

# ASRA Conference 2013

National Film & Sound Archive 23-25 October

## Conference Information

The venue for the conference is the Theatrette at the NFSA. There should be a wi-fi internet connection available in the Theatrette and in the NFSA Courtyard. Please see the Conference Reception for log-in details.

Morning and afternoon tea will be available in the courtyard cloisters towards the back on the right hand side.

Lunches are your own responsibility. The map on the back of the Conference program indicates where food is available, mostly within a five minute walk, though more is available in the city, which might also be useful in the evenings. See Canberra residents for recommendations.

After the Alice Moyle Lecture on Wednesday evening at 5 o'clock, there will be drinks in the NFSA Courtyard.

The Conference Dinner on Thursday evening will be held at the Gods Cafe and Bar in the ANU Arts Centre. Cost is \$50 which includes a drink on arrival. It will be multiple small courses which can be eaten standing up or sitting down. All reasonable dietary requirements can be catered for. The Arts Centre is a pleasant 10 minute walk through the campus, but please let us know if you need a lift.

On Thursday afternoon conference attendees are invited to tour the audio studios of the NFSA, the National Library and the Australian War Memorial. Space is limited at these institutions and those interested in one or more of these visits as asked to book at Conference Reception.

We have two 12 seat buses available to get people there and back.

Taxis 13 2227 or 13 3100

<b>Wednesday 23 Oct</b>	<b>ASRA Conference 2013</b>		
0900	Registration		
	<b>Welcome and Keynote</b>	Matt Davies President, ASRA Michael Loebenstein – CEO, NFSA	

1000			
	Break		
1100	<b>Broadcasting : Australian Radio in the Archive – from listening to participating</b>	Maryanne Doyle/ Chris Arneil - NFSA	The National Film and Sound Archive of Australia (NFSA) has a rich collection of Australian radio in the form of recordings, documentation and artefacts. Since 1984 the NFSA has used a variety of ways to provide access to the radio collection. This includes responding to specific requests for certain titles by members of the public, releasing vintage radio recordings on cassette and CD, publishing a collection guide on Australian radio series, packaging items for listening in the Australian Mediatheque and for re-broadcast on radio, and creating exhibition displays of artefacts and documentation. Driven by the cultural shift of media convergence and the transformation of the consumer into the participant, the NFSA has provided curated access to the radio collection on NFSA websites and online audio distribution service SoundCloud. How will the NFSA open up that access further to allow participants to give new context to traditional media and reuse recordings to create new work? In this paper the NFSA radio archivists explore the recent expressions of providing access to the NFSA radio collection and the opportunities presented to evolve the interaction between the Archive and the listener.
	<b>The Changing Role of the ABC ‘Content Maker’</b>	Louise Maher – ABC 666 Canberra	ABC radio presenter Louise Maher has had a long career as a political journalist, radio producer and presenter on ABC local radio 666 Canberra. In recent years the role of the Producer has changed radically, now encompassing social media production in various forms as well as overseeing the live presentation of the program and Louise

			will discuss the way the role has changed in a different broadcasting environment
1200	<b>Adventures in Breakfast Radio</b>	Jorian Gardner	Jorian Gardner is a writer, reviewer, journalist, commentator, producer, and artistic director. His work in the media has seen him as Chief of Staff of <i>WIN News</i> , the senior writer and arts editor of <i>CityNews Magazine</i> , the editor of <i>CAP Magazine</i> , and as a talk back radio host on <i>Talking Canberra 1206 2CC</i> . His time on 2CC had him branded a 'Shock-jock' by The Canberra Times and he has some revealing stories to tell.
	Lunch		
1300			
	<b>Oral Histories : Second Guessing the Future</b>	Graham Dodsworth – NFSA Oral History interviewer	<p><b>Second Guessing the Future: Maintaining Relevance</b></p> <p><i>There are many roads to the same destination.</i></p> <p><i>Family heritage:</i> Determining family cultural context makes subsequent, specifically directed, questions and answers more meaningful.</p> <p><i>Career streams:</i> Time is the essence for researchers. It's either fast forward through the entire oral history until you find relevance or listen to each interview for five hours. The alternative is to follow career streams individually while interviewing.</p> <p><i>Value of detail:</i> The value of an oral history varies over time and distance. Particularly over expanses of time where notoriety and that of colleagues can recede and detail of their methodology or equipment in that region and/or era can gain exponential value over time.</p>

1400	<b>Wrong Side of the Road Oral History Project</b>	Brenda Gifford – Indigenous Collections Archivist, NFSA	<p><b>Wrong Side of the Road</b> was a dramatised documentary film, showing 48 hours on the road touring with members of the Aboriginal bands, No Fixed Address and Us Mob. It includes the racism, hostility and harassment they received. The film is as fresh and relevant today as it was 32 years ago.</p> <p>The bands became well known through the soundtrack from the film and were two of the first contemporary Aboriginal bands to be recorded. The anthemic songs <i>We Have Survived</i> and <i>Genocide</i> were recorded for the soundtrack album. This music gave voice to the Aboriginal communities' hopes, concerns and aspirations of that era. Their music and the film highlighted issues such as land rights, genocide and the issue of stolen generations even before the term was in use.</p> <p>The restoration and screening of the film at the Sydney Film Festival in June 2013 provided the opportunity for the NFSA Indigenous Collections Team to interview the band members and production crew. This resulted in over twelve hours of interviews and a unique audiovisual record. While the project presented its own unique set of challenges it represents the lived experience of Aboriginal musicians and has put Blackfellas on the record for a national collecting institution.</p>

	<p><b>Recording from the frontline : The Australian War Memorial's experience of interviewing current serving Defence force members</b></p>	<p>Stephanie Boyle – Senior Film &amp; Sound Curator – Australian War Memorial</p>	<p>Since the time of the First World War, the Australian War Memorial commissioned artists and observers to document the Australian experience of war, and record the experiences of those who were there. Most of the Memorial's oral histories were recorded well after their participants had come home.</p> <p>Now however, the Memorial holds many interviews with recent and current serving Australian Defence Force members. They were recorded by commissioned videographers and Memorial curators deployed to Afghanistan and Iraq. The contrast between acquiring interviews with military veterans of a more distant past, and recording interviews with actively serving military members, quickly becomes apparent when issues such as operational security arise - let alone the inherent distrust by many military members, of most anyone with a recording device.</p> <p>This paper will provide an overview of the work produced as a result of these deployments, the benefits and challenges of working with current serving Defence from a museum environment (as well as in the field), and offer some speculation as to the interviews' future use.</p>
1500	Break		
		<p><b>Panel Discussion:</b> The Australian Sound Map</p>	<p>Tessa Elieff (NFSA), Kevin Bradley(NLA), Margaret Cawsey (CSIRO), Marisa Harris (AIATSIS) Tessa Elieff was the NFSA/British Library staff exchange fellow for 2013 and spent some of her time in the UK researching the different approaches taken to developing online soundmaps. The NFSA is looking at collaborative ways that an</p>

			Australian soundmap could be developed.
1600			
	Break		
1700	<b>Alice Moyle Lecture : Speak the land and the land will speak back: Country as a living archive of Yapa knowledge</b>	Steven Wanta Jampijinpa Patrick School of Music, The Australian National University	<p>This presentation will demonstrate Warlpiri understandings of country as a living repository for ancestral knowledge that is inscribed into the environment. With ceremonial language, songs, dances and designs remaining the media through which this knowledge is traditionally curated and taught, I will explore the importance of major national collections such as AIATSIS in supporting the maintenance of these traditions into the future, and in inspiring new cultural initiatives such as the Milpirri Festival, which I have directed at Lajamanu since 2005, that enhance our capacity to experience tradition and to hear the country speak.</p> <p><b>Steven Wanta Jampijinpa Pawu-Kurlpurlurnu Patrick</b> is a Warlpiri elder from Lajamanu in the Tanami Desert. He is an experienced educator and cross-media artist who has worked on numerous programs for the Northern Territory Department of Education, the North Australian Aboriginal Justice Agency, and most notably, the Warlpiri Youth Development Aboriginal Corporation's acclaimed Mt Theo Program. Wanta collaborates with Tracks Dance Company as Creative Director of the Milpirri Festival at Lajamanu, which has re-envisioned the teaching of Warlpiri law for today's contemporary intercultural contexts. He joined the ANU School of Music in 2012 to work on his current ARC Discovery Indigenous project with Dr Aaron Corn and Associate Professor Stephen Wild.</p>

1800	<i>Drinks - Courtyard</i>		

<b>Thursday 24 Oct</b>			
0900	Registration / Coffee & Tea		
	<b>Access from 78rpm to Bluetooth</b>	Noel Batchelor – Global Recordings	The purpose of Global Recordings is to record and provide access to Christian teaching materials in every language, so appropriate technology access has always been the key focus. Over the years, the access methods employed have changed from pressing 78 rpm records, to cassettes, CDs and now a variety of digital formats from a few web sites and custom android or iPhone apps for downloading, managing and playing them.

			<p>Thousands of audiovisual materials which were originally produced for a cassette and a flip over picture book, are now being automatically rendered as MP4s for mobile usage.</p> <p>Collections of recordings are disseminated to local distributors via large portable hard drives for local usage and distribution in places where internet unavailability or costs are a problem. Micro SD cards and bluetooth are being increasingly used for local 'viral' distribution.</p> <p>.</p>
1000	<b>Ready Aim Record</b>	Lenny Preston & Jeff Wray -AWM	<p>Two of the Memorial's Sound section staff recently paid a visit to the army base at Puckapunyal, Victoria, to record the sounds of live artillery, military equipment, armoured vehicles and anything else they could get close to! These recordings will ensure a high quality record of contemporary military equipment and procedures and inform research and exhibition design in the years to come. AWM audio engineer Lenny Preston and curator Jeff Wray will give an insight into their experience at "Pucka", including preparations for the trip, the audio gear used, navigating the terrain and negotiating with the locals.</p> <p><b>Lenny Preston</b> is the Memorial's senior sound preservation officer, with over fifteen years' experience in audio and multimedia, both in and out of the studio.</p> <p>As a curator in the Film and Sound section, <b>Jeff Wray</b> co-ordinates the Memorial's oral history program and assists in the acquisition of sound and film. His background in museum registration work came in</p>

			particularly handy for this recording exercise.
	Break		
1100	<b>Panel Discussion - The Art of Sound</b>	Thorsten Kaeding, Brendan Smith James Hurley	<p><i>The Art of Sound</i> is a collaborative project between the NFSA and selected regional art galleries, which examines the intersections between sound and the visual arts. It was inspired by the NFSA’s mandate to share its audiovisual collection with the people of Australia through touring projects, film festivals, screenings and exhibitions.</p> <p>NFSA curators compiled a ‘sound palette’ for the project – a package of Australian recordings that represent the breadth and diversity of the <u>sound collection</u>. The palette includes songs, speeches, experimental works, spoken word, orchestral compositions and environmental recordings.</p> <p>The palette is then shared with the partner galleries, whose curators explore both the sounds of the palette and the galleries’ own collections to create unique exhibitions, linking sound recordings to selected artworks that they feel complement each other.</p>
1200	<b>Wax Cylinders &amp;</b>	Gerry O’Neill & David	This year a small team from the technical and curatorial groups at the NFSA have been working to make recordings with two pieces of old

	<b>Presto Lacquers</b>	Heffernan	recording equipment – an Edison Standard D wax cylinder phonograph and a Presto N6 acetate cutting lathe.
1300	Lunch		
1400	<b>Excursions:</b> AWM, NLA, NFSA		
1500			
1600			
1700			
	<b>Charles Mackerras and his infinite gift to Mozart scholars:</b> What difference does it make if you change the tempo of Mozart?	Ian Cook (in ARC)	NFSA Scholars and Artists in Residence Fellow, Dr Ian Cook, sought to answer this question when he delved into the national audiovisual collection. Dr Cook examined the significance of the historically informed performance (HIP) practice movement of the late 20 <sup>th</sup> century and how it influenced performances of Mozart in Australia. Hear what Dr Cook discovered and listen to the impact of a change in tempo with live performances from acclaimed pianist Elaine

			Loebenstein and soprano Karen Fitz-Gibbon. Enjoy excerpts from recordings held in the national audiovisual collection, particularly the recordings made by Hector Crawford.
1800			
	<b>Dinner:</b> Gods Café ANU Arts centre		

<b>Friday 25 Oct</b>			
0900	Reception/Tea & Coffee		
	<b>ASRA AGM</b>		
1000			
	Break		

1100	<b>Sound Recording : The Raven Records Story</b>	Warren Barnett	Warren Barnett has worked in the record industry for 43 years, and currently working with Sony DADC as archive manager looking after the tape vaults of Sony Music, UMA (Universal Music Australia) and Warner Music Australia plus he has been looking after Raven Records re issues for Glenn A. Baker since 1977. He was with Festival Records for 28 years as a Disc Mastering engineer and archivist, prior to working for Sony DADC who he joined in 2003, and this presentation will be about the work he has done in restoration and preservation of record company assets which Raven is just a part. Through Sony DADC, he has spent the past 10 years under contract to Warner Music, archiving and restoring the old Festival Records back catalogue for both preservation and re-issue after Warner Music bought Festival Records because of his knowledge of the label's Australian back catalogue.
	<b>Navarre! – Prince of Mimics</b>	Tamara Osicka	One of Australia's forgotten stars, Andre Navarre was an opera singer born in 1898 in rural Victoria, who went on to have a successful career in Europe as a mimic. Weaving the personal recollections of his daughter with curatorial research, the Prince of Mimics is brought back to life.
1200	<b>Open repositories and magnetic media recovery for pre 1986 music, with special reference to the Melbourne International Festival</b>	Marcus Wigan	The Melbourne International Festival of Organ and Harpsichord was highly influential in establishing Melbourne as a continuing centre for early music. An oral and musicological history of the Festival is being developed by the author as a Masters thesis at Monash University. The author also was one of the two major live recorders of this festival between 1976-86, and holds the rights to the other party. Over 200 tapes exist of live recordings, almost all of which are

	<b>of Organ and Harpsichord</b>		currently not represented in the music recording collections of any university, state or national library. As part of this thesis, the current practices and policies for recovery and conservation of such collections are being collated, and the prospect of an Open Music repository considered, as Performing Rights only came into being under the Australian Copyright Act. A survey of the music repository and IPR practices of Australia musical librarians is being undertaken, and design parameters for an Open Music repository are to be created after the analysis. As the author has experience in building complex repositories in other fields, it is hoped that this design will prove a useful starting point prior to his undertaking recovery of these magnetic media.
	Lunch		
1300			
	<b><i>Accessing the Unusual : PARADISEC, building methods for preserving ethnographic fieldwork recordings and providing longterm access</i></b>	Nick Thieberger	The Pacific and Regional Archive for Digital Sources in Endangered Cultures (PARADISEC) was established in 2003 to digitise and curate recordings made by retired Australian researchers (linguists, musicologists and anthropologists) during fieldwork since the 1950s. This material originated mainly in PNG, Indonesia and the Solomon Islands. Having received ARC funding we built the systems necessary for us to do this work, including: a catalogue with controlled vocabularies; filenaming conventions; backup systems and so on. There is now over 3,000 hours of audio in the collection, and our catalogue can provide immediate access to most items (depending on deposit conditions). In this talk I will show some of the ways we have used to deliver this media, including an online system for synchronised text and media ( <a href="http://eopas.org">http://eopas.org</a> ), preparing copies on

			<p>hard disks for regional cultural agencies in the Pacific, and developing iTunes installations for local use. The provision of persistent identification of the material in the collection also permits the citation of primary recordings used in research which will increasingly become a requirement for publishing scholarly work.</p>
1400	<p><b>In Confidence: examining the accessibility of published audio recordings at AIATSIS</b></p>	<p>Marisa Harris  Manager, Audio Unit, Audiovisual Archive, AIATSIS</p>	<p>The audio collection at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) is in high demand. Some clients plead for unfettered online access, while others ask for materials to be closed completely, except to one or two people. Everybody agrees that ‘sensitive’ content should be handled with care. What is sensitive? How accessible should the material be? In order to answer these questions AIATSIS has re-examined the laws and protocols governing access to its collections to identify possible procedural improvements and categories of acceptable risk. Copyright, bailment, contract law, defamation and common law surrounding confidential information were all considered along with various protocols relating to the management of Indigenous cultural collections, and of course the AIATSIS Act, section 41(2) of which declares the Institute “shall not disclose information or other matter held by it ... if that disclosure would be inconsistent with the views or sensitivities of relevant Aboriginal persons or Torres Strait Islanders.” These many and varied parameters, coupled with a sustained history of severely limited resources, has seen AIATSIS struggle to remain relevant in an online world. As a first step to address this situation, AIATSIS has initiated a</p>

			web project to be launched in late 2013, featuring unpublished materials from the collection selected and described by Aboriginal and Torres Strait Islander clients with family or cultural connections to the content.
	<b>Soundprints of Wildlife</b>	E. Margaret Cawsey Data Curator, Australian National Wildlife Collection, Ecosystem Sciences, CSIRO.	There exists a huge legacy of recordings of wildlife in Australia. Each stands as verifiable evidence of the presence of one or more species at a particular time and place, a valuable resource for researchers, educators and members of the public. The Australian National Wildlife Collection has a sound library estimated to comprise 200,000 separate recordings from a variety of sources. The recording media range from analogue to digital, each format presenting its own suite of issues with regard to curation, conversion and making the sounds and their metadata accessible. Accessibility in itself can be problematic, as multimedia can easily be pirated from the web. This year, in collaboration with the Atlas of Living Australia, the ANWC has made 6,951 species occurrence sound metadata records globally available. Unfortunately, due to the constraints of technology and copyright, we can make only 3,440 of 4,651 soundfiles equally accessible.
1500	Break		
	<b>Digital Audio Visual Heritage: Where to Next</b>	AICCM Special Interest Group (Electron) - Somaya Langley	

1600	<b>Final session</b>		Wrap-ups, thanks & farewells
			<b><i>If you are not going home just yet...</i></b>
1800	<b><i>Theremin '75</i></b> Pioneering electronic music instrument to play again	ANU School of Art Gallery, Liversidge Street	In 1975 the pioneering Australian new media artist Stanislaus Ostojak-Kotkowski designed and built two theremins — the well-known electronic instrument whose distinctive sound is familiar from science fiction movies — for the ANU's landmark <i>Computers and Electronics in the Arts</i> event, which was part of Canberra's <i>Australia 75 Festival of the Creative Arts and Sciences</i> . Professor Sitsky's original composition, <i>The Legions of Asmodeus</i> , will be re-performed by the contemporary electronic musician and percussionist Charles Martin, supported by computer artists Alistair Riddell and Ben Swift. All welcome.
2000	Urthboy & Count Bounce	NFSA Theatrette	Following a week long residency at the NFSA, Urthboy and Count Bounce will be discussing their research towards Urthboy's next project <i>Decades</i> and present some audio examples.