

KEYNOTE PRESENTATION	
National Library of Australia (NLA)	Dr. Shirleene Robinson

Australian Responses to AIDS: Sounds and Silences from a National Library of Australia Oral History Project

In 1992, the National Library of Australia embarked on an ambitious and bold new oral history project to document the Australian response to HIV and AIDS. This oral history project was conceived and initiated at a time when the HIV and AIDS epidemic was at its peak in Australia and when it was having a devastating impact on affected communities. The project involved working with a diverse set of individuals from marginalised communities and recording histories that were at times very painful and very traumatic. It broke a silence in Australian society and gave voice to a marginalised community. This collaboration involved forging important new partnerships and made the National Library of Australia an international pioneer in the field. The National Library of Australia's 'Australia's Responses to HIV and AIDS' collection now consists of 82 interviews and includes a diverse range of people including key government figures, carers, educators, LGBTIQ community leaders, activists and people living with HIV and AIDS. Together, these oral histories provide moving and important accounts of unimaginable loss, courage and resilience provided a time when the devastation of the epidemic was at its peak and when medical treatment for HIV and AIDS offered little hope. This paper investigates the wider significance of this collection and considers what it can tell us about ways official cultural institutions can go about documenting, preserving and making accessible 'traumatic' and marginalised histories. What can we learn from this major milestone project 27 years after it began?

Dr Shirleene Robinson is Senior Curator of Oral History and Indigenous Programs at the National Library of Australia. She is the author, co-author and editor of many publications, including the most recent, 'Yes Yes Yes: Australia's Journey to Marriage Equality' (2018) with Alex Greenwich. Shirleene has served as President of Oral History NSW for 2018 and 2019.

NLA	Dave Blanken, Michael Watson & Greg Downton
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Reflections on a 15-year Digitisation Project: The National Library of Australia's Oral History & Folklore Collection

In 2003, the National Library of Australia embarked upon a 15-year plan to digitize its entire oral history collection, successfully concluding in 2018. The Sound Preservation & Technical Services team (SPATS) at the National Library of Australia is presenting an overview of the results of the project and will discuss some of the approaches taken, lessons learned, and the plans for the future of the National Library of Australia's audiovisual collections.

Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS)	Angela Schilling
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Alice Moyle project: rebuilding dissociated collections at AIATSIS

One of the largest collections held at AIATSIS, the Alice Moyle collection spans all formats held by the archive: manuscript, audio, art and object, pictorial and moving image. The collection is not only of particular significance within the AIATSIS collection, but also to Australian indigenous cultural heritage, the communities to whom the songs belong, to the story of ethnomusicology in Australia and internationally, to the story of sound archives, to Australian women in academia and to the history of AIATSIS as an organisation.

The Alice Moyle audio documentation project was the first attempt to rebuild a long-dissociated collection at AIATSIS. Much of the material has been dissociated through past archival practises; the fragmentation of these materials often resulting in lack of intellectual control over parts of the collection. This leaves the materials vulnerable to a lack of preservation and accessibility. This paper will outline the project’s aims and outcomes, as well as discussing issues and challenges observed throughout the process. It will also present a critical reflection on how such a cross-format rebuilding project may be most efficiently and safely undertaken in the archive.

ALICE MOYLE LECTURE
Roy Barker Junior in conversation with AIATSIS staff

The Many Worlds of Jimmie Barker

We examine the legacy of Muruwari man Jimmie Barker in conversation with his grandson Roy Barker Jnr. The background to this conversation is a reattribution project currently underway at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) to consolidate the recorded legacy of Jimmie Barker.

Jimmie Barker (1900-1972) was the first Indigenous Australian to use recorded sound as a tool to preserve and document Aboriginal culture - as early as the 1920s he recorded King Clyde of the Barwon Blacks. Jimmie’s sound recordings are a revelation – breaking the silence around, dispossession, human and cultural genocide, frontier conflict and misrepresentation of traditional Aboriginal beliefs and practices.

In this Alice Moyle memorial session we are thrilled to be able to welcome Roy Barker Jnr and examine the significance of Jimmie Barker’s recorded legacy to the Barker family across five generations.

ANU School of Music	Assoc. Prof. Samantha Bennett and Matt Barnes
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Designing the ANU School of Music Post-production Suites: Technology, Research, Pedagogy

This paper considers the design, construction, technological capacity, research and pedagogical remit of two post-production suites built at the ANU School of Music. As detailed in previous papers, these suites were constructed simultaneously to the 2017 refurbishment of the School's recording facilities. This paper first considers the intention and purpose behind the splitting of a single, large control room into two separate, versatile post-production spaces. Secondly, the paper focuses on design and construction, with consideration given to acoustic treatment, functionality, ergonomic workflow and aesthetics. We also focus on technological capacity and the benefits of built-in limitations. Finally, the post-production suites are considered in the broader context of both the research and pedagogical activities of the School.

NFSA	Jeremy Mann
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Switched-On: using sound recordings and past technology to improve engagement in education and public programs.

Sound recordings are a powerful medium to communicate and convey information, experiences, and emotion. Many forms of audience engagement benefit from the simple inclusion of sound recordings, with particularly strong outcomes for auditory learners. This session will explore ideas and techniques for using sound recordings to create rich and meaningful experiences that audiences will treasure.

Jeremy Mann is a museum educator from Canberra who has spent the last decade developing engaging visitor programs for museum audiences. He is currently the Education Coordinator at the National Film and Sound Archive and has previously worked for the National Museum of Australia and the Museum of Australian Democracy at Old Parliament House. As an educator and a tour guide, he enjoys connecting people with collections and sharing the incredible stories of our nation.

AIATSIS/ University of Sydney	Andrew Mooney and Nic McConaghy
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The Sound field and the archive

The technical and aesthetic advantages of the ambisonic format are well recognised, however, there is a paucity of information about its application in archival contexts. Channel-based audio formats restrict playback to configurations that precisely match the channel specifications of the original setup. With an increase in the number of tools that support large numbers of channels, the artist and archivist face a multitude of issues surrounding the long-term availability of channel-based surround sound formats. The hierarchical nature and the two-stage process of encoding and decoding inherent in the ambisonic approach offers a potential solution to the problem of format obsolescence. We will discuss our experience with the ambisonic format and its relevance to those working within collection institutions.

Independent artist and researcher

Sally Ann McIntyre

Thin traces of signal linger in the noise of the field: figures of sonic absence and extinction in the human altered soundscapes of Aotearoa/New Zealand

This paper focuses on a series of sound and radio art works I have been performing and exhibiting since 2012, which strategically utilise late 19th and early 20th century recording and transmitting media such as wax cylinders, music boxes, and small-radius radio, to reveal a haunted poetics of the post-settler landscape. Drawing on museum and archival collections such as those of Andreas Reischek, an Austrian taxidermist who spent 12 years traveling in Aotearoa/New Zealand between 1877 to 1889, amassing a “near complete” collection of New Zealand bird specimens, including many now-extinct species, now housed in the Natural History Museum in Vienna, these works trace the haunted spaces of the colonial-era encounter and economic relation between Aotearoa/New Zealand and Europe, as well as that between the contemporary museum collection, the archive, and the field, unpacking the uncanny traces of colonial-era extinctions that occur as buried narratives within both the museum and the archive, and invisibly as absences within contemporary ecological sites. Sources such as archival recordings, oral accounts, written descriptions, and western music notation are re-activated as “sound fossils” within particular sites, with an emphasis on what Dugal McKinnon has termed “ecological silencing”. The materiality of modernist sound and transmission technologies is also approached as a haunted landscape, one whose afterlives can function critically to overlay the visible in order to elucidate memory, hauntings and presences otherwise empirically intangible within sites. The archive is approached as a repository of the sounds of extinct biota lost to memory, which may or may not be captured on recorded media, or indeed be otherwise audible. These extinction narratives are re-connected to their sites in both Aotearoa and Europe, in order to listen-in to particular acts of ecocide.

ArtSound

Amalijah Thompson & Joseph Hayes

The Idiosyncrasies of Audio Preservation in Community Radio

ArtSound FM is an iconic community radio station in Canberra that has recorded a wealth of audio content focused on the local arts and music community, from budding director’s passion projects, to large nationally touring orchestras. This collection of recordings is invaluable to the local community, providing a key insight and direct link into the artistic history of the area over three decades, as well as allowing for the preservation of the unique works of smaller artists and the earlier work of much more recognised individuals, which would not otherwise have been recorded. A community radio station like ArtSound also presents a key opportunity for the promotion and distribution of the preserved recordings nationally and internationally via the Community Radio Network, allowing for greater recognition of aspects of the national capital’s cultural life over that period.

Undertaking audio preservation in a community enterprise reliant on volunteers is a challenge. Availability of resources such as equipment, storage, funding and training for volunteers, can influence the quality of the preservation process compared to what

takes place in traditional archival institutions. The recognised standards and processes are often unattainable by volunteers involved in the process and as such need to be properly trained to ensure high quality digitisation while also ensuring the masters are not negatively impacted.

Regardless of the challenges facing audio preservation in community radio, the value of the undertaking to the community is great and efforts to collect, preserve, and digitise recordings must continue.

Assistant Director Audiovisual Preservation National Archives of Australia	Caroline Ashworth
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Digital Preservation Strategies at the National Archives of Australia New Frontiers with Old Friends.

The National Archives of Australia has a vast audiovisual collection spanning almost 100 years from over 200 different Commonwealth agencies. We have been engaged in the practice of digitisation since the early 2000's and over the last two decades we have transferred many thousands of carriers to new analogue and digital file formats. Like many other Cultural Institutions, we have been fully digital since 2011 for all formats, with an ever expanding capability and capacity to digitise for long term preservation. Recent technological advances have meant that it is now easier to digitise AV formats in-house to preservation standards, particularly for motion picture film. However the challenges presented by analogue deterioration and technical obsolescence are ever present. How do we ensure that image or sound file integrity, quality and long term stability are considered and addressed within everything we do from start to finish? This presentation will step through the National Archives strategies for each format, including our efforts at working towards achieving digital preservation best practice. It will also include the things we haven't figured out yet! Finally, we will present an overview of our latest acquisition, a Sondor Resonances optical film sound scanner, plus some of the current challenges facing motion picture film sound collections.

National Film & Sound Archive (NFSA)	Dr Jennifer Gall
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Do Sound Waves Interfere with Light Waves? How Re-Creation Influences our Understanding of Historical Magic Lantern Performances

Historically, magic lantern shows were accompanied by sounds that included narration, music, sound effects or an educational lecture. Slide images in the NFSA's collection encompass moving kaleidoscopic chromatropes in glorious colour, weird and wonderful creatures with moving and disappearing body parts; fascinating and confronting images of ethnographic subjects and warfare; scientific and natural history; romantic and sentimental song lyrics; biblical tales and fairy tales incorporating beautiful illustrations. This paper investigates what happens when we view magic lantern slide shows in our digital age. Is it possible to recreate an authentic, pre-cinema viewing experience? What happens when new compositions and 21st century technology are integrated into a performance? Should the performer be striving to create magic or realism? Will the audience focus on the projections or on the sound-makers? A magic lantern performance by Martyn Jolly and Elisa de Courcy will provide stimulation for a spirited discussion.