.

The soundscape is at the same time, an important sound document of our societies since they are a real expression of our identity. In this sense the Mexican National Phonoteque has a special interest in making the recording process a very important part of our cultural identity in the Soundscape of Mexico project. In the Mexican soundscape project the National Phonoteque is rescuing all the sounds that are changing and are in risk of disappearing.

Audio-Visual Digitization – Challenges and Experiences from the Danish National Archive

Jeppe Christensen, Danish National Archive, Denmark

The Danish National Archive is currently carrying out a project where analogue carriers holding sound and moving images are being digitized. This paper discusses the Danish experience and the challenges involved in the process of selecting digital formats.

The goal of the Danish project has been to secure the content of 2000 carriers, 200 VHS tapes, 700 ¼" reel tapes, 800 cassettes, 300 lacquer discs and a few other formats. The preservation aim has been to reach a lossless file format for both sound and video archives.

As the project has progressed different problems have been encountered and dealt with. Particularly the selection of digital formats has been a time consuming process. It has furthermore been difficult to find a best-practice for a lossless video format. The question at stake has been whether to transfer video to a lossless format or turning away from the principle of lossless archive formats and choose a more widespread and supported format.

Some of the challenges encountered have been:

- Finding service providers, who understand archival needs
- Transferring special homemade lacquer discs formats
- Reel-to-reel tapes that needed baking
- Video files that needed editing

Some of the main conclusions drawn are:

- Use the standards and guidelines as reference
- Consult/Work with experienced companies and institutions

These and other issues will be addressed in this paper where the bottom line concerns moving from unregistered and decayed carriers to documented digital files.

Our Future's Past: Indigenous Archival Discovery as a Catalyst for New Recording Initiatives in Remote Northern Australia

Aaron DS Corn, The University of Sydney, Australia

Joe N Gumbula, The University of Sydney, Australia

There is an immense interest among Indigenous communities in remote Australia in discovering their recorded history. Within this decade, the introduction of new digital media to these isolated regions has enabled copies of rare records and materials held in cultural heritage collections worldwide to be returned home. Their rediscovery after many decades of radical social and economic change has stimulated a new awareness of history among Indigenous communities in Australia, and prompted many local elders to consider what kind of recorded legacy they themselves will leave for future generations.

This paper will trace the endeavours of Yolngu elder and scholar, Joe Neparrnga Gumbula, in his attempts to locate the recorded legacy of his family and home communities in northeast Arnhem. These rare materials include sound, film and photographs of his parents and grandparents performing traditional ceremonies, and span the films of Cecil Holmes (1963, 1964), the sound recordings of Alice Moyle (1962–63), and photographs and artefacts held in the Donald Thomson Collection at Museum Victoria (1935–37). The earliest of these materials were collected by W Lloyd Warner and TT Webb in the late 1920s, and are now spread across multiple collections in Australia, Switzerland and the USA.

The paper will also demonstrate how these investigations have been a catalyst for our concurrent efforts to comprehensively record, for the first time, those same hereditary performance traditions using new digital technologies in accord with the National Recording Project for Indigenous Performance in Australia.

The European Project MEMORIES: goals and first results

Jean-François Cosandier, Radio Suisse Romande, Switzerland

Jacqueline Von Arb, Norsk Lydinstitutt (Norwegian Institute of Recorded Sound), Norway

MEMORIES is a three-year research project within the Sixth Framework Programme of the European Union (FP6-IST-035300), started on June 1st 2006. The partners are R&D organizations as well as users (archives, media).

MEMORIES aims at developing an audio semantic indexing system allowing information retrieval for access to archive content. Many approaches have been developed for improving the acquisition, management and retrieval processes. The present project intends to contribute to the definition of solutions, namely with three specific objectives:

- 1 Improving the acquisition process of audio material (from analogue-to-digital conversion to full structured, documented and controlled representations) using a flexible architecture, in defining local "profiles" and advanced tools like "Single Sensor Source Separation" or "speech to text" software.
- 2 Proposing an "Open specification" [based exclusively on standards and norms] for representing the SIP, the P-DIP and the AIP of the "OAI model" (ISO standard 14721 "Open Archival Information Systems")
- 3 Obtaining an efficient access and retrieval despite the fact that the documentation of the audio assets has been tailored and could come from various cultural organisations. The project uses an advanced retrieval system designed primarily for genetic information.

The architectural part of the project is now available. It will demonstrate the three main innovations on a prototype system. The project will release two "General Software Libraries" ('Single Sensor Source Separation' and 'Advanced Searches') and a "Tool-kit" for the open interchange format, which will be made freely available under an "Open License" through the UNESCO website.

Challenges and benefits of enterprise wide digital asset management in TV broadcasting environment

Jouni Frilander, Finnish Broadcasting Company, Finland

Digital technology, like tape-less cameras, workstation based editing and digital playout systems are rapidly replacing analogue technology in TV broadcasting operations. These new tools enable journalists to organise their work in totally new ways. To share, version and re-purpose materials quicker than ever before and to get rid of tape based workflows and equipment for good.

In order to make this happen, a broadcaster needs not only the new tools for material acquisition, editing, finishing and playout, but also a digital asset management system that supports all the required operations. The DAM system may enable the broadcaster to ingest, store and share raw materials for further production purposes, making it possible to transfer the finished programme from the DAM system to a playout automation system, and finally provide its users and different kinds of publishing processes, access to raw and archived materials. Thus, the DAM system will become an active resource sharing system that provides efficient access to newly created content as well as older archived content. All this needs very careful planning and knowledge over the proposed way of working and the possibilities of the new technology.

This paper will give a practical overview of the benefits that broadcasting companies may achieve when putting modern information technology to work. It will also explain what should be taken into consideration while planning the working processes and setup of future digital production, archiving and asset management systems.

Providing Access to Large-Scale Oral History Collections: Realities, Temporary Fixes, and Hoped-For Solutions

Judith A Gray, United States

The American Folklife Center in the Library of Congress (Washington DC) is home to the Veterans History Project and to the StoryCorps archive. At this point, the former consists of more than 60,000 interviews and related documents, the latter of more than 15,000. Both collections continue to grow. While guidelines are available to help structure the interviews themselves, processing of the resulting recordings and documents occurs at various times and locations, resulting in uncertainty as to when interviews will actually arrive at the Library of Congress; multiple databases that are not always easily integrated; different but ultimately overlapping search terms, etc.

At a time when interest in oral histories is high and families are particularly desirous of seeing their relatives' stories in a national repository, we have many different types of patrons seeking access to these materials, from interviewees themselves to casual drop-in visitors to long-term academic researchers to media producers. With only a small processing staff here, we must reconcile all of the materials that come from around the country, and find workable search mechanisms for staff, for on-site patrons, and on-line researchers, while balancing privacy and permissions issues. This paper will outline some of the strategies and compromises we've made, samples of problems we've encountered, and our hopes for longer-term solutions.

Building the NTT Language Archive: Collaboration and interoperability

John Haan, Agape Indah Language and Culture Centre, Indonesia

Gary Holton, University of Alaska Fairbanks, United States

John Bowden, Australian National University, Australia

This paper describes recent efforts to develop a language archive for Nusa Tenggara Timor, an eastern Indonesian province which is home to more than 70 distinct languages of both the Austronesian and Papuan groups. Many of the languages are highly endangered, and many have yet to be adequately documented. Although there have been considerable efforts by both outside researchers and community members to record these languages, access to linguistic recordings is almost non-existent within the region. To the extent recordings have been archived, they are housed at remote, foreign sites and are generally not discoverable. The NTT Language Archive will attempt to collect copies of extant historic recordings while also developing a methodology for systematically acquiring new audio and visual documentation of NTT languages.

Accomplishing this goal is made possible in part through the increasing availability of digital technologies. However, as has been made clear in other grass-roots contexts, it can be challenging to effectively leverage technology without strong institutional support. Hence, the NTT Language Archive will work with international archive partners to ensure long-term preservation of digital materials and adherence to international protocol. This collaboration approach has the distinct advantage of allowing each project partner to focus on core strengths. The local archive can focus on community access issues, while the international archive can focus on digital standards and preservation issues. We hope the NTT Language Archive can serve as a model for further development of grass-roots language and culture archives in the region.

Music Australia: Building innovative partnerships for online access to music made, played and recorded by Australians

Robyn F Holmes, National Library of Australia, Australia

Kaye F McIntyre, Australia

The turbulence in the music industry poses both challenges and opportunities for cooperative archiving, resource discovery, online access to and delivery of musical sound. This paper examines how some of the challenges are being addressed in a national music service and demonstrates the success of collaborative resource discovery on a national scale. Music Australia www.musicaustralia.org, hosted by the National Library of Australia, has grown from a small handcrafted pilot project that integrated recorded musical sound and score into a full production service that successfully brings together the music resources of more than 50 organisations. The latest Music Australia innovations link the music industry with the arts, academic, cultural and information sectors to provide a coherent vision of the nation's musical corpus. In addition to the delivery of digitised historical recordings, Music Australia is also integrating into its service the latest hits directly sourced from the music industry.

QUADRIGA — Ten years of practical experience with audio digitations projects — Lessons Learned

Joerg Houpert, Cube-Tec International GmbH, Germany

The paper shows the concepts developed and approved during the recent ten years. It will give an overview from the beginning of Quadriga as the first workstation on the market for quality supervising audio ingest to the most recent developments as a sound archive migration workgroup solution.

Digital Sound and Audiovisual Archives of NTNU Music, Taiwan

Chunzen Huang, National Taiwan Normal University, Taiwan

The Music Digital Archives Center of National Taiwan Normal University was established in 2004, and so far the center has collected and digitized thousands of precious sound and audiovisual files in its database. Including for example, the complete fieldwork recordings taken in 1960s by Profs. Hsu, Tsang-Houei and Shih, Wei-Lian. Two of the most distinguished pioneer ethnomusicologists of Taiwan. Besides digitising the historical recordings, MDAC has a recording team lead by professionals that execute new recording projects as well. The Database Management System of MDAC has been developed by the Graduate Institute of Library & Information Studies, NTNU, which is able to design multiple metadatas and is very friendly to system users and end users.

This paper will discuss the intention and plan of the MDAC, and also study the selected historical recordings and recordings made in 2007 by MDAC recording team for the "Digital Project for the Violin Collection of Chimei Museum" (part of 2007 National Digital Archives Program, Taiwan). Chimei Museum is the largest private owned museum in Taiwan and has a collection of more than 300 violin family instruments, which is one of the richest private violin collections in the world; including works by almost every great master in the manufacturing history of the violin.

Sound Extraction of Delacquered Records Using the VisualAudio System

Ottar Johnsen, University of Applied Sciences of Fribourg, CP 32, CH-1705 Fribourg, Switzerland

Most direct cut records are made of an aluminum or glass plate with a coated acetate lacquer. Such records are often crackled due to the shrinkage of the coating. It is impossible to read such records mechanically. We are presenting here a technique to reconstruct the sound from such record by scanning the image of the record, using the VisualAudio system and combining the sound from the different parts of the "puzzle". The system has been tested by extracting sounds from sound archives in Switzerland and in Austria. The concepts will be presented as well as the main challenges. We think this will allow the extraction of sounds from records that previously were considered unreadable. Extracted sound samples will be played. Recovered sound samples can be found on our web site: <http://project.eia-fr/visualaudio>

The ILKAR-project — Integrated solutions for conservation, archiving and restoration of magnetic tapes and wax-cylinder

Lars-Cristian Koch, Berliner Phonogramm-Archiv, Germany

The Department for Ethnomusicology; Media-Technique and Berlin Phonogram Archive at the Ethnological Museum Berlin houses aside from its important wax-cylinder collection a huge collection of old magnetic tape recordings still in considerably good condition. As these collections have to undergo conservation, archiving and restoration the Museum applied for a project to develop solutions which integrate all aspects. From the first steps of estimation of the current condition of the media carriers, to easily accessible possibilities of conservation and restoration; and the direct process of digital archiving and the publishing of the material. The project is searching for solutions to keep all this in a constant workflow. This will be done in cooperation with the Rathgen Research Laboratory in Berlin and several international advisers.

Freezing Acetate Base Magnetic Tapes

Reto Kromer, reto.ch Ltd, Switzerland

Freezing magnetic tapes seems to be a kind of taboo in the archival world. According with the Image Permanence Institute (IPI) in Rochester NY, we believe that the risk of lubricant separation is less likely than the acetate base degradation. We wish to share some information about a project in which we chose to freeze (and to defreeze) very badly vinegar syndrome affected magnetic tapes: roughly 2000 triacetate base 16 mm magnetic tapes with 3 and more reading on the acid-detection strips developed by the IPI. As our client could not immediately afford the costs for a duplication, we proposed to freeze the tapes in order to gain time to find a viable and affordable solution. We think this approach is very effective for special situations, but we don't believe this is an ideal solution for current storage practice.

Possibilities and difficulties when different projects must interact within a system developed for archiving and digitization

Christophe Kummer, NOA, Austria

In 2006 a new archival system for digitized material from the sound archives within the Swedish Broadcasting Resources was installed by NOA. Digitization equipment for analogue tapes have now been used since 2005, for CD 's and DAT 's since 2007. A workflow for these processes from cataloguing rules up to consistent essence handling rules was assisted internally by a small unit within the company with knowledge from the technical as well as the IT side.

In 2006 a video digitization project was launched within the company on top of the existing infrastructure known as the Ånge Project: TV material from the Swedish Television and the Educational Radio/Television were to be transferred within a period of three years with highly demanding budget and technical resources, partly coming from outside SRF. What problems and possibilities for developing our archives have we run into since the start? What happens when different parties have different objectives in the process? What challenges are there on the technical solutions chosen and on the available staff?

The Pursuit of a Vision: From Digital Storage to Semantic Archive

Marin Laak, Estonian Cultural History Archives, Estonian Literary Museum, Estonia

Preservation of the digital cultural heritage is one of the main tasks of memory institutions. Archives all over the world have created numerous databases bringing older cultural property back to active use to retain the continuity of the cultural memory. That brings focus to the research of reception and usage of cultural heritage. In previous years more attention has been given to studying user groups of different age, so-called digital natives and digital immigrants.

Younger generation is acting fundamentally different in consuming the new digital media. In addressing the younger generation the speed, accessibility and usage possibilities including web2.0 ideology are significant. Context and new knowledge are added to the digital records databases to create the content for media consumption of the youth and enrich the presentation of archival materials. Different records (audio, video, image, written text) can be linked so that new knowledge models are formed. In the knowledge models the different types of materials are linked with semantic connections. By joining semantically connected audiovisual materials new type of cultural entities — the semantic threads are formed.

The first part of the paper will concentrate on the younger users according to the international studies, adding new data from the survey of the Estonian youth.

The second part of the paper discusses the possibilities of creating a new type of archive by creating the semantic ontology of cultural heritage. The examples are the semantic threads uniting audiovisual material from different archives about the Estonian national epic Kalevipoeg.

Storing audio visual content in the digital domain is more pretentious than bankers demand for their content but has to be cheaper !

Hermann Lewetz, Österreichische Mediathek, Austria

At the IASA 2007 in Riga I made a presentation about the changes in handling and concepts after installing a digital domain in an archive. As an additional phenomenon, I described the problems we at the Austrian Mediathek faced at that time with the manufacturer of our mass storage system.

Because of limited time, and not being able to afford to invest in new systems, we thought about breaking out of this dependency and trying to build a mass storage system containing standard or/and open source components. Calculation models show us that it should be possible to get the storage price down to an affordable amount without creating redundancy or/and security problems.

Meanwhile we began a project of building a mass storage system without the dependency of proprietary hard- and/or software.

As the first step in this presentation, I want to describe our storage problem, which probably concerns other archives as well. Then I will give a report of our project proceedings, describing how far we have succeeded (or not) and what actions we still plan to do.

OLCAP: the On-line Languages Community Access Pilot project in Northern Australia

Patrick McConvell, AIATSIS, Australia

Jason Lee, Australia

Audio-visual collections in Australia and around the world include significant recordings of Australian indigenous languages. Older analogue recordings are being digitised but not many have content metadata or annotation added. Newer documentation programs are digital and some have high standards of metadata and annotation. Indigenous languages are nearly all highly endangered and inadequately documented, so many recordings are in great danger of becoming meaningless to future generations. In Australia many Indigenous people are assisting to document recordings through their own bodies like Regional Indigenous Language Centres, and using them to create educational materials which will help keep their heritage alive. In some cases materials from repositories are simply returned to communities but in the absence of proper archiving or documentation this can be ineffective. In other cases archives are set up in local communities but the infrastructure and expertise needed to maintain such operations is beyond local capacities. An alternative is to build an on-line central repository which can provide materials to local and regional centre as needed. which is the concept being piloted by OLCAP. The Max-Planck Institute's Nijmegen archive associated with DOBES assisted in setting up a server at the Australian Institute of Aboriginal and Torres Strait Islander Studies. Centres in Katherine serving the Victoria River District, Northern Territory and at Lockhart River in Cape York Peninsula, Queensland are linked in, to provide upload/download for Indigenous users. This paper describes the early stages of the project in 2007–08 and where it is heading.

Waltzing Matilda – a history of sound recording in Australia

Graham K McDonald, National Film and Sound Archive, Australia

Waltzing Matilda is Australia's National Song (as distinct from its national anthem). The story is of an itinerant rural worker who steals a sheep and drowns himself rather than be taken in by the police. Not a theme which could be expected to strike such resonance with Australians, but in various forms the songs has been recorded at least 200 times since the first recording in 1926.

Within these recordings is a history of Australian popular music, as the song has been adapted to fit the musical style of the day. This paper will trace the changes in recording technology and musical taste (and occasionally the lack of it) through the way Waltzing Matilda has evolved over 80 years of recording.

Manuscript Library Oral Histories: “A tape in a paper haystack”

Peter McGrath, State Library of Victoria, Australia

The paper describes the challenge of finding, evaluating and prioritising hundreds of audio tapes at the State Library Victoria (SLV). In 2007, Peter McGrath was awarded a staff fellowship to enabling him to thoroughly investigate and report on the audio collection in the library’s collection. Peter discusses the journey and outcomes of his fellowship in the Manuscripts library during the first half of 2008. The first hurdle was identifying the tapes in the library collection, many of which were embedded in boxes of papers. Many of the collections in the library contain mixed media, such as photographs and some audio tapes. Of the titles that were on the library catalogue, many records didn’t clearly identify the audio content, so various search methods and tactics had to be employed in the first place. Once found, a method of prioritising these tapes using various criteria — such as significance and vulnerability of the tape media was applied. Finally, the process and its findings will value add to existing catalogue records and create some new ones, as many new and unique titles were uncovered over the duration of the fellowship. Rather than individually add records to the Library catalogue, a method has been devised to ‘bulk ingest’ many records at once, enabling several hundred- even thousands of records from existing delimited data. This process has been directly linked to the imminent project of digitising selected Oral Histories, and now allows an organised strategy to be adopted.

Towards a Portable, Open, Tailorable and Persistent Audio Acquisition System

Ir Guy N Maréchal, MEMNON, Belgium

Joie N Springer, UNESCO, France

The releases of concrete systems are planned from the results of MEMORIES (a project sponsored by the European Union). One of them is currently named “PAXIS”.

The PAXIS system intends to offer a set of facilities for acquiring audio contents (from analogue or digital sources) and releasing them in the form of small AXE’s [Autonomous eXchange Entities] being structured and semantically annotated (DCMI based and, possibly, with tailored metadata) and packaged in such a way that they could be exploited as SIP / AIP / D-DIP compliant with the OAIS standard (in particular, they can include the definition of their ontology’s and profiles).

UNESCO, one of the partners of the MEMORIES project, intends to make available in open source the key elements of the system, in particular the definition of usual profiles, such as these for documenting musical, interviews and ethnographic contents. PAXIS is intended to be installed on small (one laptop) to medium (small network) platforms. The presentation will focus on the possibilities and novelties of the acquisition system; on the capabilities of shared exploitations obviously feeding OAIS based systems but also by exchanging AXE’s between PAXIS systems and with usual exploitation and archival systems; on the personalisation facilities allowing easily semantic annotation tailored (user defined) to a specific domain through the “profile” tool and on the flexibility in the selection of the wrapping technology (from simple ZIP to complex METS).

P4AXIS stands for Portable, Packaged, Persistent, Personalisable audio Acquisition, eXchange, Indexing and Structuring.

The role of local digital archives within the National Recording Project for Indigenous Performance in Australia

Allan Marett, Charles Darwin University and University of Sydney, Australia

In 2002 the Garma Symposium on Indigenous Performance brought indigenous performers from across northern Australia together with researchers and curators based in universities and national and state institutions in order to explore future directions in the research and archiving of Australian Indigenous music and dance. A statement emanating from this symposium called for the establishment of a national project to record and document the endangered and important traditions of Indigenous performance in Australia and for a network of digital archives that would make this material in local Indigenous communities.

Now in 2008, following numerous consultative meetings and pilot projects, the National Recording Project has been responding to this call for about six years. Working in collaboration with the Local Knowledge Centre program of the Northern Territory Library, as well as with a number of individual research projects dedicated to the recording and documentation of endangered traditions, the National Recording Project has helped to make available both newly recorded and archival material in a number of communities across the Top End.

This paper will evaluate the various models that have evolved in communities such as Wadeye, Belyuen and Kabulwanamy as well as plans for further archives. It will outline plans to train local indigenous people to record, document and archive their own traditions, and on the role of national and territory institutions in providing safe backup for the more vulnerable community-based archives.

In search of new interfaces: new roles for archives in language teaching and revitalization

David Nathan, SOAS, United Kingdom

José Antonio Flores Farfán, CIESAS, Mexico

Archives have played a prominent role in helping linguists to produce and manage data by providing advice, training, and software as well as data cataloguing, preservation, and dissemination services. But, while documentation aims to serve wider interests and audiences, the focus has been on the concerns of linguists interested in formal language description and typology, with less attention paid to methodology for producing, archiving and presenting a range of relevant materials, such as teaching materials or multimedia of various kinds; or almost anything that is not sequenced annotations or descriptive linguistic documents such as lexica and grammars. Following our experience in developing a range of multimedia and interactive products, we are developing a new language learning product that emphasises audio, animation and user-interactivity, based around genres such as “tongue-twisters” in Nahuatl, an indigenous Mexican language. The project intends to raise many issues about maintenance and dissemination not currently addressed within endangered languages archiving, providing an opportunity to address some outstanding questions, such as: how to make appealing but rich-in-content materials for both general audiences and for indigenous speakers, to serve the purposes of teaching endangered languages and their revitalization? How can such materials be archived? How can we repurpose existing conventional archival materials for different audiences, particularly the layman? Such questions will be addressed in this paper to open up a needed discussion on how to reach a win-win situation for speakers, linguists and archivists alike.

Using Podcasts in the sense of audio material in archive centers

Maryam Pakdaman Naeeni, archivist of Iranian Red Crescent, Iran

Shima Moradi, Azad Tehran University, Iran

Amir Reza Asnafi, Shahid Chamran Ahvaz University, Iran

Defining dark aspects of nation's history, oral history is a way to document oral and verbal resources. Speeches, interviews, conversations, citations, stories etc, can be mentioned as the oral history of each country and archival centers are created to record and preserve such precious resources. Historians, sociologists, journalists and other history related researchers service their needs out of the information derived from either interviews or speeches. In terms of information, services and delivering them to the next generation, oral history should organise information according to policies.

As an information media, the Internet is able to provide users with their informational and educational needs. Podcasting (also called audio-weblogs) is one of those new products offered by Web 2.0 to disseminate information. This paper looks to demonstrate the podcast's capacities and to recommend it as a new electronic aid in archival centers. Also, the ways in which podcasts can be managed in respect to selecting, preserving, organising and disseminating will be discussed.

Audio archivists faced with many problems during preserving, organising and disseminating audio materials, may derive ideas from this paper as a solution to those concerns. Podcasts can be a fruitful component in audio achieves.

The changing face of digital audio restoration capabilities in archives and libraries

Gordon Reid, CEDAR Audio Ltd, United Kingdom

The earliest digital audio restoration systems were extremely slow, requiring many hours to process even the shortest audio tracks. Furthermore, they existed before modern networked audio systems were developed. The advent of real-time audio restoration made it possible to apply processes during ingestion, as part of a processing loop, or upon delivery to another medium, and stand-alone restoration units made these processes easily portable from one location to another. More recently, modern computer-based audio systems have made it possible to integrate audio processing of many kinds with other functions including ingestion, metadata generation and audio distribution across local area networks.

This presentation will outline the latest advances in processing models, and demonstrate how these complement modern audio networking systems. We will show how a single audio restoration system can carry out multiple jobs simultaneously, as well as providing simultaneous restoration capabilities to multiple users across a network within a library or archive. Ways in which these facilities can be applied in diverse areas such as audio forensic investigation as well as traditional audio archives will be discussed.

Sharing linguistic multi-media resources at different complexity levels

Jacqueline Ringersma, Max Planck Institute for Psycholinguistics, The Netherlands

Paul Trisbeek, Max Planck Institute for Psycholinguistics, The Netherlands

During the last decade much progress has been made in documenting endangered languages. Documentation results in sets of multi-media resources, consisting of audio recordings to represent spoken language and video recordings adding information on the socio-cultural environment and non-verbal communication. Primary data is complemented with transcriptions, translations etc.

The MPI for Psycholinguistics houses an archive for linguistic resources, organized with rich metadata descriptions. Users can navigate the data by metadata search and/or annotation content search. The archive performs a major role in sharing resources between researchers.

For non-professional users, searching archives for specific information can be complex because queries require advanced knowledge. Geographic navigation could be very powerful, since we may assume that these users will select resources according to language names or geographic areas. We provide a Google Earth overlay for the integrated presentation and sharing of archived resources.

For speech communities, words are keys to describe relevant parts of their life and traditions. LEXUS is a web-based tool, allowing the creation of on-line lexica. Archived linguistic resources can be linked to the lexicon to provide extra information on the meaning of words. ViCoS, allows the linking of words to the concepts they denote, the creation and visualization of conceptual spaces, and the navigation from lexical to conceptual space. ViCoS can thus be used to create multi-dimensional concept networks that represent the richness of indigenous knowledge, anchored in the words used to describe it. This conceptual knowledge space facilitates sharing linguistic resources between researchers and the speech community.

Knowledge sharing between Latin America and Europe. Sound documentation training program

Perla Olivia Rodríguez Reséndiz, National Phonoteque of Mexico, Mexico

Digital development offers an opportunity to safeguard our sound patrimony, but more than that it will be an opportunity to use the technological environment in knowledge sharing. Just because the survival of the sound and audiovisual archives is dependent on the exchange of shared standards, technology, mutual support, ideas and knowledge is necessary to take advantage of these issues in order to make available the expertise knowledge to all the sound archives community.

In this sense, the Mexican National Phonoteque proposes the Sound Documentation Diplomado on line. This training program is as example of the possibilities that offer the knowledge sharing between European experts and Latin American professionals. This training program was structured accord the sound documentation process and include the most recent bibliography and documentation specialized in the issue. In this academic program directed to Latin America professionals, the National Phonoteque will invite some IASA experts to participate as teachers on line.

The EASAIER Sound Archive Integration and Enrichment Framework

Francois Scharffe, STI Innsbruck, University of Innsbruck, Austria

Michael Luger, STI Innsbruck, University of Innsbruck, Austria

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Christian Landone, Queen Mary, University of London, United Kingdom

Yves Raimond, Queen Mary, University of London, United Kingdom

A significant number of archives in the cultural heritage domain have been digitised in the recent past. With the advent of the Web, it has become possible to publish such content to a broad audience. Still, such digitised assets typically exist isolated from each other, hindering meaningful cross-archive search over archives that share a similar thematic domain. The Semantic Web aims to overcome such issues, providing advanced possibilities for publishing information on the Web. The foundation for this are ontologies, providing a shared domain conceptualisation.

Archive content, along with corresponding metadata, can be made available in a structured way, taking into account its underlying rich semantic structures. This provides the foundation for precise and enriched querying possibilities, such as cross-media and cross-archive search. The EASAIER project provides a framework for enriched access to musical archive content, with libraries, museums, broadcast archives and music schools in mind. The framework applies recent advances in music and speech processing, in combination with information retrieval, that relies on Semantic Web technologies. We detail the architecture of the EASAIER system and the methodology for integrating existing musical data assets. So far, we have successfully integrated a traditional Scottish music archive. A mapping has been defined that allows the translation of editorial metadata from its original relational database scheme according to the Music Ontology. Furthermore, low-level feature extraction algorithms are applied to the audio files. Their results are described according to the Music Ontology, allowing meaningful queries over both editorial and acoustic metadata.

How to archive the Internet or What is a digital object?

Pelle Snickars, Swedish National Audiovisual Archive of Recorded Sound and Moving Images (SLBA), Sweden

Most national media archives today work under a legal deposit law that has outdated itself. In a time when the materiality of media has dispersed into bits and bytes, national media archives keep on collecting material items put out on the old market. In Sweden, for instance, the lack of a legal deposit law for the web has led to a cumbersome situation, where the archived cultural heritage does not correspond to the actual media landscape. The current situation, in fact, resembles circumstances audiovisual media faced a hundred years ago. Around 1900 archivists were also neglecting phonographs and film. It was deemed low culture and unpreservable, even if some archivists' must have realised that media modernity was on its way.

From a national archival perspective the most complicated question regarding the Internet is what a digital media object actually is? Where is for example radio on the web – and when? Is computer based radio – or television – the streaming files, or does other media material as text belong to the actual medium? My own archive, the SLBA, believe there is only one way to tackle the current situation. Shift media assemblage strategies from a law based platform, towards active selection by archives themselves. Let national media archives decide what material to assemble. Hence, in close dialogue with representatives from the academic community, national media archives need to become active institutions and collect media material they deem interesting on the Internet – and consciously leave other material out.

Documental analysis guide for audiovisual archives

Patricia S Suárez, Bolivia

OBJECTIVES

GENERAL OBJECTIVES

- To elaborate a documental analysis guide for audiovisual documents in information units.

SPECIFIC OBJECTIVES

- To set the concept and definition of an audiovisual archive
- To set the kinds of media to be considered for an audiovisual archive.
- To make a methodological proposal for the conservation, preservation, use of the historical audiovisual memory of the country.

METHODOLOGY

- A diagnosis of the situation of audiovisual archives of the cities of the main axis of the country (La Paz, Cochabamba, and Santa Cruz) will be done.
- Surveys will be applied in order to gather data regarding to the situation (scope, methods, and processes done in audiovisual archives).
- A model to be applied in the areas of organization, preservation, and use of audiovisual materials (classification and cataloguing), according to the latest and most relevant theoretical-practical advances is to be build.

RESULTS

- To elaborate and develop an organizational model applicable in audiovisual archives.
- To elaborate a reference model to guarantee the preservation of audiovisual material.
- To standardize the classification, ordering, and cataloguing techniques in the audiovisual archives of Bolivia.

CONCLUSION

The Bolivian audiovisual memory is one of the most vulnerable in the country, due to the lack of evaluation studies regarding its state.

This work is an effort to fulfill the urgent necessity to establish the application of an organizational theoretical model and technique that can be used as a guide for the use of standards for the organization of audiovisual archives.

Archiving Challenges in Africa: The Case of Post-Conflict Liberia

Proscovia Svärd, The Nordic Africa Institute, Sweden

This paper explores the challenges of archiving in Africa, drawing on a case study of Liberia, a country that has just emerged from a decade-long civil war. It examines the challenges of archiving/documenting of human rights abuses during the Liberian civil war by the recently established Liberian TRC, but will also draw on experiences from the Sierra Leonean TRC. Archiving in Africa is beset by numerous problems and they include the lack of functioning national archives, competent personnel, financial resources, Internet diffusion, illiteracy, financial and human resources and the political will to make information available to the electorate. Yet archiving is key to the promotion of transparency, accountability and democratic development and therefore of importance in societies where people have been repressed and where endemic corruption and resource distribution have led to civil wars. The Liberian TRC is likely to generate compound documents, which will include audio files. For reconciliation and democratisation to take place, the records that are being generated by the TRC will need a proper strategy for preservation and dissemination, in order to effectively be used to educate the masses about the causes of conflict to avoid a recurrence. While the developed world is grappling the electronic preservation of information the developing countries in Africa and elsewhere need help in the management and establishment of information systems that will promote the freedom of information. The paper intends to come with recommendations that will be useful for the planning of proper information systems for future TRC missions.

Archiving Then and Now: Hugh Tracey's Legacy for the International Library of African Music's On-line Archive

Diane J Thram, International Library of African Music, South Africa

Sound and audio-visual archives housing historical documents such as sound recordings, still images and films, are faced with difficult decisions and costly imperatives concerning preservation, accessibility and dissemination of their holdings. They are furthermore increasingly required to find ways to market their archived materials because of the lack of institutional support and/or 'soft' funding for the on-going costs of staffing, day-to-day operations and maintenance.

This paper presents Hugh Tracey's legacy as a scientific researcher of African Music for the way in which it has facilitated the work of cataloguing and digitizing the International Library of African Music (ILAM) sound and photo collections and creation of ILAM's on-line archive now underway. Implications of making the archive accessible through the internet for educational and research use only versus e-commerce marketing, and the possible compatibility of the two options are considered with attention to ethics and the realities of trying to determine legitimate ownership of the archived materials. The debate over commercial value vs scholarly value is considered in view of realities of the need to generate adequate funds to cover staffing and operational costs and realities of burgeoning production of on-line sound and video archives throughout the world.

Two Stations — Two Countries — ONE Commercial Music Archive

Jon R Tønnesen, NRK Archive & Research, Norway

Jeppe B Høj, Denmark

Danish Radio (DR) and Norwegian Broadcasting Corporation (NRK) – the two major public stations in respectively Denmark and Norway - have decided to join forces in handling their commercial music archives. NRK has already established a digital music archive (DMA), now the cope is to make DMA to a joint venture between DR and NRK.

Phase one is giving DR access to DMA in NRK for search, pre-listening and downloading of assets and metadata to the DR production suites.

In phase 2 there will be enhancements of the database in DMA to fit the needs of both stations and the metadata from the legacy in DR will be harmonized with the metadata in DMA. This will give a replenishment of registrations given the different ways of cataloging the same records. This phase will also give the NRK journalists the possibility to search for material physically available in the DR archive and order them for downloading to the NRK production suites.

The third and final phase will be a complete collaboration; common registration of incoming material, common storage for assets, shared responsibility for ingest and common product development.

The purpose of this collaboration is not only cost savings, but also a way to share knowledge, experience and culture across national and cultural borders. It will be, as DR and NRK see it, the first step against a more integrated and shared archive technology and praxis than seen so far.

Sustaining junba in the Kimberley through local archives

Sally A Treloyn, Charles Darwin University, Australia

This paper will report on the ongoing project 'Sustaining junba in the Kimberley: documentation of songs and community access', which aims to establish, monitor, and plan for the creation of a network of local, accessible archives of song-based material in the north central and western Kimberley in north west Australia. Drawing on ethnomusicological research on the junba tradition (a public genre of dance-song indigenous to a broad region of the Kimberley), and on data collected during the early stages of creating and maintaining a pilot junba archive in one junba-owning community, the objective of the paper is to report on the attitudes of Ungarinyin-speaking junba performer/owners to local archives. The paper will present a survey of local attitudes to the role of archives in: preserving the junba tradition, history, and the traditional knowledge associated with it; health and wellbeing; and, reestablishing indigenous control over and access to material that has previously been held in archives that are not accessible to indigenous performers in remote locations.

Regional Archives and Community Portals

Paul Trilsbeek, Max Planck Institute for Psycholinguistics, The Netherlands

Dieter van Uytvanck, Max Planck Institute for Psycholinguistics, The Netherlands

During the past 10 years, the Max Planck Institute for Psycholinguistics has developed an extensive technological framework around its digital archive for linguistic resources. About two years ago the MPI started installing archives based on this "Language Archiving Technology" (LAT) framework in various locations around the world. The idea behind this initiative is to have regional archives in the proximity of the area where the linguistic resources are collected. This will facilitate access to the resources and create more local involvement and awareness towards the preservation of endangered languages and cultures.

The user interfaces of some of the LAT tools are not always very suitable for the speech community due to the language that is being used (English) and the extensive set of features of these tools, many of which are of less interest to the speech community. Therefore a framework was developed that allows the integration of archived content within a web portal that is managed using a standard Content Management System (Plone). A web service was developed that enables searching of the archive's metadata database using the SOAP protocol. From within the CMS, the content editor can easily specify queries for specific metadata values, e.g. all songs in a particular language. These queries can be linked to buttons or images in the portal. The search results are then parsed into nicely formatted lists of resources.

The facility will make the use of the local archive more efficient and user friendly.

www.lat-mpi.eu

www.mpi.nl/dobes

www.plone.org

Archiving Digital Video: Two Real-World Projects

Mona Jimenez, Moving Image Archiving and Preservation Program, New York University, United States

Kara Van Malssen, Preserving Digital Public Television, New York University, United States

Panelists will present the archival challenges of two communities that produce video in an increasingly file-based workflow, and tackle real-world issues that arise between production and eventual ingest into a preservation repository. Both projects are part of the Moving Image Archiving and Preservation (MIAP) Masters Degree Program at New York University (NYU), that trains audiovisual preservation specialists, and advocates for preservation across diverse communities.

Preserving Digital Public Television is a collaborative project between NYU, public television stations WNET and WGBH, and the Public Broadcasting System (PBS). Part of the National Digital Information Infrastructure Preservation Program of the Library of Congress, this partnership brings together varied professionals to create a model repository for born digital public television, and to solve selection, metadata, and interoperability concerns. Cross-disciplinary solutions have been achieved through the cooperation of very diverse project stakeholders. As an example, the adaptation of the emerging PBCore (Public Broadcasting Metadata Dictionary) standard for preservation will be presented.

Best Practices for Digital Video is a research initiative in MIAP's digital preservation curriculum, analyzing productions by independent videomakers. Serious obstacles to archiving, resulting from factors such as imperfect production practices and issues inherent to video editing software, have been identified. The project's best practices, used to educate creators and archivists, are designed to both prevent and mitigate risks to the works. The complex tasks required to prepare the collections for ingest into repositories will be outlined, as well as the need for ongoing research and education to prevent significant losses.

Transforming Archives through Collaboration – the IZI-Documentation Centre

Heike vom Orde, Bayerischer Rundfunk -IZI-, Germany

The International Central Institute for Youth and Educational Television (IZI) is a documentation and research centre commissioned to promote quality in children's, youth and educational television and media. The IZI documentation provides several information services (databases, special library) and a comprehensive audiovisual collection. Our target groups are TV producers, programme planners, researchers, educators, and information specialists. We are cooperating with national and international partners in order to guarantee a broad access our resources. These networks have enhanced the degree of popularity of the IZI documentation a lot and have changed its institutional role from an archival repository to an information centre.

The IZI documentation centre collects information of any kind that is related to the planning, the production, the reception and the effects of children, youth and educational media. Together with the video library of the Prix Jeunesse International, an international archive of quality children's TV programming from the world's leading festival for children's TV, there is a wide diversity of resources for everybody who needs (audio-visual) material on these topics.

The IZI is a department of the Bavarian Broadcasting Corporation in Munich, Germany, and was established in 1965. Partners of IZI documentation projects are e.g. UNESCO, IFLA, and several information and documentation centres worldwide. Being a non-profit institution with a cross-national mission and with limited resources collaborations are crucial. In my presentation I would like to share my experiences on these collaborative projects and the impact on the institutional self-image of a research and broadcasting archive.

Digitisation of Research Sound Collections in Eastern Europe

Nadja Wallaszkovits, Phonogrammarchiv Austrian Academy of Science

Over the past 50 years research bodies in Eastern European countries have accumulated significant collections of linguistic, ethnomusicological and folkloristic audio material which will only survive if transferred into the digital domain in the mid-term.

The Phonogrammarchiv is involved in several such digitisation projects, which have partly been funded from outside.

The paper discusses digitisation projects in Bucharest, Tirana and St. Petersburg, focussing on the structural, technical and conceptual problems of practical implementation and realisation, such as

- assessment of the collection's state of preservation,
- assessment of required and available equipment
- development of a preservation plan, proposing a prioritised sequence of actions, based on different urgencies for different parts of the collection.
- definition of equipment needed (test, analogue, digital) and design of a business plan of investment
- training of the local staff in digital audio archiving techniques and methodology by experts of the Vienna Phonogrammarchiv,
- installation of equipment and initiation of work
- subsequent technical and conceptual support

Furthermore the projects in Tirana and St. Petersburg include the implementation of an open source based database and server system, which can be individually adapted and expanded.

Beyond Reggae: A Look at AV Archiving in Post-Independence Barbados and Jamaica

Elizabeth F Watson, Learning Resource Centre, The University of the West Indies, Barbados

Maureen Webster-Prince, NATIONAL LIBRARY OF JAMAICA, Jamaica

The Caribbean is known internationally for its music which, in addition to being a source of entertainment and recreation is also a container of the history and memory of the region's culture, history and other experiences. Of the musical idioms created and used as sonic documentary vessels of Caribbean heritage, reggae is the best known. Reggae's influence extends beyond the region; it has traction internationally as a means of preserving history. Reggae and other musical genres however are not the only way in which the region's historical memories are preserved – diverse formats such as film, video, photographs and postcards are important and influential re/sources of the region's history and heritage. This paper will examine a number of the non sound media image formats which also document or serve as containers of the region's historical memory. After a general overview, the presentation will focus on a number of specific references from Barbados and Jamaica. It will also discuss challenges, trends and issues associated with acquiring, accessing and preserving these archival formats. The presentation will be supported by samples of image recordings as appropriate.

Digital Archive Federations

Daan Broeder, Max Planck Institute for Psycholinguistics, The Netherlands

Peter Wittenburg, Max Planck Institute for Psycholinguistics, The Netherlands

Sven Strömqvist, Lund University, Sweden

Remco Veenendaal, van, Institute for Dutch Lexicology, The Netherlands

The Internet allows us to create large virtually integrated domains of language and cultural resources which become excellent sources for cross-cultural and cross-language research. Currently, it is typical that resources are distributed across a number of digital archives. This fragmentation is an obstacle for any usage that transcends the use of isolated corpora. As a way to overcome this fragmentation increasingly more (archive) federations are built in particular in the natural sciences and in the library world.

The DAM-LR (Distributed Access Management for Language Resources) project is one of the first to try establish a federation in the humanities. The DAM-LR federation is built on four technological pillars: (a) a joint metadata domain, (b) a joint domain of persistent resource identifiers (PIDs) and (c) a joint authentication and authorization (AA) domain. The joint metadata domain was created by harvesting IMDI metadata records and providing portals to the resulting joint catalogue. The scalable Handle System was chosen as a PID framework, necessary when working with virtual collections because the persistency of links has to be guaranteed. The AA domain was realized by using the Shibboleth system and allows users with only one single identity to access distributed resources with a single sign-on action.

The DAM-LR project finished its work successfully and will bring in its results in large infrastructure initiatives such as CLARIN. The paper will explain the technologies involved and related aspects as IPR and trust relationships.

Video Encoding and Archiving in Field Linguistics

Ralf Schäfer, Heinrich Hertz Institut Berlin, Germany

Peter Wittenburg, Max Planck Institute for Psycholinguistics, The Netherlands

Technological innovation is continuously creating new encoding formats for video. The introduction of HDTV, the wish to move towards 3D video etc will increase the required bandwidths and capacities by factors. New coding standards such as H.264 and JPEG2000 have been developed to overcome the problem of increasing bit rates and new codecs such as H.265 are in the pipeline. In addition we have seen in the recent decades that the maintenance of old formats is not guaranteed if their markets become too small.

This extreme innovation rate is problematic for all archiving intentions, since archiving means guaranteeing continuous accessibility of the archived digital resources. It is known that a continuous migration will be required to interpret stored video streams. At the bit-stream level migration to new storage technology can be organized by fully automatic procedures. At the encoding level problems are much more severe. When migrating compressed video for example we will be confronted with concatenation effects creating serious artifacts. Ideally we would like to store uncompressed or lossless compressed video so that we have a master copy from which we can generate the various presentation formats. Currently, frequently MPEG2 is used for this purpose although it does not prevent information degradation due to concatenation. We will argue for a move to lossless JPEG-2000 encoding as master format and proper process metadata description. Yet we have to solve the dilemma that field workers will deliver highly compressed formats due to the usage of consumer equipment also in future.

A working model for developing and sustaining collaborative relationships between archival repositories in the Caribbean and the United States

Bertram C Lyons, Association for Cultural Equity / Alan Lomax Archive, United States

Anna L Wood, Association for Cultural Equity / Alan Lomax Archive, United States

Alan Lomax coined the term “cultural feedback,” by which he meant reinforcing the world’s diverse expressive traditions and aesthetic systems by a variety of means, including the basic method of returning documentation to the places, people, and cultures from whence it came.

Advances in digital technology make it possible for repositories to work together both to safeguard intangible cultural heritage and to circulate it widely.

In 2005, the Association for Cultural Equity (the Alan Lomax Archive), in collaboration with the Center for Black Music Research at Columbia College in Chicago, began a program to donate high quality digital copies of sound recordings and photographs to regional cultural repositories in the Caribbean. These documentary materials, originally collected during a pan-Caribbean survey by late ethnomusicologist, Alan Lomax, represent one of the earliest comprehensive collections of field recordings from the Caribbean region.

This process of repatriation adds valuable primary information to archival collections in regional Caribbean repositories. Included in these relationships are stakeholders from local and national governments, historians, archival staff, and community members.

To date, the Association for Cultural Equity, in collaboration with the Center for Black Music Research has completed dissemination projects with the Nevis Historical and Conservation Society in Nevis and St. Kitts, Folk Research Centre in St. Lucia, and Mediatheque Caraibe in Guadeloupe.

This presentation will detail efforts to develop, implement, and maintain collaborative dissemination projects between Caribbean and United States archives.