

Unlocking Sound and Image Heritage

SOIMA 2015 International Conference

3-4 September 2015 • Brussels, Belgium



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Programme



Eco-acoustic concert • Performances • Keynotes • Panel Discussions • IP Debate • Visual Brainstorm • Online Exhibition

2 September 2015 • musical instruments museum (MIM)

Closing of the SOIMA 2015 Pre-Conference Workshop • Formal Opening of the SOIMA 2015 Conference

15.45 Registration

16.30 **Closing of the SOIMA 2015 Pre-Conference Workshop “Sustaining Sound and Image Collections”**

Catherine Antomarchi, *Official Workshop Closing and Awarding of Certificates*

Unit Director, ICCROM, Italy

Marc Jacobs, *Closing Words on behalf of the Hosting Institution*

Director FARO, Professor VUB, Belgium

17.00 **Opening of the SOIMA 2015 Conference “Unlocking Sound and Image Heritage”**

Dr. Stefano De Caro, *Introduction*

Director-General, ICCROM, Italy

Christina Ceulemans, *Word on behalf of the Local Organizers*

Director-General, KIK-IRPA, Belgium

Zaki Aslan, *Special Focus on the Arab Region*

Director, ICCROM-ATHAR Regional Conservation Centre in Sharjah, UAE

18.00 **Eco-acoustic concert**

David Monacchi, *Fragments of Extinction*

19.00 **Reception**

21.00 **End**

Day 1 • 3 September 2015 • Academy Palace

- 8.15 Registration
- 9.00 **Conference Introduction**
- Christina Currie**, *Welcome note*
Head of the imagery and Photography unit, KIK-IRPA
- 9.00 **Aparna Tandon**, *Why this conference?*
SOIMA Programme Manager, ICCROM
- 9.10 **Brecht Declercq**
Digitalization Manager, Vlaams Instituut voor Archivering (VIAA), Executive Board Member, FIAT-IFTA, Belgium
- 9.20 **Session 1 • A Value Chain for Unlocking Sound and Image Heritage**
Moderators: Mick Newnham & Aparna Tandon
- 9.20 **Mshai Mwangola**, *"Bury My Bones, But Keep My Words": Transmitting the Legacy of Our Ancestors to Our Descendants*
• keynote performance
Research and Communication Officer, African Peace-building Network, Kenya
- 9.40 **Kara Van Malssen**, *Breaking Down Silos: How Organizational Changes Can Help Unlock the Value of Information*
Senior Consultant, AVPreserve, Assistant Professor, New York University, USA
- 9.50 **Lizabé Lambrechts**, *Lingering Absences: Creative Archival Interventions and Memory Projects as Acts of Recognition*
Project Manager HYMAP, Stellenbosch University, South Africa
- 10.00 **Johan Oomen**, *Open, Connected and Smart Heritage*
Manager Research and Development Department, Nederlands Instituut voor Beeld en Geluid, the Netherlands
- 10.10 **Bruno Jehle & Raveen P. Edur**, *Better to Invest in Vocational Education and Training than in Hard- and Software*
Technical Director & General Manager, BJ Institute, India – Switzerland
- 10.20 Moderated Q&A
- 11.00 Coffee Break
- 11.30 **Session 2 • Values and Collections across the World**
Moderator: Marc Jacobs
- 11.30 **Lisa Ott & Ingrid Oliveira**, *Archives in Dealing with the Past Processes*
Senior Program Officer & Program Officer, swisspeace, Switzerland
- 11.40 **Farah Al-Sabah**, *The Kuwait Experience: Gathering Sound and Image Collections to Safeguard Intangible Cultural Heritage*
Conservator, Kuwait National Museum, Kuwait
- 11.50 **Johan Swinnen**, *Curating Oral Histories in Bangladesh, Nepal and Suriname. Peace and Reconciliation through Photography*
Professor, Vrije Universiteit Brussel, Belgium
- 12.00 **Judith Opoku-Boateng**, *Applying the "Baby Nursing Model" in Underprivileged Archives. The Journey with the Nketia Collections at the Institute of African Studies*
Head Archivist, Institute of African Studies, Ghana
- 12.10 **Pinar Yelmi**, *Collecting and Protecting the Contemporary Soundscape Elements of Istanbul*
Doctoral Researcher, Koc University, Turkey
- 12.20 **Samuel Franco**, *Someone's Treasure – A Legacy for All*
Director, Casa K'ojom, AVICOM Board Member, Guatemala
- 12.30 Moderated Q&A
- 13.00 Lunch & Networking Break
- 14.00 **Session 3 • Digitization: Why and How?**
Moderators: Kara Van Malssen, & Johan Oomen
- 14.00 **Chris Lacinak**, *The Cost of Inaction* • keynote
President, AVPreserve, New York
- 14.15 **David Monacchi**, *Fragments of Extinction – The Sonic Heritage of Ecosystems*
Professor of Electroacoustics, Conservatory G.Rossini, Founder and President, Fragments of Extinction, Italy

- 14.25 **Salpy Ohanis & Nedal Malouf**, *The Electronic Archive is the Ideal Solution for Protecting Heritage during a Crisis, a Case Example from Syria*
Editor in chief and owner of *Syria-News*
- 14.35 **Tzutumatzin Soto**, *Better Actions: Between National and Local Audiovisual Heritage in Mexico*
Head of Department of Video and Photographic Collections, Cineteca Nacional, Mexico
- 14.45 Moderated Q&A
- 15.15 Coffee Break
- 15.45 **Session 4 • Parallel Sessions on Institutional Strategies**

Parallel Session A

Moderators: Juozas Markauskas & Johan Oomen

- 15.45 **Federica Bressan & Angela Ida De Benedictis**, *Philology in the Preservation of Audio Documents: Massive vs Customized Approach*
Post-doc researcher, University of Padova, Italy – Paul Sacher Stiftung, Basel -Switzerland
- 15.55 **Michel Merten**, *Public Private Partnerships : Guidelines for a Successful story*
CEO, Memnon, Belgium
- 16.05 **Soledad Abarca**, *The First Year of the Audiovisual Archive of the National Library of Chile, Challenges and Perspectives*
Archivist, National Library, Chile
- 16.15 Moderated Q&A

Parallel session B

Moderators: Kara Van Malssen & Judith Opuku Boateng

- 15.45 **Rony Vissers**, *Please call Brussels: 02 - 49.37.43, 12 a.m till 1 p.m*
Director, PACKED vzw – Expertisecentrum Digitaal Erfgoed, Belgium
- 15.55 **Ariane Gervasio**, *Audiovisual Archives in a University: The case of TV UFMG*
Journalist and Archive Manager, TV network of the Federal University of Minas Gerais, Brazil
- 16.05 **Elzbieta Wysocka**, *Case Study of the Digital Repository Project*
Project Director, Filмотека Narodowa , Poland
- 16.15 Moderated Q&A

16.45 Session 5 • Panel Discussion and Closing of Day 1

- 16.45 **Brecht Declercq (moderator)**, *What Do We Do With AV-Carriers After Digitization?* – Panel Discussion
Digitalization Manager, Vlaams Instituut voor Archivering (VIAA), Executive Board Member, FIAT-IFTA, Belgium
- 17.30 Closing of Day 1
- 19.00 Conference Dinner • Restaurant l'Atelier

Day 2 • 4 September 2015 • Academy Palace

- 8.30 Registration
- 9.15 **Session 1 • Connecting Heritage to People**
Moderators: Gerd Norrgard & Juozas Markauskas
- 9.15 **Debra Hess Norris**, *All You Need Is Love? The Preservation of Photographic Collections Here, There and Everywhere* • keynote
Chair and Professor, University of Delaware, USA
- 9.30 **Vahur Puik**, *Ajapaik.ee – Gamified Crowdsourcing of Geotags and Rephotos for Historic Photographs*
Member of Board / Project Manager, Estonian Photographic Heritage Society, Estonia
- 9.40 **Joie Springer**, *The Memory of the World Programme and the Preservation of Knowledge*
Register Subcommittee of the UNESCO Memory of the World Programme, France

- 9.50 **Sarah Whatley & Charlotte Waelde**, *Challenges at the Europeana Space Project; Copyright Law and Implications*
Professor of Dance, Coventry University, Coordinator, European Space, UK & Professor of Intellectual Property Law, University of Exeter, UK
- 10.00 Moderated Q&A
- 10.30 Coffee Break
- 11.00 **Session 2 • Connecting Heritage to people (cont.)**
- 11.00 **Howard Besser**, *Open Access: Friend or Foe of Sound and Image Heritage?* – Debate
Professor, New York University, USA
Panel members:
Shubha Chaudhuri, Director, Archives and Research Centre for Ethnomusicology, Gurgaon, India • **Irfan Zuberi**, Project Manager, National Cultural Audiovisual Archives, Indira Gandhi National Centre for the Arts, New Delhi, India • **Inge Van Nieuwerburgh**, Scholarly communication coordinator, Ghent University Library, Belgium • **Mick Newnham**, Manager Conservation & Research, National Film and Sound Archives, Australia
- 12.00 **Richard Ranft**, *Discovering Europe's Sound Treasures*
Head of Sound & Vision, The British Library – Coordinator of Europeana Sounds, UK
- 12.10 **Payal Wadhwa**, *The Phonebox Project*
Founder-Director, InspireConspireRetire, UK
- 12.20 **Dirk Bertels**, *Studio Louter Incorporates Visitors' iPad Films in a WWII Exhibition in Rotterdam*
Creative Partner, Studio Louter, the Netherlands
- 12.30 Moderated Q&A
- 13.00 Lunch Sponsored by ICCROM-ATHAR Centre in Sharjah
- 14.00 **Session 3 • Enhancing Institutional Capacities and Preparing Generation Next**
Moderators: Catherine Antomarchi & Kara Van Malssen
- 14.00 **Mona Jimenez**, *Adapting University Curricula in a Digital and Globally Networked World* • keynote
Associate Arts Professor/Associate Director, Moving Image Archiving and Preservation Program, New York University, USA
- 14.15 **Benedict Olgado**, *Audiovisual Archiving Education in the Philippines: A Community Building Approach*
Assistant Professor, School of Library and Information Studies, University of the Philippines Diliman, Philippines
- 14.25 **Zaki Aslan**, *Heritage Education in an Arab Context: Introducing SOIMA*
Director, ICCROM-ATHAR Regional Conservation Centre in Sharjah, UAE
- 14.35 **Mick Newnham**, *This Is What You Want, This Is What You Get (Matching Real Training Needs to Delivery)*
Manager Conservation & Research, National Film and Sound Archives, Australia
- 14.45 **Eva Baaren**, *Managing and Transferring Knowledge*
Presto Center, the Netherlands
- 14.55 Moderated Q&A
- 15.30 Coffee break
- 16.00 **Session 4 • Turning Vision into Reality and Enabling Positive Change**
- 16.00 **Aparna Tandon & Chris Malapitan** (facilitators), *Interactive Visual Brainstorm*
- 17.00 **Closing Keynote**
- Daudi Were**, *Unlocking the Wisdom of the Crowd*
Director of Programmes, Ushahidi, Kenya
- 17.30 **Video concert: Timbila Tracks**
- Walter Verdin & Matchume Zango**

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Posters and Exhibitions



Storm Calle, Pieter-Jan Lachaert, Tim De Doncker, *Photo and Film in the First World War: One and the Same*

City Archive Ghent & The Black Box, Belgium

Antonio D'Amato, *Paysage Marin avec Bateaux et Hydravion*

Student, Conservatorio Statale di Musica G. Martucci, Italy

Hagar Ezzat, *Digitization and Conservation Project of an Egyptian National Film Archive*

Assistant Lecturer, Cairo University, Egypt

Chris Hubbles, *Providing Access to and Preservation of Historic Sound Recordings*

Doctoral Candidate, University of Washington, USA

Kati Hyypä, *The Cyberbeetle and Downsampled Masterpieces – Experiences from Using Open Archival Content in Creative Works*

Artist, Germany

Jagoda Komusińska, *Problems Concerning Providing Internet Access to Documentary, Feature and Educational Professional Films Created in Poland Before 1989. An NGO Point of View*

Social Innovation Workshop Foundation, Poland

Filip Kwiatek, *From Analogue Collection to Multifunctional Access. Nina's Role in Digitization of Audiovisual Heritage in Poland*

Archive Manager, National Audiovisual Institute, Poland

Evan Maingi Maina, *Characterization of Image Morphology and Identification of Degradation Products by Non-invasive Analytical Techniques; Daguerreotypes*

Laboratório HERCULES, Universidade de Évora, Portugal

Flower Manase, *Preservation of Sound and Image Collections*

Curator, National Museums of Tanzania, Tanzania

Diana Manhiça, *KUGOMA – A Mozambican Experience on Audiovisual Heritage*

Instituto Nacional de Audiovisual e Cinema, Mozambique

Miguel Marrengula & Isaù Meneses, *Cinema and Audiovisual Education and Development in Mozambique*

Professor, Higher Institute of Arts and Culture, Mozambique

Krystyna Matusiak, *Uncovering Hidden Collections*

Assistant Professor, University of Denver, USA

Amir Miyandabi & Mick Newnham, *Experimental Use of Enzymes and Targeted Solvents*

Conservator, University of Newcastle, Australia, Manager Conservation & Research, National Film and Sound Archives, Australia

Jacqueline Moon, *Does the Migration of Image Silver in Silver Gelatin Photographs Correlate to Their Perceived Yellowing?*

The National Archives, UK

Jorijn Neyrinck & Ellen Janssens, *Documenting ICH in Sound and Image: Who Decides? The Participatory Approach of Safeguarding Intangible Heritage*

Tapis Plein vzw, Belgium

Mary Njoroge, *Opportunities for Education and Training in Kenya*

Senior Archivist, National Archives, Kenya

Wafika Noshy & Gehan Ibrahim, *Unblocking Decomposed Film Reel No. 395 from the Egyptian Newsreel*

Professor, Cairo University, Egypt

Kamani Perera, *Preserving the Intangible Cultural Heritage*

Librarian, Regional Centre for Strategic Studies, Sri Lanka

Fernanda Resende & Teder Moras, *The Audiovisual Collection Jesco von Puttkamer*

Pontifical Catholic University of Goiás, Cinemateca Brasileira, Brazil

Élia Roldão, *How Far Can We See? The Importance of Accurate Film Identification*

PhD Student, Universidade Nova de Lisboa, Portugal

Patricia Rosas Prior, *Multiple Memories: Videos from the Gulbenkian Foundation Collection*

Curator, Calouste Gulbenkian Foundation, Portugal

Leena Seneheweera, *Sound and Image of Dramatic Performance in Sri Lankan Kolam Tradition*

Senior Lecturer, University of Peradeniya, Sri Lanka

Joana Silva, *Preservation of an Artist Legacy: Angelo de Sousa's Photographic and Filmic Collection*

PhD Fellow, Universidade Nova de Lisboa, Portugal

Rubens Silva, *Audiovisual Heritage in Brazilian Institutions: Challenges and Alternatives*

Professor, Information Science Institute, Federal University of Bahia, Brazil

Janos Tari, *Preservation and Restoration of the Moving Images in the Museum of Ethnography*

Associate Professor, Chair of AVICOM, Hungary

Beatriz Torres Insúa, *The Identification of Film Supports: Cellulose Nitrate, Cellulose Acetate and Polyester*

Conservator/restorer, Österreichische Nationalbibliothek, Austria

Patricia Whatley, *Issues Relating to Photographic, Film and Sound Archive Management*

Director, Centre for Archive & Information Studies, University of Dundee, UK

Saskia Willaert, *The PRIMA Project. Digitizing Musical Instruments Collections in Africa*

Mim, musical instruments museum, Belgium

Renée Winter, *Intertwining Spheres: Public Archiving of Private Home Video Collections*

Österreichische Mediathek, Austria



Sounds and images can spur creativity and growth. They can help create just societies. Thanks to technological advancements, it has become easier to share them and explore new ways of making meaning. Yet many institutions that collect sound and image content are finding it challenging to sustain its preservation and access over time. Amidst much uncertainty one thing is sure: it is not just about lack of funds! The performance, talks and posters featured in this theme make a case for developing a holistic approach to the management of institutions that collect such material and the ways in which they make it accessible to current and future users. The creation, collection, preservation, access and use of sounds and images are interlinked, and if analyzed as well as implemented in day to day functioning, these interlinks could create a value chain for unlocking the potential of sound and image heritage

A Value Chain for Unlocking Sound and Image Heritage

Better to Invest in Vocational Education and Training than in Hard- and Software

Bruno Jehle & Raveen P. Edur

Technical Director & General Manager, BJ Institute, India – Switzerland

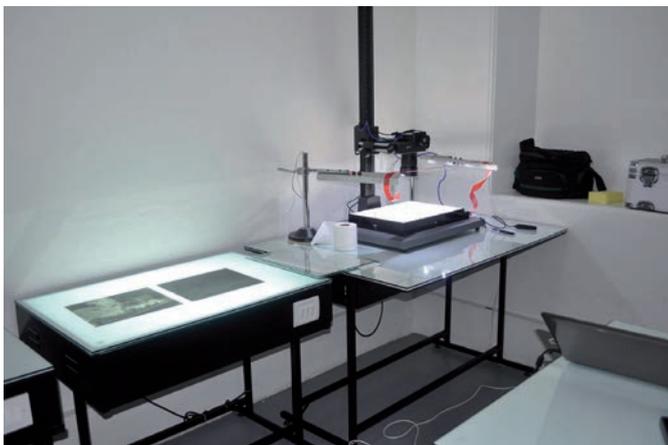
Digitization of historic photographs of the Archaeological Institute in Hyderabad, India

Digitization projects often are initialized by academics, government officials and vendors of hard- and software. When it comes to realization, untrained people often have to work under critical conditions to deliver files calculated on a minimum price per scan. Often such projects are suffering from oversized infrastructure cost and bad output quality. Our experience shows that you can reach maximum quality and flexibility using appropriate technology combined with intense vocational education and training.

Introduction

Our background is in the prepress industry long before the digital age. There we learned to reproduce in high quality with simple tools. Much became easier in the meanwhile but at the same time, a lot of knowledge got lost. There is an ongoing revolution in microelectronics. Tools and components get smaller and faster, but in principle for reproduction you have to control the same old factors: light ray paths, mechanical geometry, light sensitive recording system, processing and storage systems.

This basic knowledge is needed to digitize documents of the past as well as events, locations etc. of today and tomorrow. The industry is offering highly specialized equipment in hard- and software making it easy to operate. As per our observation, in many projects decision takers are prepared to spend considerable sums of money for highly specialized machines to capture documents of the past but do not think of investing in competencies of the team with regard to the demand of documenting the presence and the future.



Building equipment

Documentation needs

There are different types of organizations and everyone has its specific needs for documentation of the past, the presence and of what may come in future. Archives and museums have a different need than projects and NGOs. Often the topic

of digitization is seen only focusing on the past. But what is presence today will be past tomorrow.

Therefore a systematic and holistic approach is needed. Generally there are two problems: too much information or not enough. Often we store too much of some type, but fail to capture other important information. When it comes to movies, video and multimedia, it ends up in big data volumes, in particular when there are redundancies. An organization specific classification can help to capture the past in structures, which may help to solve problems in the future, when the material will be digital. Training and exchange of information and experience is essential to build competencies within the organizations to cope with the needs.

Solutions as per volumes and environment

Depending on the organisation's mission there are different solutions. If the need is digitization of more than 10,000 books only, it is different than a typical documentation need of an NGO. Often we see projects focusing on one isolated topic and ignoring the rest. In many cases we learned that the focus is too much on technical excellence and efficiency in hardware. What may be an ideal solution for big government institutions in western countries may be a waste of money or fail completely in the third world and emerging countries. Often high-tech equipment demands a stable infrastructure including the supply of stable electric current, dust avoidance and controlled humidity and temperature. A technocratic approach, trying to control the environment and processes, requires a lot of money and leaves the operators untrained and the working people with little prospect towards the future after the specific project has ended. In many cases the investment would be more sustainable, if there is a balance between appropriate technology and vocational training of the staff. This will even guarantee a better commitment to the goals and the organization and fosters the acquisition of skills and competencies.

Hardware and Software

In the market there are many highly specialized machines and workflow systems. Flatbed scanners, slide scanners, document scanners, book scanners, line scanner cameras and CCD full frame chip cameras to name only a few. The same is true in the field of workflow software solutions. Innovations and new features drive this market. Every system has got its character and the more specialized the technology, the more it may fit the need of one specific requirement. To acquire specialized equipment for every task ends up in high investments. In many cases, this type of solution tends to guarantee a stable output even with untrained staff. As a general tendency we observe a drift towards untrained operating staff with little prospects for the future within the organization, working with expensive, highly automated equipment.

Departement of Archaeology and Museums in Hyderabad, India

The organization has demands for digitization and documentation in different fields. Photographic material, paper books, palm leaf books, sculptures, epigraphs on stone and copper plates and many more. Beside this, there is a need for aerial photography of sites and monuments and the documentation of excavations.

There is currently one photographer and most of the infrastructure is defective. When the monsoon starts, the walls get wet and the humidity reaches 100% on a room temperature of 40°C. There is always a cloud of dust all over the town, settling on every surface including optical instruments, mirrors and glasses, even inside devices.

Several digitization projects have been realized in the past. Service providers got the material, digitized and delivered the files on a hard disk. For example the digitization of a large collection of coins has been realized. Until now no one in the institute has access to the results of these projects. There is no printed catalogue, no Media Asset Management System and no plan to publish on the web. As the management and staff have no experience in electronic publishing and there is no policy on that topic, this will not change very soon.

We have been asked to discuss the possibilities to digitize the collection of glass negatives up to 100 years old and in critical condition due to the environmental influences. We offered a solution for covering classification, file naming conventions, capturing metadata, digitization, restoration, catalogue production and digital setting up of a media asset management for long-term preservation on microfilm. We have gone a long

way to convince the institution that beside the delivery of results, the building of competencies within the department is an important objective. Today the first two phases of the project with 15,000 images are completed and the next phase starts. In the meanwhile about ten young people are trained within a holistic approach. They first had to help in renovating the rooms including replacement of the desolate electric system, assist in the construction of the furniture in steel and glass up to building the light system for the scanner. We learned that under this conditions professional cameras (Nikon D800e) are more appropriate and deliver good quality if our team is able to control the critical factors such as the light system, the mechanical geometry and careful and efficient handling of originals. We have been able to deliver the expected output and as a side effect, we trained young people who now have a pride of profession and good prospects for their future. In the medium and long run this is the most important factor to adopt theoretical knowledge and practical skills.

School for IT media professionals in Hyderabad

Up till now, we did internal training and got support from professionals in Europe and India. Now we got the invitation to set up a school for IT media professionals in Hyderabad by the government of Telangana state within a short time.

This will be realized in partnership with the local industry and partners from the educational side. We soon plan to offer courses with a holistic approach, or as Mahatma Gandhi and Heinrich Pestalozzi called it: to address brain, heart and hand. As we experience in sports: beside the theoretical knowledge and under fair conditions, competition can improve skills and build self-confidence.



Old glassplate



Old glass plate negative



Destructed negative



Manipulation training



Bruno Jehle (1956) is the founder of the BJ Institute and lives in Aarau, Switzerland and Hyderabad, India. He has more than 30 years of experience setting up social projects in South India as an information specialist, entrepreneur, internet service provider and software developer. Bruno Jehle is the Chief Expert in mediamatics and teaches higher education on a national level in Switzerland.

Raveendra P. Eduri (1970) is director of BJ Institute in Hyderabad, India. His background is both technical and social, training young professionals and realizing the digitization project at the premises of the Archaeological Institute in Hyderabad.

Lingering Absences: Creative Archival Interventions and Memory Projects as Acts of Recognition

Lizabé Lambrechts

Project Manager HYMAP, Stellenbosch University, South Africa

South African archival institutions have always been primary sites of ideological engagement, and there are ongoing debates concerning the transformation of archives, the need for a critical approach and that archives are in themselves conduits and constructions of power. Scholarly work has increasingly been calling for archival systems that are open, that allow for a multiplicity of voices to emerge, systems that makes room for contesting narratives. This is a pressing call in the South African context where the apartheid archive has been shaped by those in power through their preservation and selection practices, marginalising, censoring and destroying traces they did not approve of. This paper will explore two recent projects launched by the Documentation Centre for Music at Stellenbosch University namely an oral history project entitled *Eoan – Our Story* (2012) and an exhibition entitled *Lingering Absences: Hearing Landscape Through Memory* (2013). Both of these projects make use of the Eoan Group Collection housed at the Documentation Centre for Music (DOMUS) and relied on community interaction and interdisciplinary cooperation in order to seek creative ways through which to engage with the discourse of transformation and reconstitution.

The Eoan Group was established in 1933 as a culture and welfare organisation for the coloured community in District Six, Cape Town. It soon developed to include an amateur opera company that produced the first full-scale opera performances in South Africa. Eoan enjoyed tremendous success during the 1960s with sold-out shows and raving reviews. However, the group became politically compromised in their own community due to their perceived complicity with the apartheid government. Initially the Group vowed not to perform to segregated audiences, but increasingly enforced racial segregation saw the prohibition of mixed audiences and Eoan complied with these requirements - applying for permits to perform. They also accepted funding from the Department of Coloured Affairs, a contentious apartheid institution that drew heavy criticism from coloured communities for its entrenchment of racist policies. Their forced removal from the centre of Cape Town's cultural life to Athlone on the Cape Flats in 1969 because of the Group Areas Act, as well as increasing political repression, led to the group's eventual demise in the late 1970s. Although their centre in Athlone, the Joseph Stone Theatre, kept on giving ballet lessons and staging theatre pieces, the Eoan Group gradually fell into obscurity and their illustrious history was forgotten.

The Eoan Group was severely affected by the political situation of the time, and this past also influenced the present moment. Donating the Eoan material to Stellenbosch University in 2008, an institution that played its part in disempowering this community in the past, added to the various nodes of tension regarding this community and archive. A strategy therefore had to be found to allow the Eoan community to stand

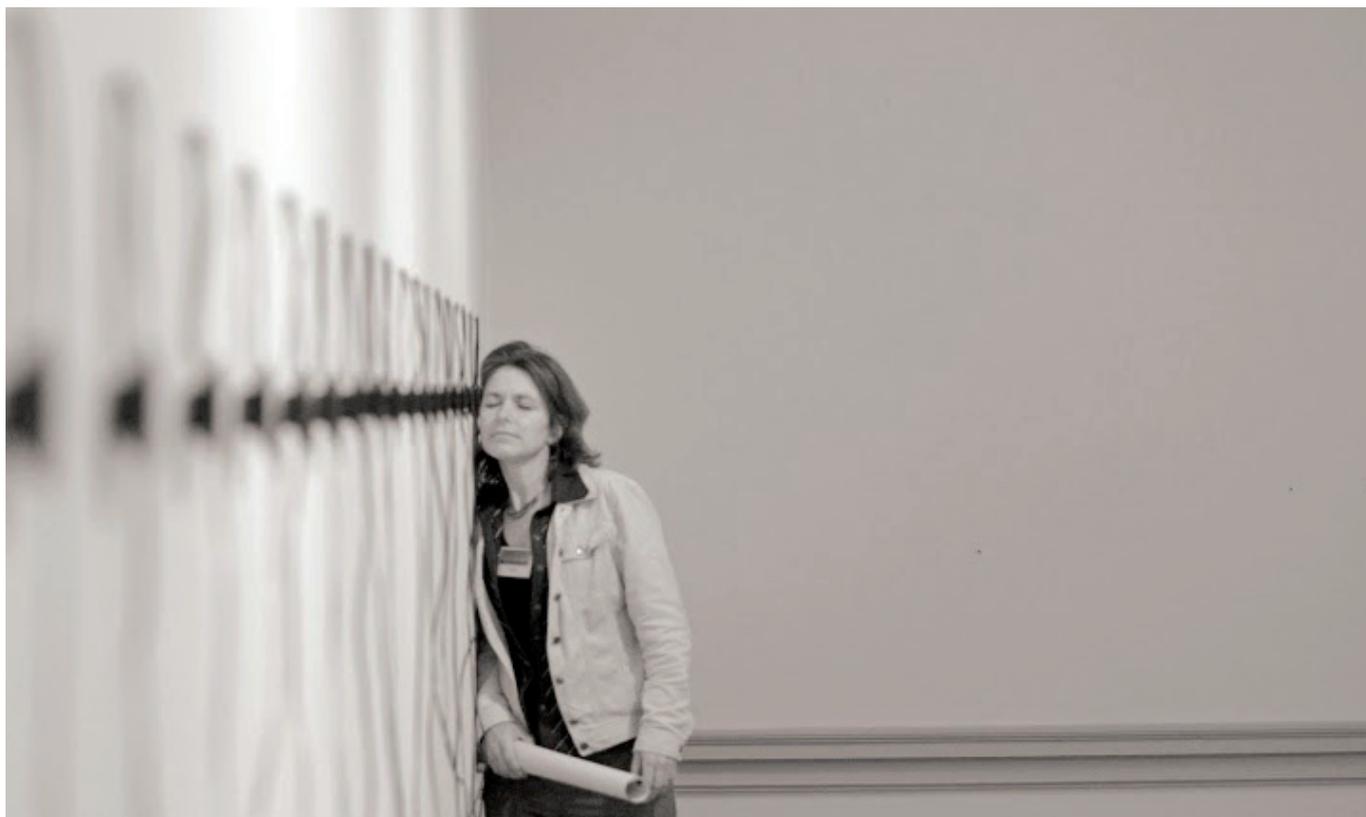
central to the ensuing archival project and it was decided that an oral history project will be one avenue to pursue for this purpose. The oral history process was steered by a committee consisting of academics, an archivist, and members of the community. This was seen as an important part of the process of conducting the interviews and making the book, and a step towards building relationships with the Eoan community. All decisions regarding the book, its structure, content and the oral history interviews was made by the joint committee. Much of the material in the book is verbatim testimony by Eoan members compiled from the 45 interviews conducted with community members, interspersed with material from the archive. Through presenting different opinions and memories of similar events next to each other, the book aimed to be a meditation on memory, an alternative document to the archival material kept at DOMUS., that questioned what is staged, what is imagined, and what is real.

Upon the completion of this project in 2012, the material was made available to the public, and an interdisciplinary exhibition was conceptualised from the archival material, oral history interviews and various forms of archival intervention by the author and Dr Ernst van der Wal, a lecturer in Fine Arts at Stellenbosch University. The exhibition was conceptualised for an international conference entitled *Hearing Landscape Critically: Music, Place and the Spaces of Sound* held at Stellenbosch University in September 2013. Instead of presenting a contained and resolved historical narrative in chronological order, the exhibition was used as a space for experimentation. The viewer's experience was deliberately obstructed and the representation of archival material moved away from an easily consumable historical narrative into one that the viewer had to explore for herself. Throughout the exhibition, the permeation of sound, its absence, or its presence through archival recordings, narrating voices or recorded soundscapes revealed the various layers of history and memory that sediments the Eoan Group's complex legacy. It allowed the curators to explore different avenues of working with archival material, exploring audio-visual objects and finding curatorial methods that would allow these objects to speak to the political, personal and practical realities of living in South Africa during the rise of the apartheid government.

As such, this paper will explore how memory projects at archival institutions such as the above mentioned oral history project and exhibition, can serve as acts of recognition and reconstitution in a young democracy like South Africa's where archival institutions have to come to terms with the tensions between the past, present and future. Memory projects such as these have, as Jo-Ann Duggan pointed out, "an important role to play in shifting the perception of archives from that of an inert repository to a place of robust engagement". The paper will furthermore reflect on the specific curatorial tools and methods followed by the two projects and how

these creative strategies were used as ways to increase the accessibility of archival collections as well as how projects such as these can be used to advocate the relevancy of

archives in an environment increasingly under resourced and under pressure to create additional revenue streams.



Marietje Pauw at the exhibition opening, «Lingering Absences» (2013), photograph by Antoni Schonken.



Lizabé Lambrechts holds a PhD in Musicology on the subject of power and politics in South African music archives. She is a post-doctoral research fellow at the Documentation Centre for Music (DOMUS), Stellenbosch University, where she is working on a project entitled “Making accessible South Africa’s unknown music history: Sorting, cataloguing and curating the Hidden Years Music Archive”. Her current research is focused on historical collections as sites where notions of community, history, memory and power can be explored. Through exhibitions and curatorial projects she strives to offer dynamic perspectives on the complexities of such collections and the archive in South Africa

KUGOMA – A Mozambican Experience on Audiovisual Heritage

Diana Manhiça

Instituto Nacional de Audiovisual e Cinema, Mozambique

In 2010, the Mozambican National Audiovisual and Film Archives' (INAC) premises were under structural maintenance. During that process the staff requested my help in disposing of old metal cans that had been replaced by new plastic ones, its permanently damaged film rolls destroyed. I filmed this process and those images inspired the direction of the Moving Images Manifest, a short film that opened and stated the concept of a new section of the KUGOMA Short Films Forum programme – the Archives Section: a desire to participate in the process that will lead to turning this archive into an open place, one which allows for public awareness, knowledge and access to its collections.

In my poster presentation I pursue a chronological analysis of the initiatives and actions developed by the KUGOMA Short Films Forum from 2010 to 2015, our partners' description and the depth of their involvement in the process, and my/our still unrewarded efforts to locate public and/or private national funding, plus our expectations from international funds. This presentation has not followed a scientific method. It intends to be regarded as a report of an ongoing process, although we are confident of the impact it is already having on audiovisual heritage policy making in Mozambique, by stimulating academic and media discussion and the growth of a critical public opinion regarding INAC's collections. For these reasons we present few conclusions and our recommendations are to be considered in the development stage.

Keywords: Mozambique, Film Archives, Audiovisual Heritage, Promotion and Access, Cultural Tourism, Museum Tours

Introduction

The KUGOMA Short Films Forum has been developed to meet promotion, audience creation and training needs, in audiovisuals and film, in Maputo, Mozambique, by producing regular screening events, debates, masterclasses and workshops. Since 2010, during its first edition, the event is curated and produced by Diana Manhiça and has been partner of the National Film and Audiovisual Archive and Ministry of Culture (now Culture and Tourism), many local foreign cultural cooperation offices and centers, universities and individuals. Different audiences have been addressed.

This poster attempts at producing a report on the activities of KUGOMA's Archives Section and at analyzing the impact they have been producing on both public opinion and INAC's policies/strategies.

The presentation is enriched with images of the INAC premises, departments and collections, among which the Kuxa Kanema newsreel (the archive's precious over 300 20-minute episodes, shot in the 80s and early 90s) and of the senior guides at work during the 1st Film Museum Press Tour,

which illustrate the motives and reasons for preservation efforts and urgent policy making and action towards a public awareness, knowledge and access to Mozambican Audiovisual Heritage.

Methods and actions

After shooting the footage of the Moving Images Manifest short, my professional motivation towards the archives has been incorporated in the Archives Section of KUGOMA. That same year the Dockanema International Documentary Film Festival organized a seminar on historical aspects of the Mozambican film 'industry' and its research. It was also fully recorded by director Chico Carneiro, whose footage was also used on my 'manifest' short.

In 2012, I approached one of Mozambique's eldest directors – José Cardoso – and, in a collaborative work, screened his first short fiction (shot on 8mm in 1966) at KUGOMA's opening ceremony, which he attended.

This was the starting point of many audiovisual interviews which I have personally recorded with a dozen former INAC crew members. Today, most of these are senior staff at national television channels or film production companies. Three of these interviews, co-conducted by journalist Gabriela Moreira, have been published as the handmade series *Cadernos KUGOMA nº0* in 2013 (later published on-line), and/or in newspapers. Some have been also edited on video. Others are still in the editing process and many are waiting to be recorded. These interviews have used qualitative and participatory methodologies, associated with the audiovisual anthropology techniques and oral history research methods of eliciting responses.

In 2013, we continued the collaboration with José Cardoso and produced the digital restoration of his first three short films, now available on DVD (Fig. 2). This DVD edition had received a small funding from FUNDAC (the only national culture and arts fund, from which we have not received any other support, before or since) that was complemented by INAC itself. It includes many extra materials, an interview with the director and it is bilingual.

During the KUGOMA event, that same year, we also produced two roundtables and two workshops. We were honored with the presence of ISARC's teaching staff and students (this was the first Mozambican university to introduce a practical film course), José Cardoso, Manuel Malo and Joaquim Lopes Barbosa (from Mozambique), Thorolf Lipp (Germany) and Catarina Simão (Portugal), who both came to mentor workshops on digital restoration of sound and image and re-interpretation of archive films subtext.

We have since programmed and screened numerous archive films, promoted debates about public domain and authors' rights and collaborated with local musicians and music

students to reinterpret century-old film soundtracks through bruitage exercises and performances.

In 2014 we planned, researched and produced the 1st Film Museum Tour for the local press (Fig. 1). It was a concept developed with IVERCA (a local cultural tourism association) and INAC, to create an organic museum tour where there is yet no real museum. It had a full coverage of the local press and the attendance of representatives of the national fund (FUNDAC) and UNESCO Mozambique. Since then, the tour has produced a great impact on all partners and has been proposed for funding. Its full project (training, exhibits curation, website and on-line database, etc.) has recently applied to IFPC.

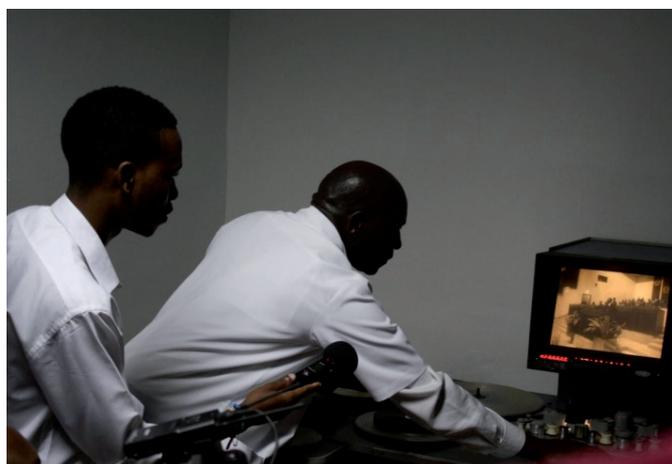
Conclusion and recommendations

This has been, most of all, a unique process of advocacy that can be regarded as using fully empirical methods. It has been led by one individual's professional commitment

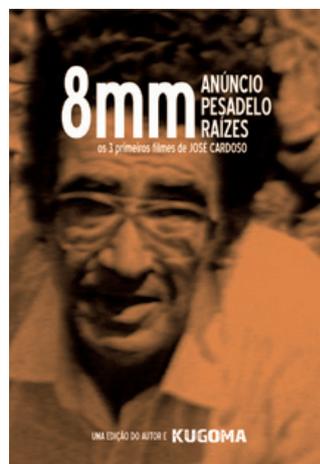
and aspirations, representing the curatorial directions of a local cultural event, the KUGOMA Short Films Forum – a work designed and produced with the cooperation of many local public and private partners' expertise, and none or little funding – towards the deconstruction of a concept of secretive, politically oriented national archives.

The concept has evolved organically and developed into a strategy to 'infiltrate' a somewhat closed institution that holds a significant part of the national audiovisual heritage and turn it into an open museum, like a structure welcoming student and tourist visits, as well as specialized researchers from all over the world.

We are in a process. But along this path we have concluded that, where there are no audiences and access-oriented public policies, these can be introduced by individuals' will, and small private organizations and, that, although difficult, slow and extremely hard to fund, results can be obtained.



Senior Guide explaining the use of the "Moviola" to journalists during the 2014 Press Tour of the Film Museum.



Cover of the KUGOMA DVD, "José Cardoso – 3 first films" edited in 2014



Diana Manhiça is a documentary director and freelance graphic designer with a Fine Arts Bachelor's degree and Master's degree in Audiovisual Anthropology. She has produced and participated in art exhibits in Portugal and Mozambique, made audiovisual recordings of art performances in Maputo and edited films. She is the founder of Zoom – Produção Gráfica & Vídeo, a film production company, and designed the concept of KUGOMA – Short Films Forum which she coordinates, produces and curates. She has also been part of the production and communication teams of Dockanema (2007) and African Film Week Mozambique (2013, 2014, 2015) and was one of the Mozambican guests at the 6th International Symposium of Portuguese Speaking Film, in Coimbra, Portugal.

"Bury My Bones, But Keep My Words": Transmitting the Legacy of Our Ancestors to Our Descendants

Mshai Mwangola

Research and Communication Officer, African Peace-building Network, Kenya

This keynote presentation reflects the liminal world between page and stage. Performance scholar and oraturist Mshai Mwangola performs excerpts from the work of three literary artists, Efua Sutherland, Micere Mugo and Yvonne Owuor, in a storytelling performance that illustrates some of the journey, characteristics and diversity of flavours of orature, and the challenges that these present for the SOIMA community.

The term Orature, as used in this presentation, traces its lineage to Ugandan scholars Pio Zirimu and Austin Bukonya, who used it in 1977 to define and describe the unapologetic celebration of African forms of verbal art challenging hegemonic privileging of the written text in academic understandings of literature. Their intervention was part of the raft of decolonizing discourses transforming African universities prevalent in the euphoric decades following independence. Their argument for a complementary emphasis for alternatives such as oracy alongside literacy within the African academy, has guided a return to forms of knowledge encoded in alternative epistemologies. This has facilitated exploration of a wider range of questions than had been hitherto studied within the Western(ized) academy. As a field of studies, orature within the African academy has, in the first half-century of African independence from colonialism, encouraged an epistemological shift facilitating the transcending of boundaries traditionally associated with particular disciplines. It bears similarity with the discipline known as Performance Studies in other parts of the world. As a way of working, orature has helped blur the distinction between academic and other intellectual work, facilitating a healthy interaction amongst professionals working in different intellectual spheres and traditions.

Efua Sutherland (1924 – 1996), Micere Mugo (1942 –) and Yvonne Owuor (1968 –) typify three generations of creative intellectuals engaging orature in their facilitation of deeper engagement with societal issues. Sutherland, best known for her plays such as *Marriage of Anansewa* and *Edufa*, is credited for a range of pioneering innovations with regard to storytelling

and theatre such as the Ghana Drama Studio and the Kodzidan (Story House) community project. The excerpt of her work in this presentation is taken from the short story "New Life at Kyerafaso", a companion piece to the play *Foriwa*. Mugo, who recently retired after a distinguished academic career, notably in Syracuse (USA), Harare (Zimbabwe) and Nairobi (Kenya), exemplifies orature as theory and practice in her work, as she reflects in her essay collection, *Writing and Speaking from the Heart of My Mind*. Staged in this presentation is poetry from her collections *Daughter of My People Sing* and *My Mother's Poem and Other Songs*. Owuor's emergence as a consummate storyteller, signalled when she won the 2003 Caine Prize for African Writing with her first published work *Weight of Whispers*, has been consolidated with the inclusion of her debut novel *Dust* in the shortlist of the 2015 Folio Prize. This performance will include an excerpt from the unpublished short story "Dressing the Dirge". The excerpts featured in this performance exemplify the liminal world between forms of performing text, focusing in particular on the way words translate between their written, spoken and embodied forms. The question they pose in the context of the discussions at SOIMA 2015: How might particular sound and visual technologies and strategies extend their reach beyond the page and stage to new dimensions?

Mwangola defines orature as the transcending of boundaries in the making of meaning. Her presentation reflects on orature as a twenty-first century mode of knowing, a legacy from time immemorial and myriad generations past of intellectual exploration of our collective journey as human beings through this universe. Paying attention to the diverse ways in which we experience and making meaning of the world, she demonstrates the potential inherent in the embodied performance of text that emphasizes knowing as a collective, rather than an individual, act. She argues that orature within the twenty-first century demands a technology that supports its continuing exploration into new ways of meaning-creation, transmission and storage, an argument that she seeks to make through performing excerpts from her staged interventions.

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Dr. Mshai Mwangola is the Research and Communication Officer at African Peace-building Network Hub (APN-Hub) of the African Leadership Centre in Nairobi, where she also teaches. She holds a doctorate in Performance Studies from Northwestern University (USA), a Masters of Creative Arts from the University of Melbourne (Australia) and a Bachelor of Education from Kenyatta University (Kenya). She has also taught and researched different aspects of culture, arts, theatre and performance for over three decades. She understands and celebrates performance as a way of knowing; her work is underpinned by reflecting performance as both the process and product of making, sharing and storing meaning.

Documenting ICH in Sound and Image: Who Decides?

The Participatory Approach of Safeguarding Intangible Heritage

Jorijn Neyrinck & Ellen Janssens

Tapis Plein vzw, Belgium

Introduction

Documentation of intangible cultural heritage (ICH) brings a series of new questions and challenges within the heritage practice. As how to document a heritage that is alive, through the heads, hands and practices of people? Heritage that isn't tangible nor fixed, but intangible and dynamic. Heritage that lives within a community, which by its active practice also works to transmit and realize a future for this living heritage. Such living heritage processes require different, explicitly participatory and dynamic approaches for documentation – for which audiovisual forms of documentation seem appropriate. This article will first unravel the conceptual confusion between different 'intangible' heritage practices and then looks for inspiration, both in the field of the heritage practice in Flanders as well as in existing related research methods such as visual anthropology and oral history.

First thing to do: unravel the many intangibles

In this contribution, we'll further explore audiovisual documentation for ICH. Based on our recent observations, we noticed that there is a need to first unravel the many intangible heritages appearing in the contemporary heritage field. Obviously it makes no sense to mingle and confuse the ICH of cultural practices and skills, as defined by the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (2003)¹, with other types of 'intangibles'. Some other types of 'intangible heritage' discernible, are:

- the intangible heritage values we attribute to material heritage (think for example of the 'spirit of place');
- the intangibles we know in 'the 'lived/experienced' expressions of history and heritage, like memories or oral history;
- the intangible heritage in the sense of the sound and image content present in collections.

All of these 'intangibles' are rather recent concepts, methods and insights of often participatory and experience-oriented heritage working processes. However, because the distinct 'intangible' approaches also have distinct implications for the work to be done, it is key to clarify which approach is applied, as well as to pronounce whether one aims to adopt the specific approach of ICH as defined in the UNESCO 2003 Convention's framework, or not. How different the heritage work will be, and how this also affects documentation of this ICH as living cultural processes in sound and image, is further developed in this text.

Participatory and community driven audiovisual documentation

ICH being a young heritage discipline, heritage professionals, researchers, tradition bearers ... are all challenged to look for methods and approaches suited for the documentation of ICH. The living culture of ICH thereby could benefit very much from the possibilities audiovisual documentation in moving

image and sound has to offer. Indeed, documenting in sound and image seems one of the most appropriate ways to catch the specificity of the moving and dynamic human practices ICH consists of.

The cultural heritage field though still stands at the very beginning of exploring this. Moreover, we do not only need to develop the experience of moving media, we also need a shift in our habits and premises we've been applying in the heritage practices. In this, much is to be learnt first of all from the participatory 'spirit of the Convention', and on the other hand from neighbouring scientific research disciplines and methods applying audiovisual strategies already.

The UNESCO Convention (2003) pronounces a clear vision concerning the priority and the central role of the heritage communities in any decisive safeguarding activity: "Within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management." (Article 15 – Participation of communities, groups and individuals – UNESCO Convention 2003.)

In other words, when measures are taken to ensure the viability of ICH, like the identification, documentation, research, preservation, promotion, transmission ... thereof, the bearers of the ICH should at least be consulted and preferably be involved or even at the helm. The Operational Directives (2012) elaborate further on the subject with more detailed and explicit formulations². It may be clear that working in the context of the UNESCO Convention (2003) is not comparable to looking after an object. It's sustaining a living cultural process, practised and re-created day by day by human beings that are the holders of the ICH in first and last instance.

Consequently, the active participation of communities in the audiovisual documentation of their ICH will have an effect on the documentation process. For instance what would be visualized and how if an external heritage professional or researcher documents ICH, in a cooperation with the community, and would it differ from the approach of a community member who learns the skills to document this ICH, supported by a heritage professional? But not only the themes and visualization of the subject matter, also the aim of the documentation will have an impact on the process and methodology. Is the documentation for example meant as a portrayal of the element of ICH itself at a given time? Or will the documentation happen with the aim of the transmission of the practical knowledge, skills and techniques for a procession, craft technique or for example dance? Those questions and answers determine the subject of the images, shots and overall approach of registration and visualization.

For example when documenting a procession with the aim of transmission, one would surely not only document the result of the procession itself, as festive event, but maybe visualize specific moments and actions in the preparation phase, behind the scenes, rituals ... Very much alike, audiovisual documentation of a craft process following the interaction of master and pupil, could be putting forward some unforeseeable logics 'of making', having an impact on the focus, timing and sequence of the film making.

Status quo: projects in Flanders

Over the years several heritage workers in Flanders experimented with the documentation of ICH³. On the occasion of the conference In Sound and Image. The Participatory Documentation of ICH we performed a mapping of the executed initiatives. We found out that the projects differ, depending on the used approach: on the one hand, we see projects where the documentation is done by the community, with or without support from a professional heritage worker, on the other hand, we see projects where documentation is done by an external person, not a member of the ICH-community.



Guard of honor at the wedding of a guildsman of the St. George Guild of St. Lenaarts, 2011 © Hoge Gilde raad der Kempen

Within the first category different methods were tested, from participatory photography, participatory video to interviews in sound and image. Within the project on guild traditions for example LECA applied the method of participatory photography. Four amateur photographers, also guild members, were asked to capture the guild life in images: how do they experience their heritage? Firstly the guild members determined in consensus which topics and parts of their tradition they wanted to show through the images. Eventually the guilds made a selection from the old and new images collected. The images deemed most representative were included in the publication *Gildetradities, een verhaal van beleving en herbeleving*. Another example relates to the documentation of agricultural cultivating methods. In order to pass on the knowledge and traditional cultivating methods for growing chicory, the project *Vlaams-Brabants grondwitloof. EU!*⁵ took the initiative to document the knowledge of the older generation of growers by interviewing 15 of them. Two people with knowledge of the cultivation process conducted the interviews, on the basis of a questionnaire. The collected information was compiled and further discussed with the interviewees in a group. The project culminated in a script and information sessions for new cultivators and an interactive

quiz on chicory for the broader public.



Traditional cultivating methods for growing chicory © Nationale Proeftuin voor Witloof

In other projects it was not the community itself documenting, but the documentation was gathered by an external person. This external person can be a heritage worker, but a researcher or artist as well. Depending on the objectives, again the method will differ, from more artistic oriented projects to documentaries and observation with the aim of transmitting ICH. To encourage the transmission of silhouette theatre for example *Het Firmament*⁶ (in cooperation with GEN 2020 and *t,arsenaal*) organized a masterclass led by an expert in the techniques of silhouette theatre. During the masterclass the expert and participating actors co-created a new show in which the techniques were used. This learning and creative process was fully documented by *Het Firmament* on the basis of film and in-depth interviews with the expert and participants. The footage was also used during the production process, as a reference, to optimize the creation. Thus a continuous interaction took place.



Silhouette theatre © Kristin Rogge

Conclusion

In the actual heritage practice, we notice that the documentation of ICH methodically shows resemblance and connection to the discipline of visual anthropology⁷ and the method of oral history⁸. Given the nature of documenting ICH, it may not surprise how just those neighbouring scientific disciplines and methodologies offer inspiration to the heritage practice. But although already some cases in Flanders

explored and experimented around documenting ICH in sound and image, a shared knowledge and reflection on this subject appears to be still in its infancy. The methodologies provide clear room for further exploration, reflection, experimentation and expertise sharing for a thorough participatory documentation of ICH with the aim of the safeguarding and transmission thereof. ICH being a young

but widely developing heritage discipline all over the world, much remains to be learnt from exchanging diverse and international experiences of participatory documenting ICH in sound and image, as well as from further methodical research and development. A challenge to take forward in cross-disciplinary cooperation!

Jorijn Neyrinck (°1978) is a Comparative Anthropologist and Director of the NGO Tapis Plein, Centre of Expertise for ICH & Participation. She develops activities in cultural and interdisciplinary forums, focussing on ICH and public participation. She coordinated the program on education and interdisciplinary heritage projects for the Cultural Capital of Europe Bruges. She was also involved on a voluntary basis in the organization and program development of the world film festival Cinema Novo (1994-2004). Jorijn is a member of the Flemish UNESCO Commission and engages internationally as a co-organiser of the ICH NGO Forum.

Ellen Janssens (°1983) graduated from the Department of Archaeology at Ghent University in 2007. She has worked as Communication and Project Assistant at FARO (Flemish interface centre for cultural heritage). Her main topics included The Week of Taste (an annual project on food culture), and the co-development of the UNESCO-capacity building workshop. She later joined the NGO Tapis Plein, a centre of expertise on cultural heritage participation & ICH in Flanders where she worked on the concept of 'heritage community' and the project Quartier Bricolé – CURE, on actualizing crafts within an urban context. She is currently the manager of the digital platform www.immaterieelerfgoed.be on intangible cultural heritage in Flanders.



Jorijn Neyrinck
© UNESCO / METLEB



Ellen Janssens

¹ UNESCO 2003 Convention for the Safeguarding of Intangible Cultural Heritage, article 2.1. Definition: "the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity". Article 2.2.: 2. The "intangible cultural heritage", as defined in paragraph 1 above, is manifested inter alia in the following domains: (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; (b) performing arts; (c) social practices, rituals and festive events; (d) knowledge and practices concerning nature and the universe; (e) traditional craftsmanship.

² Operational Directives for the Implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage (2012, IV.1.3/109): "Research institutes, centres of expertise, museums, archives, libraries, documentation centres and similar entities play an important role in collecting, documenting, archiving and conserving data on intangible cultural heritage, as well as in providing information and raising awareness about its importance. In order to enhance their awareness-raising functions about intangible cultural heritage, these entities are encouraged to ...

a. involve practitioners and bearers of intangible cultural heritage when organizing exhibitions, lectures, seminars, debates and training on their heritage;

b. introduce and develop participatory approaches to presenting intangible cultural heritage as living heritage in constant evolution;

c. focus on the continuous recreation and transmission of knowledge and skills necessary for safeguarding intangible cultural heritage, rather than on the objects that are associated to it;

d. employ, when appropriate, information and communication technologies to communicate the meaning and value of intangible cultural heritage;

e. involve practitioners and bearers in their management, putting in place participatory systems for local development."

³ The conference *In Sound and Image. The Participatory Documentation of ICH* was held on the 16th of September 2014 and was a cooperation between the NGO

Tapis Plein, the Cultural Heritage Cell of Mechelen and www.immaterieelerfgoed.be.

<http://www.immaterieelerfgoed.be/Detail/thema/17>.

⁴ Centre of expertise on everyday culture in Flanders (www.lecavzw.be).

⁵ <http://www.proeftuinherent.be>; <http://www.immaterieelerfgoed.be/Detail/hoef/279>.

⁶ Centre of expertise on the heritage of performing arts / www.hetfirmament.be

⁷ Visual anthropology is a discipline that examines how reality can be imagined by visual media such as photography, film or video. The captured images, according to visual anthropology, do not only give information on the culture of those who are represented, but also about the culture of the person who makes the images. Thus what is represented, gives us no objective reality, but a reality, told by a person with his/her own preferences, background and opinions. Two specific methods come in mind to be developed for ICH documentation: observational cinema and photo-elicitation.

⁸ Oral history is a historical research method in which the historian attempts to (re)construct/examine the past by interviewing witnesses. The method consists of a fixed range of activities and steps, including the determination of the research question; localisation of the witnesses and selection; preparation and conduction of the interviews; processing of the interviews and disclosure of the interviews and collected material in a historical argument. Although this method starts from a historical perspective, examining the past, (parts of) the process itself can be used for or inspire documenting ICH. Provided, of course, of an adaptation of the objectives and questions, merely focussing on the dynamics of the ICH, how it is now presented and safeguarded.

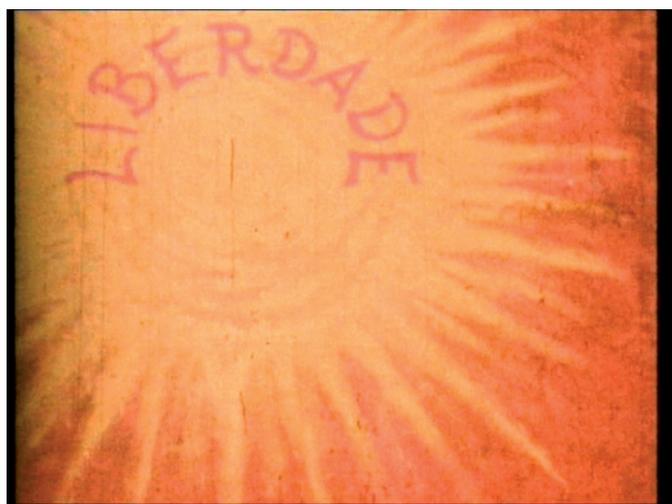
Multiple Memories: Videos from the Gulbenkian Foundation Collection

Patricia Rosas Prior

Curator, Calouste Gulbenkian Foundation, Portugal

Created in 1983, the Calouste Gulbenkian Foundation, CAM – Modern Art Centre – is devoted to preserving, investigating and exposing to the public its collection holding ten thousands of artworks from the 20th and 21st centuries. It also supported Portuguese artists with scholarships for foreign studies. Commissioned by the Gulbenkian Foundation, this paper analyses four videos from three Portuguese artists from this collection. In these videos memory is an issue intrinsic to all of them, but with subcategories: archive memory, collective memory, personal memory and the relation between memory and time.

This paper analyses four works, one original Super 8 film and three videos: by Ana Hatherly, *Revolução* (Revolution)¹ (1975, Super 8, color, sound, 10'46'); by Rui Calçada Bastos, two videos: *The Mirror Suitcase Man*² (2004, b/w, sound, 4'24"), and *Studio Contents*³ (2005, b/w, sound, 4'47"); and by Fernando José Pereira, the video: *The Man who Wanted to Collect Time*⁴ (2012, color, sound, 10'05").



Ana Hatherly, *Revolução* [Revolution], 1975 (still)
Calouste Gulbenkian Foundation - CAM Collection, Lisbon

Ana Hatherly (1929, Porto, Portugal) celebrates in *Revolução* the Portuguese Carnation Revolution of 25 April 1974 which overthrew the regime of the *Estado Novo* (New State). This is a work on how to make memory visible, reflecting a collective memory of a crucial historic moment to Portugal, in terms of political, social, and cultural thought. Ana Hatherly filmed the popular euphoria during the revolution and the political speeches. The main subject of the film is the political posters, graffiti and the painted murals from April Revolution. The fast montage is a technical characteristic of the film. The images are combined with the sound of real fragments of the demonstrations, political speeches, with revolution songs. The euphoria of the sound goes together with the impact of the images, which are similar to paintings: with strong and warm colours. Ana Hatherly highlights in an interview in 2007 the visual and the sound euphoria in opposition with the

silence caused by the dictatorial regime: "Suddenly, with the Revolution, we spent time writing everywhere. Graffiti were all over the country, our voices were heard on the walls. The noise emerges as opposed to silence. Now we can hear the voice of the people, and we can see the images never seen before. The film *Revolução* are those images and the noise; the voice of the people who cannot speak before."⁵



Rui Calçada Bastos,
The Mirror Suitcase Man, 2004 (still), left • *Studio Contents*, 2005 (still), right
Calouste Gulbenkian Foundation - CAM Collection, Lisbon

Rui Calçada Bastos (1972, Lisbon, Portugal) has lived in Berlin, Germany, since 2003. More concerned with personal memory, but also with the possibility to reflect a historical background, Rui Bastos in *The Mirror Suitcase Man* symbolizes a suitcase as simultaneously a travel object and a container of memory to reflect personal experiences. By the same artist, *Studio Contents* focuses on identity, the personal archive, a process of selection and choice, in a chaotic way.

The Mirror Suitcase Man focuses our attention on the suitcase, made from a mirror and carried by an anonymous man. It frames and reflects the city of Berlin and its people, the landscape gardens, the trains and the streets. Calçada Bastos reinvents the city using the reflection in the mirror: it's a city in flux, an inside and an outside space, as for example, the solitary woman standing in the metro, with her thoughts, just waiting to get to a final destination.

The transition, and physical passage within the urban space is also a metaphor for a reflection of memory: running imagery in *The Mirror Suitcase Man* is traced in cars, trees, public transport. The parks in Berlin are also reflected in the mirror, representing daily life, we can admire the Spree river, and see the *Künstlerhaus Bethanien* at the end of a street. We only see his mirror, the outside (but also symbolically the inside) of the suitcase. And this suitcase represents travels, in this case, a walk in Berlin.

The 'wandering' visually documents the collective memory of the city itself. This allusion to collective memory is echoed in the soundtrack, which creates a mysterious environment, seemingly disconnected from the black and white moving image: the sound of a typewriter, static, a man whispering French words, the sound of a church organ. These all give a nostalgic and solitary atmosphere to the film.

Also by Rui Bastos, *Studio Contents* is about emotional history, a listing of objects as well as an obsessive inventory overlaying of words on the screen. A personal archive is constructed, combining sound and image. This work was made in 2005 after Rui Bastos had a one year residence at the *Künstlerhaus Bethanien* in Berlin.

In *Studio Contents*, the studio is used, in fact, as a resource for an exhaustive list of everything existing within it, with the transformation of the words into a film which visually organizes them. On the screen the artist overlaps each object (or each word which refers to each object) in an inventory of possessions. This represents a metaphor of someone who's trying to store objects, memories, or personal things in a box, one after the other. This video by Rui Bastos is a representation of an archive as practice storage, or a functional *lieu de mémoire*⁶.

Through this overlapping and combination of sound and image, as an audiovisual archive construction⁷, Rui Bastos tried to recreate a mental space which will help the viewer to associate each stimulus with his own personal experiences and the result is a personal journey into the artist's creative process itself⁸.



Fernando José Pereira, *The Man who wanted to collect Time*, 2012 (still)
Calouste Gulbenkian Foundation - CAM Collection, Lisbon

Fernando José Pereira (1961, Porto, Portugal) lives and works in Porto. *The Man Who Wanted to Collect Time* takes place in an old factory, a place of memory, a place in ruins. The old

factory was destroyed by an avalanche in 1995, but during the film another avalanche again destroyed the factory, and we see at the end the ruins of the ruins. "The time is not exactly the past", as Didi-Huberman said, but memory. The memory "cleans" the past from its accuracy. This video depicts a battle of space against time; here the time has its own way of being, relating to historical time. It's a place full of memories. The video shows both a fascination for this utopian untouched landscape, and on the other hand the dystopian condition of abandoned places, almost a ghost place. And it is also a travel through ruins. Simultaneously, there's a main character who tries to collect Time, an abstract idea. "The space won a battle against Time, every day, every hour, every minute, every second", as the narrator reminds us. And it has to do with the Time of everyday life, the pressure, the fastness of time.

The factory workers are not present in the film, a lonely man is the only human presence. We don't see the present, only the past. The video transports us to an endless time, over and over again. We can see the video as if there is no end, mitigating differences and offering choices to individuals on collective and temporal dilemmas.

In fact, memory is intrinsic to the notions of time, space, and place, and we also consider here the strategic lines of collective memory, personal memory and a place of memory. The value of memory in contemporary artworks is a value of knowledge of the world, knowledge of experiences, or subjective knowledge. All the videos presented can be seen within the concepts of Maurice Halbwachs, the French philosopher who developed the concept of collective memory. In his theory, there is not only an individual memory, but mainly a collective memory, that is situated beyond the individual; the individual memories depend on collective patterns.

In these works, memory take us from the present to the past, on the one hand, through action, on the other hand, through remembering. The first arises as an habit and the second implies a construction of the past, or a distance and critical view of the past. Or as Benjamin wrote, memory drawn in a permanent dialectic between past, present and the future.



Patrícia Rosas Prior is a curator at the Calouste Gulbenkian Foundation, Modern Art Centre (CAM), responsible for managing the works on paper within the CAM collection. During her three-month curatorial residency at the Node Center for Curatorial Studies in Berlin, she collaborated with expert journals (online and printed), written exhibition reviews and published articles related to issues on contemporary art. She is the executive coordinator of the digital Catalogue Raisonné of the Portuguese painter António Dacosta, available online from October 2014 and is currently a PhD student in Artistic Studies – Art and Mediations course, at the FCSH-UNL.

¹ An excerpt of the film is available at <https://www.youtube.com/watch?v=xnlmaNQfwqI>.

² The video is available at <http://vimeo.com/57058192>.

³ The video is available at <http://vimeo.com/57053365>.

⁴ An excerpt of the film is available at http://www.virose.pt/fjp/fjp_tralhas/2012/Pages/the_man_who_wanted_to_collect_Time.html.

⁵ Paula Brito Medori, "Criar é um acto sagrado. Entrevista a Ana Hatherly," *L+Arte* 43 (2007): 40.

⁶ Pierre Nora, "Between Memory and History: Les Lieux de Mémoire," *Representations* 26, Special Issue: Memory and Counter-Memory (Spring 1989): 7-24.

⁷ Wolfgang Ernst, "The Archive as a Metaphor," *Open* 7 (2004): 46-53.

⁸ More information on the Rui Calçada Bastos website: <http://www.ruicalcadabastos.com/>.

Breaking Down Silos: How Organizational Changes Can Help Unlock the Value of Information

Kara Van Malssen

Senior Consultant, AVPreserve, Assistant Professor, New York University, USA

The technological evolution of the past few decades has made a significant impact on institutions responsible for collecting and caring for media content in many different ways: creators are producing exponentially more content than ever before; users now expect that all content is available online, all the time, on any device of their choosing; and collection managers have been forced to migrate content from obsolete and deteriorating media to current but relatively more short-lived media. On top of all this, the care of these digital collections now demands a very different set of skills than in the past, and data management requirements necessitate new and diverse storage technologies, media asset and metadata management workflows, and well-managed rights and permission controls.

These realities have been with us for some time now; they are not brand new. Still, many organizations are struggling to adapt to the new world, and as a result, are increasingly less visible and by extension, less viable. Certainly for many, the shift to the digital world has been made more challenging by the global economic crisis, and the overall shortage of available funds for heritage. Yet it is not funding alone that inhibits successful transition to a new stage; many well-funded organizations also struggle to adapt and unlock the value of their assets for both the short- and long-term. Why is this the case?

In their 2010 landmark report *Sustainable Economics for a Digital Planet: Ensuring Long-Term Access to Digital Information*, the Blue Ribbon Task Force on Sustainable Digital Preservation and Access remarked: "Ensuring that valuable digital assets will be available for future use is not simply a matter of finding sufficient funds. It is about mobilizing resources – human, technical, and financial – across a spectrum of stakeholders diffuse over both space and time."¹ This conclusion was reached after careful observation of both successful and not-so-successful digital initiatives over the previous two decades. The authors found that challenges to sustainability included: lack of clear roles and responsibilities, little coordination of preservation and access activities across stakeholder communities, misalignment of incentives, and difficulty quantifying costs and benefits of current and future access².

These challenges point to the need for a clear definition and assignment of roles and responsibilities amongst stakeholder groups involved in the management of digital content, and alignment of incentives that serve both current and future digital collection needs. When compared to the question of funds, these management issues often seem to be much smaller concerns. But in fact, the effective coordination of digital collection management activities is just as critical. Without a functionally effective approach to the management of content, the potential to ensure that content can be ingested, described, stored, and made accessible is diminished, and along with it, the current and potential future

value of that content.

Establishing effective digital collections management requires taking a fresh look at traditional organizational structures. It requires careful re-thinking and re-tooling of business units and departmental roles with the aim of eliminating conflicting or unclear responsibilities, reducing redundancy of effort, breaking down silos of information and practice, and minimizing the need for manual intervention when avoidable. It means centralizing systems and services. It requires establishing governance models inclusive of all stakeholder voices, with clear decision-making and enforcement mechanisms.

Enacting organizational change at this level is unfortunately easier said than done. Change management is one of the significant challenges that nearly all organizations – businesses, governments, and cultural heritage entities – face as they continually struggle to keep pace with rapid technological change. The good news is that organizational change resulting in improved and more sustainable collections care can be accomplished when the right combination of factors is present. At the strategic layer, these include top-down buy-in (i.e. executive sponsorship) and bottom-up advocacy and willingness. At the tactical, or implementation, layer, these include incentives for compliance (e.g. new responsibilities tied to job descriptions and performance reviews) and inclusivity.

This presentation will look at case studies of three very different organizations, each of which has faced the need to adapt to technological changes in order to meet collecting and acquisition demands, storage and metadata requirements, and user needs. The organizational changes necessary to support these needs vary in each case, but they all share the hallmarks of efficient digital collections management as noted above, and focus on breaking down silos and shifting roles and responsibilities in order to unlock the value of their assets.

- Organization 1 is a large media and entertainment company, which recently launched a pioneering digital platform that enables subscribers to access thousands of hours of archival content on demand, on any device of their choice. Shortly after the launch of this new product, the organization was struggling to get new content to the platform. Upon closer examination, it was revealed that the metadata that accompanied the content was assembled and transformed by four different groups before it finally ended up on the platform. Not only that, but each group had a different meaning as well as different allowed values for each metadata field. A wider examination revealed that these inconsistencies persist across the entire organization. Thankfully, staff members on the ground were enthusiastic about making

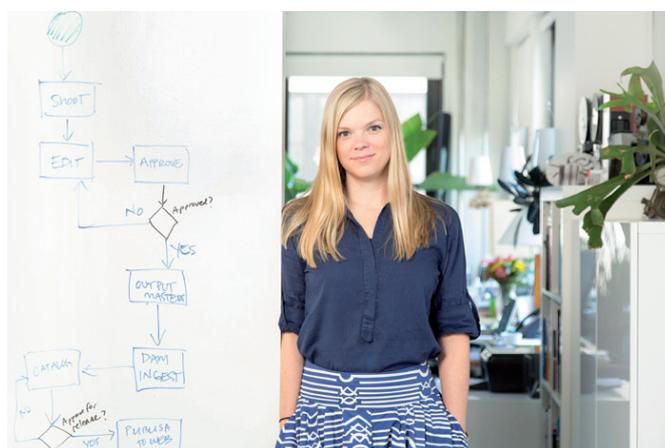
changes to the current practice and willing to collaborate on consistent and shared metadata models. At the same time, the executive management embraced the need for organizational changes in order for the effort to be effective. As a result, a new enterprise-wide metadata management department was created, and an organization-wide metadata governance committee formed. The results and impact have been immediate and highly successful, and an enhanced set of metadata is being created that previously didn't exist within the organization.

- Organization 2 is a public library with a large research collection. When a digital archivist in one department found that there was no place to store the digital collections in his care for preservation, he notified his supervisor, who notified his supervisor, who notified her supervisor. What they realized was that in fact, despite having digitized collections for many years, having a large preservation department, and having a robust IT department and infrastructure, the organization did not have a digital preservation repository, nor did it have identified roles and responsibilities for digital preservation. In fact, there was no existing digital preservation mandate within the entire organization. Once these realities were revealed and made visible to the most senior management, steps were taken to appoint a digital preservation manager, and to redefine the roles and responsibilities toward digital preservation across the entire organization. The library is now on its way to defining digital preservation workflows for the various content types in its care, and ultimately ensuring that all digital collections, both born-digital and digitized, will be made accessible to patrons today and in the future.
- Organization 3 is a very active non-profit educational and advocacy organization. Although many different departments there have been historically responsible for creating and

saving content – including video productions, web content, photograph and educational resources – there was no unified strategy, staffing or systems for managing those resources and making them available for the long-term. Instead of each department implementing its own siloed system, these various stakeholder groups worked together to implement an enterprise-wide digital asset management solution. This new system is managed by the organization's library, which is responsible for overseeing administration and configuration of the application, training, and oversight of workflows. While this approach alone has the potential to backfire – other departments may see it as just a library tool that doesn't have anything to do with their work –, in this case, the deployment of the system organization-wide has been quite successful due to the inclusive decision-making was a part of the effort from day one. Two years after these changes were initiated, the organization is able to ensure that all of its digital content will be managed over the long-term, and is making that content available more widely, and in more innovative ways, than ever before.

In conclusion, organizations that succeed today have more than just funds: they have embraced new management structures that enable efficiency and scalability. These changes made in these three organizations were not easy. Roles and responsibilities being shifted can make people feel threatened. However, the presentation will demonstrate how, when carefully managed, with the benefits to all stakeholders clearly communicated and understood, organizational change can result in incredibly powerful and positive changes. These changes can lead to improved management of digital collections and associated metadata, as well as greater potential to unlock new value in these materials, both today, and well into the future.

Kara Van Malssen is Senior Consultant at AVPreserve and Adjunct Professor at New York University (NYU). At AVPreserve, she leads the digital preservation, digital asset management, and metadata projects. At NYU, Kara teaches Digital Preservation for the Moving Image Archiving and Preservation M.A. Program, from which she is a graduate. Kara is acting chair of the PBCore Schema Committee, co-founder and organizer of the Association of Moving Image Archivists (AMIA) Hack Day, co-chair of the AMIA International Outreach and Open Source Committees, and a National Digital Stewardship Residency New York advisory board member. Kara has been a curriculum developer and instructor for SOIMA since 2007, and has taught at all previous courses.



¹ Blue Ribbon Task Force on Sustainable Digital Preservation and Access, "Sustainable Economics for a Digital Planet: Ensuring Long-Term Access to Digital Information" (February 2010): 1. Available from: http://blueribbontaskforce.sdsc.edu/biblio/BRTF_Final_Report.pdf.

² Ibidem: 13.

Timbila Tracks

Matchume Zango, timbila music

Walter Verdin, video

The timbila is a big wooden xylophone with its roots in the Chopi-tribe, located in the Zavala district in southern Mozambique. Each wooden bar has a calabash or masala apple shell underneath with a 'trumpet' or resonator: a vibrating membrane (made of the peritoneum of a cow). These membranes give the typical «humming» and hypnotizing sound to the instrument. The Chopi have developed a sophisticated game of question-and-answer, contrapuntal melodies and complex rhythms.

The continuity of timbila tradition is endangered because only a fraction of the new Chopi generation wants to study the instrument. A lot has to do with the special scale of the timbila: an equal-ratio heptatonic tuning.

Moreover there is another problem coming up: the tree from which the timbila is made becomes extinct by the deforestation. Unesco is working with local communities' initiatives to reverse that situation and has put the Chopi timbila on their list of 'Intangible Cultural Heritage of Humanity' since 2005. (see <http://www.unesco.org/culture/ich/index.php?RL=00133>)

The concert *Timbila Tracks* is an audio-visual patchwork of traditional music and new compositions based on video-recordings that Walter Verdin has made during the last 7 years when he was in Mozambique.

The concert is a live solo performance by Matchume Zango, a Chopi timbila player and percussionist. Matchume is also a member of the group *Timbila Muzimba*, a well-known variable collective of Chopi musicians in Maputo, who wants to give the traditional Chopi culture a contemporary face. During the concert Matchume sings and plays a variety of traditional and contemporary percussion instruments.

The video projection shows among others the old master, orchestral leader and composer Venancio Mbande, filmed at his home in Zavala, where he worked and lived with his family. Venancio left us this year on June 25, the day of the 40st anniversary of the Mozambican independence. Especially for the shootings, Venancio played there with his sons a few songs and he told about the history and the culture of the Chopi, the music, politics... Special attention went to the big dilemma between the cultural authenticity and the adaptation to new and other cultures; this is a very current problem.

With the video concert *Timbila Tracks*, Matchume Zango and Walter Verdin propose a way to preserve and actualize this disappearing traditional musical culture, by using confronting it with new and contemporary technologies and new (western) musical languages.

For 2016-2017, they prepare a next project '*Mgodo Tracks*' (working title). The idea is to create a contemporary and actualized version of the traditional orchestral dance concerts of the Chopi with texts of the Mozambican writer Mia Couto. *Mgodo Tracks* will not be a faithful reconstruction or 'a modern version' of traditional African music and dance. The idea is to use the traditional Chopi instruments, their specific scales, their dance and their musical structures as a basis for a new contemporary musical theatre performance with various musical and cultural influences. A first working session will take place in October 2015 at the College of Music (SACM) of the University of Cape Town (UCT), under the direction of Matchume Zango (MZ), with collaborating artists Karen Willems (BE), Tinoca Zimba (MZ), Nomapostile Nyiki (SA) and Walter Verdin (BE).

For both projects, the objective is to, on the one hand, search for a bridge between a traditional African culture and contemporary artists and, on the other hand to explore a balance of forces. The question asked by the project is as follows: How does one maintain knowledge of a tradition when it starts to lose its relevance in a contemporary setting? But more importantly, how does one confront an older musical and cultural tradition with the creativity of today.

Two worlds need to meet. How can this be achieved? *Mgodo Tracks* poses this question pragmatically through the creation of a performance-venture that engages musicians and dancers from different cultures (South Africa, Mozambique, Belgium) in processes of exploration; that, through its link with the UCT *Ibuyambo Orchestra* and the African Music programme at the University of Cape Town, encourages young people (18 to 30 years old) to grapple with this relationship between the old and the new.

Thus, although the first aim of the project is to promote a new awareness of the urgent necessity to preserve Mozambican Chopi culture, the project has been articulated in a way that challenges. A magnificent Mozambican cultural expression, often marginalised or studied as a cultural curiosity is being re-evaluated and re-visited on the World Stage through a creative venture that engages a range of artists and musicians in a new way. It is this blend, this creative synergy, of the sound-world of the original *Mgodo* tradition, of the words of a socially conscious Mozambican writer, of audio-visual screen-imagery that will give a marginalised tradition a sense of context, of a process that will engage students and young artists in collaboration, that makes this project different.

***Timbila Tracks* and the next project, *Mgodo Tracks*, are an example of how a traditional art form can survive by being connected and actualized in the collaborating work of contemporary artists from different parts of the world.**

Partnerships

The project Timbila Tracks is a concept of Walter Verdin and Matchume Zango. The production was created in 2010 by vzw Corban (Brussels), now (name change) Videolepsia (based in Leuven - Belgium) in collaboration with the association Warethwa (Maputo). This association is the back bone for the musical collective Timbila Muzimba and for educational and conservation projects in Mozambique: the 'Orquestras Amadoras Unidade 7', where they teach young boys and girls in music, dance and the construction of musical instruments and the 'Marionetas Gigantes de Moçambique', a group of young artists that creates street performances with self made masks and puppets.

Past and present partners in Mozambique: ENAV (National School for Visual Arts), CCFM (Centre Culturel Franco Mozambicaine), Iodine (Quito Tembe), Laboratorio de Ideas (Litho Sithoe), Iris Imaginações (Bert Sonnenschein), CulturArte (Panaibra Canda), Mahla Filmes Ida (Pipas Forjaz), Dockanema (Pedro Pimenta), Amocine (Karl Sousa, Gabriel Mondlane), Charlie Schaloske,...

Websites

<http://www.videolepsia.com/timbilatracks.html>

Video fragments of Timbila Tracks: <https://vimeo.com/album/2127057>

Matchume Zango has dedicated himself to Mozambican traditional music and dance since the age of six. His parents and grandparents are originally from Zavala, Inhambane Province (Mozambique), which is the centre of the timbila. Inspired by this long and passionate tradition of music and percussion, Matchume began to play, study music and produce traditional instruments such as timbila, mbira, xitende and djembe drums. He is a composer and performer of traditional, experimental and fusion music (mixes electronic and traditional), for different art expressions (theatre, cinema, dance).

Walter Verdin has worked on an extensive and diverse oeuvre that challenges the borders between video, music, performance and theatre for more than 30 years. He created the video concert X-Afrika with Frank Michiels, based on the music of the Malinke tribe from Western Africa, in collaboration with musicians from Ivory Coast and Belgium. He is a regular visitor at Maputo (Mozambique), where he leads workshops and collaborates with local artists. In 2009 Verdin produced Sliding Time for the exhibition Rogier van der Weyden, Master of Passions at Museum M (Leuven). This video installation was based on the Descent from the Cross of Rogier van der Weyden. It is also a website: <http://www.slidingtime.be>

Fund raising

The creation of Timbila Tracks received financial support from the Flemish Government (Minister of Culture). The Belgian Embassy in Maputo supported travel and logistic aid on the spot.

For the next project (Mgodo Tracks), there are applications running at the Flemish Government and at Unesco's International Fund for the Promotion of Culture.

Unique and different

Timbila Tracks and the upcoming Mgodo Tracks are an artistic and unique way to preserve a traditional culture. By recording and filming traditional and contemporary music and dance and combining them into a new art project on screen and on stage, the Chopi culture places itself and survives in the globalised world of tomorrow.



Matchume Zango plays timbila in front of the skyline of Maputo
© Walter Verdin / Karl Sousa 2009

Intertwining Spheres: Public Archiving of Private Home Video Collections

Renée Winter

Österreichische Mediathek, Austria

Public (audiovisual) archives like the *Österreichische Mediathek* (Austrian National audiovisual archive) have long been concerned with documenting the political as well as the cultural public sphere. Different efforts of collecting and preserving historical film documents from the private sphere can already be found within national and international projects. This paper will present the project *The Changing Role of Audiovisual Archives as Memory Storages in the Public Space*, which addresses a type of source that so far has been reviewed only marginally as regards content and has hardly been published for scientific research: private video-sources with a focus on the 1980s and 1990s. The challenges are not only to develop a collection and archiving strategy in this tension field between public and private but also to master the technical challenges of long-term archiving. The talk will include examples of home videos that demonstrate the importance to preserve these highly fragile historical sources.

A project of the *Österreichische Mediathek* (Austrian National audio-visual archive), funded by the Vienna Science and Technology Fund

The project is carried out at the *Österreichische Mediathek* which has a longtime experience in archiving and digitizing audio as well as audio-visual resources. It is the Austrian archive for sound recordings and videos on cultural and contemporary history. It was founded in 1960 as *Österreichische Phonotheek* (Austrian Phonotheek) by the Ministry of Education and has been a branch of the *Technisches Museum Wien* (Vienna Technical Museum) since 2001. As video and sound archive, the *Österreichische Mediathek* is responsible for the preservation of the Austrian audio-visual cultural heritage (with the exception of film on photographic carrier material and photography). The project is financed by the *Wiener Wissenschafts-, Forschungs- und Technologiefonds* (Vienna Science and Technology Fund) which is a non-profit organization established to promote science and research in Vienna. Funding is secured for a project duration of three years (December 2013 - November 2016), the costs of long term archiving however will be borne by the *Österreichische Mediathek*.

Project workflow

A workflow had to be specially developed for the long-term archiving of private video sources. This workflow comprises processes of acquisition of video cassettes, rights clearance, acquisition of metadata (based on a questionnaire), reviewing of technical suitability, entry of metadata, digitization, transfer of files (and optionally return of cassettes) to the donors, content-related and technical-qualitative evaluation and selection and eventually publication. The acquisition of source material is based on a comprehensive collection and archiving strategy for AV archives and the conception of specific collection guidelines. The collection guidelines are in a constant process of developing and adapting (both in form and content) on the

basis of a theoretical and historical examination of the subject of private video practices as well as on the grounds of technical considerations.

Acquisition: Co-operations and partnerships

Based on the collection guidelines, an acquisition strategy was implemented that operates on different levels: social and traditional media, events and activities (e.g. Home Movie Day), regional structures and networking with different partners. In addition to a wide range of media partners, there are co-operations with existing (amateur film) associations as well as the Austrian Film Museum and local museums. Here especially the *Bezirksmuseen* (district museums) of Vienna are of great importance: every one of the 23 districts of Vienna has its own museum featuring the history of the respective district. They are often engaged in local activities and have a core audience. Through regular consultation hours at the museums and screenings of home movies and home videos in the museums, public awareness is raised concerning the subjects of preservation of (home) videos, of digitization and of long-term archiving. Furthermore the extensive public outreach based on these partnerships led to a collection of more than 2000 videos after 17 months.

Meaning for society and preservation strategies

Parts of the public space are documented in archives (or more precisely: in AV archives), not necessarily well documented in all areas but sufficiently at any rate: the political public sphere, the cultural public sphere (documented mostly through radio and television recordings) – and in the *Österreichische Mediathek* even marginal areas of this public sphere, focused mostly on Vienna: in-house recordings of cultural and scientific events as well as attempts to incorporate collections which depict the public space (announcements in public means of transport, etc.).

Hardly or not at all documented is the private space. Here, a gap is opening between existing documents and preserved material: never before have there been so many possibilities to depict cultural and social manifestations of life. Never before were the production possibilities of these sources so widely spread and so easy to implement as regards technical and financial effort, which initiates a change in the prerogative of interpretation in this field, and with AV media there are now sources that can capture and relay the sensual-emotional aspect of events – the special 'plus' of information from an AV source. Despite those possibilities key areas of our media past and present are hardly or not at all documented. If there is already a yawning gap in the 'official' record of radio and television broadcasting companies, which must not be underestimated, then the one in the private sphere is considerably larger.

The aim of this project is therefore to collect and document private video recordings from the 1980s, preserve them through

digital long-term archiving and make them accessible. Without long-term archiving they only survive for a few years, two or three decades at best. The window for preservation by means of archiving is therefore very small, and preservation should enable permanent use by the future public. It is therefore evident, that the source collection intended in this project is of particular relevance, especially because so far hardly any methodical or strategic long-term efforts have been made in this direction. This is also true for the area of digitization and digital long-term archiving: in many scientific projects this area is insufficiently covered and falls short of the standard applicable to archives.

To sum up, the introduction of amateur recording devices for video has given rise to a potentially severe change, i.e. an increase in the source situation of the moving picture. Thus, a – in a nutshell – further democratization of source production has occurred. It has become possible for large sections of the population to document their sphere of life and daily routine, their celebrations and vacations in a new and extensive way.

For current research approaches in the field of historical sciences, sociology and urban studies an access to these sources that is as easy as possible is a prerequisite for gaining additional insight. Therefore, relevant insights into private living spaces of Vienna are preserved by this project, whereby the project acts as a hinge between this privacy and the public space. Since mostly video recordings by people living in Vienna are collected and preserved, a representative image of the city's society over the years is delineated, where a social transformation is reflected, such as the progression of the social position of women, technological changes and uses of information technology or social movements.

A unique project: Deep expertise, vast experience and broad access

Existing online video platforms like YouTube possess an archive character in the prevalent public perception with regard to their publishing practices and their access possibilities. However these platforms are predominantly guided by market economic circumstances, the content-related and technical documentation of single recordings is mostly deficient – and above all: the aspect of long-term archiving and future access is disconnected from the users. From the outside it is indiscernible if a platform applies a reliable strategy of long-term archiving, respectively if it plans to keep its documents for a long time at all. The preservation of content follows solely commercial interests, forecasts as to a permanently secured access cannot be made. This constitutes a remarkable intrinsic contradiction of this system: on the one hand these platforms contribute to a pluralisation of society, enable a wide exchange of information and have by now become instruments of attempts at social upheaval, on the other hand, the underlying systems are not subject to democratic control but are governed by corporation strategies, which focus primarily on the present. Subsequently, the long-term documentation of contents of public spaces has to rest with relevant archives, which have faced or have only been able to face these problems rudimentarily until now.

The project *The Changing Role of Audio-visual Archives as Memory Storages in the Public Space* conducted at the *Österreichische Mediathek* combines technical expertise relating to the digitization of different source formats, with decades of experience in long-term archiving and broad access to the resources via an extensive Online-Platform.



Renée Winter has been a researcher at the *Österreichische Mediathek* (Austrian National audio-visual archive) since 2004. Here she researches the changing role of audio-visual archives as memory storages in the public space. Since 2006 Renée also lectures at the University of Vienna (Institute for Contemporary History, Institute for Theatre Film and Media Studies and Institute for Communication Studies) and the University of Art and Design, Linz (Institute for Media Theory). She was awarded the *Irma Rosenberg Preis für die Geschichte der Erforschung des Nationalsozialismus* (Irma Rosenberg Award for Research in the History of National Socialism) in 2014.



Recorded sounds and images exist in a variety of institutional contexts ranging from museums, dedicated audiovisual repositories to universities and individually held collections. Talks featured in this session highlight the diversity of both the collections and the values that they represent or issues they contribute to. The visual data and recordings do not only present the «safe stories». The heritage paradigms or methods like PALIC provide grounded platforms or frameworks for communication, dialogue and awareness raising. What is at stake is serious: dealing with past violence and the sustainability of the work of truth and reconciliation commissions (discussed in papers presented by Swinnen and Ott & Oliveira), propagating intangible heritage (Farah Al-Sabah), lack of resources in contrast to aspirations and needs (e.g. Opoku-Boateng or Arce). These issues not only contextualize but also enhance the importance of working in and with sound and image collections, legitimizing the effort expended in taking care of this material. Furthermore, several papers explore the boundaries between memory studies, soundscape and urban studies (Pinar Yelmi) and the paradigm of safeguarding intangible cultural heritage. Systematically documenting and managing meta-data and access to the audio-visual collections proves crucial in all these cases.

Values and Collections across the World

The Kuwait Experience: Gathering Sound and Image Collections to Safeguard Intangible Cultural Heritage

Farah Al-Sabah

Conservator, Kuwait National Museum, Kuwait

The intangible cultural heritage of a nation lies in its people. The only remnant of this untouchable culture is not a building or an archaeological site, but rather, a willingness to continue the traditions of the forbearers. Should the trade or skill fall out of fashion, all a nation is left with is its proof of origin, found in the sound, image, and film collections it has.

In the State of Kuwait, all of the popular traditions are heavily supported with audiovisual collections, but not everything from the past had that same support. Below are some examples of how sound and image collections have impacted Kuwait's intangible cultural heritage.

Introduction

As part of the Kuwait Intangible Cultural Heritage Committee, it was obvious that sound and image collections would have to be at the forefront of our work, as we would need to use them in order to document and preserve our rich heritage. We needed to identify the collections and what they contained, and having a database of places with accessible sound and image collections was a key task, and we have come to realize some very hard truths.

Responsibility

When you unlock sound and image heritage, you literally see things you never thought you would. Be it never-before seen images of long-gone public figures or hearing a Kuwait-specific musical genre you never knew existed, the importance of preserving sound and image collections is paramount. Even more important is to provide access to these collections. But could we? Was it our job as members of an intangible cultural heritage team to highlight these rare finds, or was it the job of the collection managers? Would putting a rare clip on YouTube upset the man who donated his father's collection as a personal favour? Can the Intangible Cultural Heritage Committee be trusted to never publish some materials? Should it?

While these are just some of the very real issues that unlocking sound and image collections put forth to the Intangible Cultural Heritage Committee, other worrisome situations have also crept up. Who is responsible for preservation? Who is responsible for extracting the images from an old reel? Where should a sound and image collection reside?

Challenges and controversies

While almost all of the intangible cultural heritage is well-known and popular, there are some things from the past that are no longer relevant to our lifestyles now, or have simply fallen out of fashion. I have included below some examples of how the sound and image collections have changed our understanding of intangible cultural heritage.

Research needed

The musical sea genre of *sangini*, sung when the sailors send

the ship off to sea, for example, is so rarely performed that there are only three cultural bands that are "authorized" practitioners of this genre. On the other hand, whilst scant videos of *sangini* performers are available, there is no proof on film of the celebratory *frais* performance, where three women don men's clothing and act out a desert scene of horses and swords. These musical art forms that were performed only occasionally now warrant research into them, and a gathering of the audio visual documentation that involves it, lest they truly become forgotten.



"The Fraisa dance", in which women don men's clothing, here shown with male performers with the women in the passive background. Unfortunately, there are no audiovisual copies of the dance with women.

Women's undocumented roles

There are some challenges faced when discussing women's intangible cultural heritage in Kuwait. For example, there is almost no academic research, and certainly no photographs, on the role of a *radaada*, which translates from the colloquial into "returner". The *radaada* is both part physiotherapist and part natural herbalist, and she offers her services to women who have just given birth¹. On the seventh, 14th, and 21st day, the *radaada* visits the new mother and 'returns' her bones, muscles, and even placenta to its original state it is believed, by conducting a series of movements. Along with the physical movement, the *radaada* also brings along a combination of natural herbs for the mother to consume, such as fenugreek, cinnamon, fennel flower, and myrrh. Given the private nature of the work and the culture in which it takes place, the *radaada* does, it is unsurprising that this area of intangible cultural heritage has no documentation.

Certain proud traditions that are intertwined with Kuwait's identity include pearl-diving, which impacted whole neighbourhoods pre 1940s. When the men would go pearl-diving, it would normally be for four months and ten days, sings the famous heritage singer Ouda al Muhanna, and should they be delayed, certain superstitious actions would be taken by some family members, such as dipping cats in the sea² seven times and throwing burnt herbs in the sea. Finding more information about this is challenging because most of the

documentation focused on the lives of the men on the boats, and not on the women on the shores.

Political incorrectness

A challenge that faces Kuwait's intangible cultural heritage is that of political, or even religious, incorrectness. For example, when a member of parliament recently said in a press conference that alcohol was part of Kuwait's customs and heritage, the clip went viral and polarized both the civilians and the politicians³. Whilst some concede that it is certainly true that alcohol was available in conservative Kuwait until its ban in 1964, the idea that it is "heritage" and "part of our culture", has upset the majority of Kuwaitis⁴. Not surprisingly, some of those who are willing to share their private audiovisual collections pay extra attention to whether there's anything else on the table other than a small glass of tea⁵.

Along with the sensitivity of researching alcohol in Kuwait, there is also difficulty in gathering information about the superstitions and black magic heritage, such as the supposed "reading of the future" via the practice of 'cup reading' and *kat il faal*, which uses a coffee cup and sea shells and the pit of the date fruit respectively. By using natural objects that are readily found in Kuwait, it would be interesting to know what each one of these objects represented. Having said that, asking for a practitioner to implicate herself (and it is mostly women) in giving insight about this illegal practice would not be worth the possible legal consequences. If there is no documentation about it, does it really exist?⁶



"Kat il faal", a form of reading the future "black magic". Asking how this practice works is both controversial and illegal

Popular songs

Sound and moving images have helped restore incorrect and misheard lyrics to traditional songs. In a famous performance of a traditional song made popular in 1986 and played continuously on Kuwait television, the artist Shadi al Khaleej sings that the crab walks on the pearl *aldana*. He admits that after the performance, he was constantly corrected by the older generation that the traditional song actually states that the crab

walks on his side, *ardana*. Since his version is the one that was popularized and was constantly shown on TV, the generations after 1986 only know of the version with the mistaken word in it. A single letter changes the meaning completely, and he implored in 2013 that the correct version, with the letter "r", not "l", be henceforth used⁷.

In a popular children's song that is sung every *Ramadan* as the children collect candy from their neighbours, the word *bain*, meaning "between", has been mispronounced as *bait*, house. The mispronunciation is so rampant that even advertisements using the song use the incorrect wording, thereby turning the phrase to mean 'between' the shortest month before *Ramadan* to illogically mean the house of *Ramadan*. Most embarrassingly is to concede that even the National Council for Culture released a musically updated version of the song that had the illogical wrong word⁸.

Misheard lyrics are bound to happen with every other song even today, but it is compounded when the songs are traditional, and sung using uncommon words (for this generation's listeners), and the sound quality is weak. It is therefore important that any updated versions of these traditional songs be triple checked by the singer, by the original band members (if alive), and by the academics who have documented and transcribed these songs.



1963 caricature in the local al Rai al Aam newspaper depicting an Englishman from Gray Mackenzie alcohol sellers telling natives "look, you can't find water in the desert, drink wiskey!"

Conclusion

Traditions have been taken for granted. Sometimes, a tradition or skill or song has not been properly documented before their practitioners have passed. People's attitudes change. Their religious beliefs shift. What was once commonplace in the past might now be an uncomfortable truth. Intangible cultural heritage is passed on through the generations, but it is the tangible documented audiovisual proof that will be the reminder.



Farah Al-Sabah has been a Kuwait National Museum employee since 2006. Although initially working as an archaeological conservator, Ms Al-Sabah was asked in 2008 to spearhead a Museum archives committee, which resulted in a unified archive. Later, in 2013, Ms Al-Sabah was the Museum point person for a rehabilitation pilot project of the Kuwait National Museum. That same year, Ms Al-Sabah transitioned into a specialized member of UNESCO's Intangible Cultural Heritage for Kuwait. Farah Al-Sabah also participated in the ATHAR, SOIMA, Intangible Cultural Heritage, and Memory of the World programs of UNESCO, as well as participating in other international conferences.

¹ Forums and message boards on the internet have dedicated threads on the '*radaada*', with reviews on who is the best and most authentic.

² Interview and performance of Ouda al Muhanna on Kuwait TV in 1966. https://youtu.be/qcdd_4wEkfM.

³ "Kuwaiti MP Nabil Al-Fadhil Challenges Ban on Alcohol: It Is Part of Our Heritage", December 25, 2014. <http://www.memritv.org/clip/en/4699.htm> (with English subtitles).

⁴ "Kuwait: Oil, Oil Everywhere, But Not a Drop to Drink", *Time Magazine*, January 22, 1965. <http://content.time.com/time/magazine/article/0,9171,940860,00.html>.

⁵ Al Qabas newspaper article in Arabic, January 27, 2009. <http://alqabas.com.kw/Articles.aspx?ArticleID=468211&CatID=511>.

⁶ Al Anba' Newspaper article in Arabic, July 8, 2011. <http://www.alanba.com.kw/kottab/youssuf-abdulrahman/210500/08-07-2011>.

⁷ Al Watan Newspaper interview in Arabic, October 2, 2013. <http://alwatan.kuwait.tt/articledetails.aspx?id=308513>.

⁸ Opening ceremony of the *Bait al Othman Museum*. <https://youtu.be/wxPtbKJaW4I>.

Photo and Film in the First World War: One and the Same

Storm Calle, Pieter-Jan Lachaert, Tim De Doncker

City Archive Ghent & The Black Box, Belgium

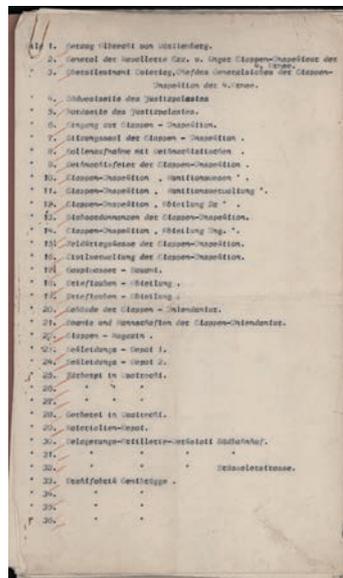
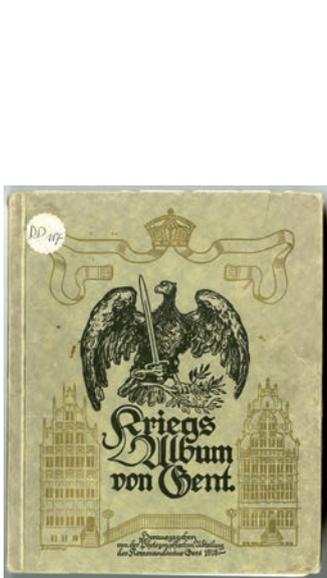
In 2013 the City Archives of Ghent started a project for the digitization of the text journals or text posters used during the First World War funded by the Flemish Government. The project aims at an inventory, digitization, restauration and communication to the public of the corpus of about 20.000 Flemish text posters from the First World War. For the communication of the project to the broader public, there was a need for a striking image to illustrate the campaign. As the City Archives preserve a remarkable photo collection of the German occupying forces in Ghent, which was recently recognized as a *Topstuk* or a part of the Flemish heritage by the Flemish Government, links were sought between the text posters and this photo collection. Part of the WWI-photo collection was used by the Germans in 1916 to produce the *Kriegsalbum von Gent* (1916), an album that was published by the German military government as a souvenir of their stay in the city, which was a resting place behind the front zone. The City Archives of Ghent possess the original photographs of this *Kriegsalbum* as well as the published version. Multiple copies of this *Kriegsalbum* are known. It moreover seems that the practice of publishing memory albums was quite unique for the Germans in Ghent (two other albums depicting Ghent are known as well: the so called *Weihnachtsalbum*, and *Album Leichtkranken-Abteilung 1915*). Off course, individual albums filled with originals (and not in print!) are known for other cities. The fact that the Ghent City Archives also possess photographs taken by the Germans which were not included in the album – for reasons of censorship – makes this photo collection real Flemish heritage and extraordinary.

The search for a noteworthy and recognizable project image also led us to other archives, museums and library's. With the help of a colleague, we also became aware of a unique film of the German emperor who was visiting his troops. This film,

Des Kaisers Weihnachtsreise (1917), was probably for reasons of propaganda made by BUFA (*Bild- und Filmamt*), a German institution that was founded during the first World War (1917). The film spool is a part of the collection of Huis Doorn (Doorn, the Netherlands) and the film is stored and managed by the EYE Institute (Amsterdam, the Netherlands). Huis Doorn is the place where Emperor Wilhelm II moved in 1919 and where he lived in exile until his death in 1941. The film is unique in its genre, because we can see the first moving images that we know of Gent during more than a few seconds (the oldest known moving images of Gent so far, imaging the arrival of the Belgian king Albert I in 1913, only lasts some seconds).

When watching the digitized film, something remarkable can be noticed. The film shows the same places, persons and events that we saw earlier in the *Kriegsalbum*-photo collection. Even more remarkable, in the film we can see the photographer at work and in the photos we see the film crew at work. In other words, we have two iconographical sources for the same event.

This find let to new insights in the genesis of our own photo collection and the film in the Netherlands: (1) The photos of the visit of the German emperor to the city of Ghent aren't a part of the *Kriegsalbum* (1916 versus 1917). The so-called *Kriegsalbum*-collection seems to represent a longer period of work of German photographers in Ghent. Also photos which have been taken after the publication of the *Kriegsalbum* have been added to the collection. This raises questions about the "making-off" of the photo collection and the whereabouts of this collection in the post-war period. (2) The extensive photo and film collection of the *Kaisers reise* poses questions about which departments of the German army where involved in documenting and propaganda. Until now, little research had



Bekanntmachung	Bekendmaking	AVIS
<p>Saemtliche Landesinwohner der Etappen-Kommandantur-Bezirks Gent haben den Besitz von photographischen Apparaten, nicht belichteten Platten und Films der Etappen-Kommandantur in Gent schriftlich binnen 5 Tagen nach Erscheinen dieser Bekanntmachung zu melden (Kouter 28, I. Stock).</p> <p>Zuwoerhandlungen werden mit Geldstrafe bis zu 500 Mk. bzw. entsprechender Freiheitsstrafe bestraft, soweit nicht nach den Kriegsgesetzen hoechere Bestrafung einzutreten hat.</p> <p>Gent, den 29. Oktober 1915.</p> <p>Der Etappen-Kommandant</p>	<p>Alle bewoners van het Etappen-Kommandanturgebied Gent, welke in bezit zijn van fotografie-toestellen, van niet belichte platen en films, hebben deze, binnen drie dagen na het verschijnen dezer kennisgeving, schriftelijk bij de Etappen-Kommandantur Kouter 28, 1^o verdiep, aan te geven.</p> <p>Overtredingen worden met eene geldboete tot 500 Mark of in overeenstemming daarmede met gevangenis gestraft, voor zoover volgens de krijgswet geene strengere straf is toe te passen.</p> <p>Gent, den 29 Oktober 1915.</p> <p>De Etappen-Commandant</p>	<p>Tous les appareils photographiques, les plaques ou films non exposés, se trouvant en possession des habitants du rayon de la Commandanture de l'Etape de Gand doivent être déclarés par écrit à la Commandanture de Gand dans les trois jours qui suivent la publication du présent avis.</p> <p>Les contraventions seront punies d'une amende pouvant atteindre 500 Marks ou d'une peine d'emprisonnement correspondante, sauf application de peines plus sévères conformément à la loi de guerre.</p> <p>Gand, le 29 octobre 1915.</p> <p>Le Commandant de l'Etape</p>



been carried out about BUFA, the forerunners of BUFA and the propaganda services of the allied forces. This question is relevant, because it seems that all similar services started their activities during the First World War at the same time. (3) Until now, it is largely unknown who took the propaganda photographs and made the propaganda films. Civilians? People of the army? Local professional photographers? The combination of photo and film makes it possible to identify (a part of) these people: not only the cameras they used or the military rank of these people, but also their names and their background.

With this case, we hope to demonstrate and prove that history also needs to be written the other way around. Until now,

images – not only photographs and stills, but also engravings, paintings, maps, etc. – are most often used by historians and other people to illustrate texts. Almost no attention is paid to the context in which the image was made. This is striking in a world where there is an abundance of images and where visual culture is part of the daily life. In our opinion images deserve a bigger role in history and historiography. Some images even deserve to be in the centre of historical research. Photo- and film historians and –technicians should be given a more important role in historical research. In association with historians, they should strive to better descriptions of images. Better descriptions will lead to better use of the images and history is enriched by a pluridisciplinary approach.



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Storm Calle is an artistically trained photographer. He has been working for the City Archive in Ghent since 2006, where he oversees the photographic collections. As a freelance he is also active as a researcher of the technical developments of the history of photography in Belgium. Furthermore he is a collaborator for various photographic exhibitions, such as the «Summer of Photography» and writes about photography.

Pieter-Jan Lachaert has been working as an archivist since 2012 for the City Archive in Ghent. Before taking up his current position he was head archivist of the city of Oudenaarde. For his work in Oudenaarde he was awarded the Ger Schmoockprijs in 2010.

Tim De Doncker holds a Phd in history and currently works for the City Archive in Ghent. Here he is responsible for various projects within the framework of 100 years World War I commemorations.

Someone's Treasure – A Legacy for All

Samuel Franco Arce

Director, Casa K'ojom, AVICOM Board Member, Guatemala

Private collections can become an obsessive passion that drives the collector to explore the deepest waters of the ocean in the search to enrich the value of the object and the subject associated.

Through history private collections of all kind, as well as private audiovisual collections have provided us with great deals of information and entertainment about the places, objects and ways of thinking and living of a particular community. Most of the time, thanks to the passion and effort of one person.

This is a story of a personal collection of photographs, audio and video recordings that was born due to the will to explore and contribute to the research, documentation, preservation and dissemination of the living Maya intangible cultural heritage.

A legacy of reference for future generations and researchers, about a period of 30 years of history full of significant political, social, religious and technological events that have impacted their ways of living and traditional practices. Their music, dance, spiritual rites, weaving techniques and domestic life documented in a unique audiovisual archive, as there is no other available governmental or private audio visual archive at all.

In order to share some content of the AV archives with students, researchers and tourists, and to raise funds for field trips to continue documenting and recording in the various Mayan communities, *Casa K'ojom* ('K'ojom' is music in Maya language) was opened in 1987, it is located in La Antigua Guatemala, a cultural and touristic city and UNESCO World Heritage Site since 1979.

Casa K'ojom's main original concept was based in an auditorium with a hi fidelity sound system and multi-slide projectors where visitors could enjoy an audiovisual presentation, and another area permanently displaying traditional music instruments, traditional dance costumes and masks, ritual artefacts, domestic costumes and artefacts, naive paintings and photographs.

The experiment of presenting AV content as a main act, combined and backed up with an exhibit of related ethnographic objects, has been an attractive and unique destination for national and foreign visitors to present times.

Since 1987, income has been produced by admissions and the gift shop and *Casa K'ojom* is currently recognized as an

ethnographic museum with an auditorium for 60 persons and various AV displays around the exhibits area, it is an active member of the Guatemalan Association of Museums and the National Committee of the International Council of Museums, ICOM.

Occasional funding comes from other activities, such as videography and AV editing services, live performances, coordination of research field trips to Maya communities for groups of students or academics, publications, conferences, workshops, lectures, travelling exhibits and collaboration projects with national and international museums and cultural institutions.

Looking from present to future times, there is a constant advance of mobile technology found on smart phones, watches, tablets, cameras and other gadgets that capture media that can be immediately shared through the various social media networks and stored in the cloud. This current style of life is making each of us an individual audiovisual collector, we may also need to become the conservators of our personal collection if we like to safeguard it, especially in these times of faster changing fragile technology of operating systems, processors, applications, storage, interfaces, resolutions, formats....

For those involved in raising preservation awareness or crowd sourcing activities for private AV content, there is a large community of AV private collectors that need to design and exchange, preservation, access and business models that work, in order to be able to share their treasures with the world.

The next step of this audiovisual collection, which is already acquired, is a task that will require a team of collaborators as well as specific material resources, it can no longer be achieved by an individual, therefore the challenge is to find an institutional partner like an international archive or university, interested or associated with this kind of heritage, to develop an agreement to share, properly curate, catalogue and safeguard the collection according to the current international standards, to be shared and accessed on line or other related means by associated networks and the general public around the world.



Samuel Franco Arce has been working in the field of audio preservation for over twenty five years. In 1974, he received training in sound recording engineering at the Polytechnic of North London, UK. From 1976 to 1985 worked in the music recording industry in Guatemala, as a producer/engineer in the studio, radio shows and live audio recording performances.

From 1985 to 1997, he worked actively – in the Americas, the Caribbean and Europe -as a free-lance field sound-recordist for local and international film/video crews from National Geographic Society, BBC, RAI, ABC, NBC, PBS, Columbia Pictures. Since 1987, Samuel is the founder director of Casa K'ojom, a research center and museum with a collection of traditional musical instruments, ritual artifacts and audiovisual archives. Over the years he has been documenting Maya traditional music, dance, rituals and intangible cultural heritage through various audiovisual media. His AV collection includes photographs, audio and video recordings. He has produced several documentaries with cultural content for Casa K'ojom and other museums nationally and worldwide and has several publications to his name. Since 2003 to present, he has been documenting traditional music in some countries of Asia and Africa, as part of his research on African, Asian and Mesoamerican xylophones, a multimedia project to be published by 2015.

Considering the Development of the Audiovisual Institute of Haiti

Eddy Jazil

Audiovisual Institute of Haiti (IAH), Haiti

The Audiovisual Institute of Haiti was founded after our participation in *SOIMA 2011: Safeguarding Sound and Image Collections*. This was our long-term project. After our training we decided first to share our knowledge with others, but also to get involved more in preserving the audiovisual heritage of Haiti, as well as valuing the archives for educational, scientific and cultural purposes for media men, researchers, historians, students and others interested in the history of the country, including respect for the above purposes.

Partnerships

Since we started, we already developed partnerships with several institutions operating in Haiti. Recently, in partnership with the UN mission in Haiti and with UNESCO, on the occasion of the Audiovisual Heritage Day celebrated on 27 October, we organized a conference on "Archives in danger, there is still much to do." As the IAH was one of the speakers, we took advantage of this opportunity to present this large project. We also developed several partnerships with numerous radio and television stations, such as TV Radio Métropole, Radio Jacmel Inter and Radio Mayaca, Radio Television Antille, Radio Tele Nationale, Radio Tele Kiskeya, etc. We are committed to help them protect their collection. We also worked with schools and universities in order to sensitize on the importance of archives.

We also want to give lectures and debate with the public on the importance of archives in Haiti and see how we can push to change behaviour regarding the treatment of collections. We also want to offer our expertise to the Haitian state by organizing training sessions for employees of public institutions on the importance of archives. We plan to organize training sessions in secondary and primary schools and universities also in order to show to young people the archives are a cultural heritage, a mirror of the past, a collective memory; and that it is a fundamental requirement for a company to preserve the documents of its past and make them accessible to the public. This is very important because in Haiti archives are neglected in almost all institutions.

After having identified the collections in the long term we want to ensure efficient preservation of the audiovisual heritage through a treatment policy of the fund and a contemporary followed appropriate funds. This requires as

a prerequisite a centralized archive in a single and accurate repository. The aim is to ensure the conservation, restoration and digitization of audiovisual heritage by "valuing the archives for educational, scientific and cultural purposes for media men, researchers, historians, students and others interested in the history of the country, including respect for the above purposes".

Funding Strategy

Haiti is a country with many problems; the question of protection of audiovisual heritage is not a priority. It is in that sense that we are facing funding problems that prevent us from carrying out our massive project. For the moment the IAH receives funding from certain individuals who understand the merits of our project, but not nearly enough, given the scope of our work. We may solicit and receive grants from donors or financial support from the government to carry out its projects and to achieve its objectives.

Originality of the IAH

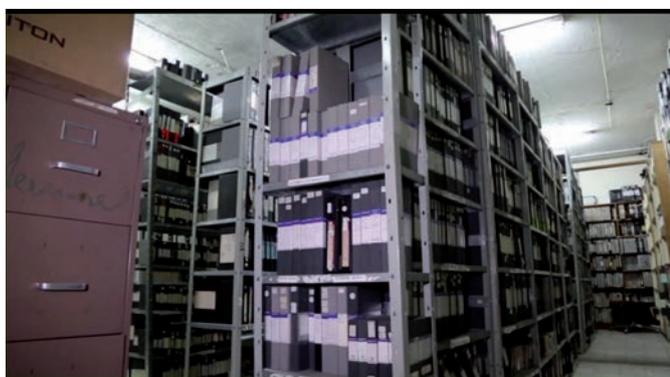
While the North American and European countries are currently finalizing or updating the digitization of their archives, in Haiti we are still in the stage where it is necessary to justify the existence of archives. In other to change this situation, the IAH is obliged to prove and explain to the most important sectors in the country such as the government, the civil society and the whole population that the archives have a practical as well as a cultural interest, and that there is a direct link between a good system of archive and record management on the one side and government efficiency, the economic development and national unity on the other. In fact, it can be shown in various ways that archive and record management are an important contribution to national development.

The IAH is a unique institution since it is the first in Haiti that has the technical capacity for the digitization of archives. Our goal is also to train several important sectors and sensitize the country of the importance of audiovisual archives. The originality of IAH's project is first of all a need of memory and to protect the Haitian audiovisual heritage, recognizing that this heritage is threatened with extinction because of a lack of information and interest. Far from being a museum or audiovisual digital safe, the IAH aims to develop different



services for professionals, the world of education and the general public.
 In Haiti there's no specialized institution for the safeguarding and preservation of audiovisual collections. Till now, Haiti's National Archive keeps only documents printed on paper. As a response to this, we proposed in the short term a better management of collections while waiting to be digitized. We are committed to training managers of different collections throughout the country. Sometimes some institutions do not even realize they have a small collection, even it is of great historical value. This is also what we will be working on. Because of our participation in *SOIMA 2011*, where we had been trained on archive digitization, management etc., we are now able to share our knowledge. This is why we have established the IAH. We also want to educate leaders of the different collections with whom we have made a commitment to respect copyrights when we restore the collections because, in Haiti, the problem of the rights of authors recurs.

The main beneficiaries of this project are the Haitian people so that they can realize the richness of the culture of their country by using archives, the scientific and academic communities (researchers, teachers, academics and students), the Haitian diaspora, professionals, librarians, journalists, production companies, artists, writers, musicians, filmmakers and other cultural institutions (museums, tourist agencies) in search of audiovisual archives for their activities.



Eddy Jazil graduated in 2006 with a Bachelor's degree in Social Communication at the Faculty of Human Sciences of the State University of Haiti. After his studies he worked as chief editor for an online news agency. He has been working as a journalist and archivist at Radio Television Metropole and is currently its chief editor. He was involved in the recovery of the national cultural heritage since the earthquake of 12th January 2010, which brought great devastation to Haiti. He is currently the president of the Audiovisual Institute of Haiti.

Uncovering Hidden Collections

Krystyna Matusiak

Assistant Professor, University of Denver, USA

The digitization of film negatives provides an opportunity to gain access to largely inaccessible visual content and, in some cases, uncover images that have been hidden or misidentified. Many historic film-based photographic collections remain unseen and difficult to access because of the limitations of the film format and the small number of copies that could be created in the print environment. The lack of item-level description and standardized access points also hinders the discovery and use of photographic materials (Long and Ritzenthaler 2006; Turner 2010). Moreover, many film-based archival collections present a major preservation challenge due to their inherently unstable physical nature (Bernier and Harvey 2014). Nitrate film negatives constitute a significant portion of archival holdings since this format was used by photographers for over 50 years. This presentation will provide an overview of a project aimed at preserving and providing access to over 70,000 nitrate negatives from the photographic collections at the American Geographical Society Library. The large-scale digitization project led to the discovery of a significant body of previously unknown photographs. This presentation will focus on the unique photographs documenting the Nazi invasion of Poland in the Harrison Forman Collection.

The American Geographical Society (AGS) was formed in the early 1850s to promote the collection of geographical information and to establish a library with a collection of maps, charts, photographs, and instruments. The AGS Library has served as a repository of photographs taken by the renowned explorers and geographers during their expeditions around the world. The highlights of the collections include a remarkable set of images taken by Isaiah Bowman on his Yale South American Expedition (1907), the first aerial photographs of Africa and South America taken by Mary Upjohn Light Meader (1937), Harrison Forman's photographs of Tibet and China from the 1930s and a set of images of the Nazi invasion of Poland.

The National Endowment for the Humanities (NEH) awarded the AGS Library a two-year preservation and access grant to save 70,920 nitrate negatives. Digitization was selected as options to not only provide access to the unique photographic collections at the AGS Library, but also to preserve the images. The AGS nitrate negative collections represent over 40 years of documentary photography and constitute a significant portion of historic photographs in the AGS Library's holdings. Cellulose nitrate film was used in photography from the 1880s through the 1940s. The medium is not only highly flammable, but also unstable. This instability results in greater risk for deterioration and loss of content (Fischer 2003; Slide 1992). Nitrate negatives were identified in 17 different photographic collections held at the AGS Library. Prior to undertaking the digitization project, approximately two thirds of the nitrate negatives in the AGS Library's holdings were stored in original envelopes and containers. The digitization project provided an opportunity to capture the visual content of deteriorating negatives and at the

same time, to address the preservation and conservation of the original source materials.

Digitization has been gaining recognition as not only a method for providing access, but also as a preservation strategy (Capell 2010; Conway 2010; Marcum 2004). Digital reformatting allows for capturing the visual content of fragile and deteriorating materials and for creating digital master files for long-term preservation. After reviewing the available reformatting methods, the AGS staff made a decision to use digitization as an approach to saving and sharing the large body of nitrate negative photographs in its holdings. The goals were to reformat the AGS Library's large collection of cellulose nitrate photographic negatives, provide access, safely re-house the collection, ensure its proper storage, and provide long-term preservation for its digital representation. The project involved the creation of archival master files for long-term preservation and derivative images for online access. The activities associated with digitization included not only the conversion process, but also selection, the creation of a full and accurate description, and digital collection building. The digitized collections are available through the portal Saving and Sharing the AGS Library's Historic Nitrate Negative Images at <http://uwm.edu/libraries/digital-collections/neh/>.

The Harrison Forman Collection is one of the 17 photographic collections digitized as a result of the NEH-funded project. Harrison Forman (1904-1978) was a prominent photojournalist, an explorer, and also a Fellow of the American Geographical Society (see Figure 1 for the portrait of Harrison Forman).



Fig. 1. Harrison Forman in Gansu province, China, around 1936. From the American Geographical Society Library, University of Wisconsin-Milwaukee Libraries.

Forman's primary interest was in East Asia, but he also happened to be in Warsaw in August of 1939. He documented the outbreak of World War II in Europe and the Nazi invasion of Poland. His photographs were published in many American newspapers and popular magazines, such as *Life*, *Travel*, *Reader's Digest*, and *New York Times Magazine*. The published photographs and prints represent only a small percentage of

his entire photographic collection. In 1987, Forman's photo collection was donated to the AGS Library. The original film collection, consisting of thousands of nitrate and acetate negatives, was stored by the Kodak Company for several years prior to arriving to the AGS Library. The Kodak Company created the initial inventory of Forman's negatives, based on Forman's notes on the negative sleeves, and grouped the images by country. For some unknown reason, the small set of images documenting the Nazi invasion of Poland never appeared on the inventory list.

The Harrison Forman Collection was selected as the starting point for the digitization project because of its prominence and the stable condition of the negatives. The digitization of Forman's negatives involved not only the conversion to the digital format, but also an extensive research process to provide access points and accurate description in the metadata records. His negatives came with little or no descriptive information, but included rich historical images that warranted additional research. While conducting research on the images, the librarians came across references to Forman's photographs of World War II in Poland in his 1938-1939 scrapbook. Since the original inventory did not list Poland as one of the countries he visited, locating the images in this extensive collection proved difficult. Forman's film negatives of the Warsaw bombing were accidentally misfiled under Paris and other locations. Eventually about 90 unique images documenting the beginning of World War II in Poland were identified during the digitization project.

Forman arrived in Warsaw in late August, 1939, and was able to capture images of the city just a few days before World War II broke out. Forman remained in Poland during the first weeks of the war and documented the Nazi invasion of Poland, the desperate efforts of the Polish military to defend the country, the bombing and destruction of Warsaw, and the participation of the civilian population in the city's defence (see Figure 2 for images of Warsaw in September 1939). He was one of the few Western journalists capturing the Blitzkrieg of Poland in

September 1939. Forman evacuated Poland through Romania at the end of September and managed to bring some of his negatives with him. Many of the photographs, discovered in the Forman Collection at the AGS Library, were never published.



Fig. 2. Warsaw bombing in September 1939, civilians cleaning debris from a destroyed apartment building. Harrison Forman, 1939. From the American Geographical Society Library, University of Wisconsin-Milwaukee Libraries.

The nitrate negatives were scanned at high resolution, according to the digital library standards to create digital master files. The photographs were researched and indexed, as part of the project, in order to provide additional points of access to the content of the collection. A separate digital collection was created to present this unique set of historical photographs and documents. The online collection, *Nazi Invasion of Poland in 1939: Images and Documents from the Harrison Forman Collection*, is open to researchers and the general public at <http://collections.lib.uwm.edu/cdm/landingpage/collection/pol/>. The collection was introduced to the Polish audience through a joint effort of the AGS Library and the National Library of Poland that promoted the project through the Polish news media.

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Krystyna K. Matusiak is an Assistant Professor in the Library & Information Science Program at the Morgridge College of Education at the University of Denver. She has been involved in digitization of cultural heritage materials since 2001. Prior to accepting her position at the Morgridge College of Education, Dr Matusiak was the Head of the Digitization Unit at the University of Wisconsin-Milwaukee where she planned and designed over twenty distinct digital collections. She served as a co-investigator of the Saving and Sharing the American Geographical Society Library's Historic Nitrate Negative Images project. She also served as a digitization consultant for projects funded by the Endangered Archive Programme and assisted digital library projects at the Press Institute of Mongolia in Ulan Baatar, Mongolia, and the Al-Aqsa Mosque Library in East Jerusalem. Her research interests focus on the digitization of cultural heritage materials, digital libraries, user studies, and the indexing and retrieval of digital images. Her book, *Discover Digital Libraries: Research and Practice*, co-authored with Iris Xie, is forthcoming from Elsevier in 2015.

Archives in Dealing with the Past Processes

Lisa Ott & Ingrid Oliveira,

Senior Program Officer & Program Officer, swisspeace, Switzerland

Introduction

Inspired by the set of principles recommended by the UN Special Rapporteur Louis Joinet in his report on the issue of impunity of perpetrators of human rights violations, swisspeace has developed, in collaboration with the Swiss Federal Department of Foreign Affairs, a conceptual framework on Dealing with the Past¹. Designed as a holistic way of understanding and tackling transitional justice issues, the framework captures four main areas in a comprehensive and cross-cutting way, namely the right to know, the right to justice, the right to reparations and the guarantee of non-recurrence. While maintaining its central focus on victims and perpetrators and their transformation into citizens with equal rights, the framework also highlights that Dealing with the Past is a long-term process whose final aim is to establish a culture of accountability, the rule of law and reconciliation.

A number of activities and projects have been developed and implemented based on this framework, with the archives project being one significant example. The archives and dealing with the past project at swisspeace in Bern Switzerland provides support to actors in the field of transitional justice and dealing with the past related to the protection, preservation and management of human rights archives, including sound and image files related to transitional justice processes. It is a particularly distinctive program and approach in the way it highlights the importance of preserving archives and records concerning human rights violations, an element often underestimated and forgotten once the mandates of dealing with the past mechanisms such as truth commissions have expired. We highlight and reinforce the idea that technical issues such as the preservation and management of archives are as important as policy questions related to the access, ownership and location of these archives and records.

Partnerships

Designed to provide a support to governments, international organizations and NGOs related to the protection of Dealing with the Past archives, the Archives project is conceived as a hub, offering a platform of contact between actors who need support and experts in this field, as well as a platform of exchange of best practices and lessons learned, for practitioners and experts in both archival and dealing with the past fields. While raising awareness of the importance of archives and data collections of human rights violations within a broader understanding of dealing with the past initiatives, we work with civil society actors, governments and policy makers in contexts as diverse as Burundi, Tunisia and the Philippines.

Drawing from this on-the-ground experience our presentation will engage with the different ways in which sound and image documentation are managed in the context of human

rights violations of the past, and how they can be used in longer-term processes. Partners such as Memoria Abierta² in Argentina, Documenta³ in Croatia and the Historical Archive of the National Police⁴ in Guatemala, directly working with the preservation, organization and diffusion of archives linked to human rights abuses, engage constantly with audiovisual and multimedia files, with the goal of making the documentation process more complete and diverse.

Engaging with these diverse partners allows us to move closer towards the overall goal of enhancing the exchange of experience and knowledge on relevant issues linked to human rights and Dealing with the Past processes. Relevant data on the content of archives and their growing use of sound and image was also collected during a study on the current status of the archives for the truth commission of different countries. Based on answers given to questionnaires and semi-structured interviews conducted with staff from national archives, representatives of embassies, former commissioners and experts, on-the-ground experience and data were combined in order to assess the current status of truth commission archives in different countries, their content (i.e. written documents, audio or video tapes) as well as their use – or not – in further reparation programs or memorials. swisspeace's experience in researching the South Africa History Archive (SAHA), who heavily relied on audio files and videos, also contributes to our presentation during SOIMA 2015.

Questions

Our presentation will focus on ethical issues, forms of collaboration between actors on the ground, and how sound and image archives can complement other forms of documentation in a more holistic approach to accounting for past violence.

We will address in particular the ethical issues surrounding the possible use of documents and testimonies collected during these transitional processes – many times designed to holistically address the past abuse and violence – during judicial cases and prosecutions, as it was widely debated and argued in the case of the Special Court for Sierra Leone, coexisting with the local Truth and Reconciliation Commission. Other relevant issues involve the subject of witness protection, and how it can be affected by the widespread use of video and image in contexts where the past violence still lingers on.

Funding

The Archives project carried out by swisspeace is funded through official government parties in Switzerland, more specifically by the Swiss Federal Department for Foreign Affairs through its Human Security Division, Human Rights, Humanitarian Policy and Migration. It was through this funding that collaboration with actors on the ground as well as research-based ones like the truth commission archives

were made possible. With the goal to promote peace and strengthen human rights worldwide, the FDFA has proven to be a key partner in the field of human security and also responsible for the development of sound competences in the field of Dealing with the Past. Sharing some of swisspeace's experience with public-private partnerships of this kind, both its benefits and shortcomings, is an element of what we will present at SOIMA.

Conclusion

The focus on the documentation and archives process of different truth commissions, although not a completely new

topic, is still very under researched in the Dealing with the Past arena. Reporting and researching on this topic remains, therefore, a much needed task, as the information gathered by swisspeace so far proves to be disheartening. The overall conclusion is that archives of truth commissions suffer from a phantom-like existence: while they exist, with some few important exceptions, no one is quite sure where and for how long they will remain available for the public, supporting processes of memorialisation and reconciliation. On a more positive note, our work also concludes that these archives, when properly kept, do serve a continuing process of Dealing with the Past as a resource for interested parties.

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Ingrid Oliveira graduated from the Law Faculty of the Universidade Federal de Sergipe (Brazil) and was admitted to the Bar in the State of Sergipe in 2009. She holds a Master in Peace and Conflict Transformation from the University of Basel. In Brazil, she was an intern at the State's Public Defenders' Offices, providing legal assistance for low-income families and also worked with in-court family and civil mediation, under the supervision of a judge. In Switzerland, she has worked as a program officer for the swisspeace Academy (former World Peace Academy) since February 2011, offering academic support and conducting courses on mediation and international law. Since 2014, Ingrid also works as a researcher in the swisspeace Dealing with the Past Program focusing on the topic of truth commission archives.

Lisa Ott holds a Master and a PhD in Law from the University of Lucerne, as well as a Certificat de Droit Transnational from the University of Geneva. She worked as a research and teaching assistant with the Chair for Constitutional and Public International Law at the University of Lucerne and completed her PhD thesis on enforced disappearance in international criminal, humanitarian and human rights law. In 2010, she joined the Field Monitoring and Reporting Unit of the Office of the High Commissioner for Human Rights (OHCHR) in Nepal. In 2011-2014, she worked as a human rights officer with OHCHR in Colombia, mainly on issues related to human rights defenders at risk, public policies on human rights, national human rights institutions and land restitution. She has also worked with NGOs in El Salvador on indigenous rights and the rights of migrants. Lisa joined swisspeace in 2014 as a senior program officer in the Dealing with the Past Program.

¹ [Http://www.swisspeace.ch/fileadmin/user_upload/Media/Publications/DwP_Conceptual_Framework_October2012.pdf](http://www.swisspeace.ch/fileadmin/user_upload/Media/Publications/DwP_Conceptual_Framework_October2012.pdf).

² [Http://www.memoriaabierta.org.ar/](http://www.memoriaabierta.org.ar/)

³ [Http://www.documenta.hr/en/home.html](http://www.documenta.hr/en/home.html)

⁴ [Http://archivohistoricopn.org/](http://archivohistoricopn.org/)

Applying the «Baby Nursing Model» in Underprivileged Archives. The Journey with the Nketia Collections at the Institute of African Studies

Judith Opoku-Boateng

Head Archivist, Institute of African Studies, Ghana

A routinely encountered statement at audiovisual Archival platforms such as SOIMA, UNESCO, IASA, AMIA and many others reads like this: "Sound and image records account for a large portion of the world's memory" and are thus "valuable and indispensable both as an intangible heritage and [as] contemporary culture." The feeling that these universally shared truisms leave in an archivist, who finds him or herself literally surrounded by direly neglected collections in his or her sub-region, in the first place is that of pity. In the second place they lead to the nagging question of what can and should realistically be done for the preservation and the management of highly endangered sound and image collections in Sub-Saharan Africa. How and under which conditions can it be possible for African archivists to engage in co-operations or seek for funds and still to preserve their personal dignity as well as that of their collections? The preservation of endangered archives is not solely a technical, or even a financial issue; it also has a strong social component, which once again underlines the regular need for cross-disciplinary thinking.

In this presentation I will spell out in what way an archival management principle that I refer to as the "Baby Nursing Model" should successfully be applied by archivists and heritage caretakers in such chronically under-resourced institutions.

When nursing a baby, the first and foremost task of the mother obviously is to take care of the new-born and to maintain a clean and hygienic environment for the baby to grow strong, healthy and prosper. Should the baby however fall sick, any genuine mother, guardian or babysitter will give a first aid. If the sickness becomes severe, which will usually exceed the capacities of the mother, external help i.e. medical attention or the services of a doctor becomes mandatory: When the mother visits the doctor, she must be able to provide the doctor with the necessary information or history about the baby, e.g. date of birth, place of birth, parent's history, etc. All this information will help the doctor to be able to provide the best medical assistance to the patient.

For the purposes of this study, the baby represents the archival material or collection, and the mother here represents the collections manager or archivist. The responsibilities of the collections manager is to make sure the archival records are properly housed and preserved, and also be abreast with the history and very basic information about the collection (metadata). Should there be a threat (disease in the case of the human baby) to the collection, the collections manager must make sure he or she applies some preservation methods (first aid) to eradicate the threat. If the problem escalates, which surpasses the abilities of the collections manager and his or her stakeholders, then the issue of outsourcing for external support comes in. Note that help and financial assistance

have to set in not on an arbitrary basis but at this and no other point, when and where the "disease", i.e. the threat to the collection cannot be controlled by the archivist and her supporting institution. The collections manager again has the task of making the work of the external support team simple by providing them with the necessary basic information before the support can be conclusive. This kind of information is vital in grantsmanship, preparing collection and risk assessment reports, and planning a comprehensive database/catalogue for the collection. Regrettably, most SOIMA collection managers in the sub-region are not fully abreast with the basic information about their collection (babies), and this makes their collection unattractive to external support.

The focus of this paper will be my SOIMA collection, a famous and widely used archive holding African cultural heritage resources that were collected by the renowned musicologist and authority on African music and aesthetics, J.H. Kwabena Nketia at the Institute of African Studies at the University of Ghana, Legon as early as 1952. Over the years research expedition by other ethnomusicologists, fellows and visiting researchers has increased the archive's holdings with many thousands of archival items on vastly different media such as reels, records, music-cassettes, CD, VHS, DVD, etc.: The archive's contents includes music from all over Africa and in particular Ghana, priceless recordings of already vanishing traditions as well as large samples of more recent popular music, which were for a long time disregarded by archivists and not systematically collected. One of the key things that make the archive unique is that the earliest recordings by Prof. Kwabena Nketia are "the largest and most systematic set of recordings from an African ethnomusicologist", spanning 40 years of research.

Earlier (and probably pre-matured) attempts during the early 1990s to digitalize the core of the archive's ¼ inch open reel collection in a sort of bottom-down process did definitely not follow the "Baby Nursing Model" and therefore ended up with various bewildering legal and technical issues. Already the chosen medium of that time, the DAT tapes (almost fallen into oblivion by now), proved to be somewhat inappropriate for the specific conditions in Ghana. Other institutions came in a couple of years later and offered their assistance, but those offers were usually coupled with the condition to take a clone of the "baby" permanently into foster care, i.e. to host copies of the entire material on their own servers. Obviously such a condition bears wide and highly uncomfortable implications for archivists who have good reasons to fear that such an operation will threaten the further usefulness and existence of their positions and institutions. Fund-raising for archives therefore requires not only patience and diligence, but also the co-operation of stakeholders with a technical, cultural or even legal background.

Recently, the help of SOIMA 2013 training programme in Nairobi which I benefitted from; and New York University's Moving Image and Archiving Program (MIAP), through a research initiative, Audiovisual Preservation Exchange (APEX), and the Audiovisual Preservation Solutions, set in exactly where the 'mother's' capacities had come to an end. The APEX team just installed an audio digitization station at my archive in July 2014 to preserve some of the richest cultural heritage materials from Ghana and sub-Saharan Africa, under the project name Maara (Making African Academic Resources Accessible). The project also represents the final stage in the creation of a model digital repository for audiovisual heritage materials in Ghana. The core design was developed from the ground up as a labour of love by audiovisual caretakers and users from both institutions; librarians, archivists, educators, scholars and students. It has not only been possible to digitize the collections and make them accessible both within the university and worldwide, but also given my

archive the capacities to successfully continue that work. This achievement has been the result of long-term negotiations and co-operations during which issues of ownership, as well as the cultural value of individual recordings or particular technical problems had to be discussed.

The "Baby Nursing Model" is therefore introduced here; on the one hand to serve as a highly useful yard-stick for under-resourced archives and archivists in a similar situation. On the other hand it would assist donors and (cross-disciplinary) co-operation partners to recognize the specific needs, capacities and sensitivities of their counter-parts in the so called developing nations. My presentation is thus to be understood not only as an exemplary case study, but also as a general contribution to archival studies (self-)recognition as an increasingly global enterprise: A discipline that may strive for universal aims but is confronted with vastly different regional, social and cultural challenges.



Judith Opoku-Boateng has formal qualifications in Sociology and Archival Studies from the University of Ghana. Formerly a Research Assistant at the Institute of African Studies, Judith is currently an Archivist at the Institute of African Studies, University of Ghana. She has received specialist training in audiovisual archiving from internationally recognized training bodies like SOIMA, APEX, FIAF, CFI-France and the US State Department as well as local specialized training on Digitization and Institutional Repositories from the University of Ghana. She is presently also a member of AMIA, SOIMA and State Alumni (US State Department).

Digital Technology: Developing, Promoting and Educating on Cultural Heritage in Congo-Brazzaville

Louis-Marie Pandzou

Cultural Mediator & Communication Officer, Musée Mâ Loango de Dioso, Congo-Brazzaville

Congo, my country, is not only famous for its oil, but also its varied cultural heritage. But unfortunately, this heritage is not always well-known or few people are aware of its importance. In addition, Congolese traditions are basically oral ones and are passed down orally.

Mindful of the loss of this wealthy culture, with the decease or death of these 'living libraries', who are the elderly, the chief actors who participate in the preservation of this heritage, the latter do their best to take advantage of any events that they encounter in order not to lose the major chapters of our history and our culture for posterity.

Therefore, digital technology means a genuine opportunity for Congo as far as data gathering and the preservation, the popularization, the promotion and education of this cultural heritage are concerned. This is what shall be shown in our communication which is structured around the points below:

Introduction

It is known by everyone that the Congolese cultural heritage is having serious risks of loss for its history. If no practical preservative actions are taken in time, if the Congolese remain passive spectators of this situation, waiting fretfully, no marks of their culture shall be bequeathed to their great-grandchildren. Action is thus required. Digital technology is therefore a needed opportunity that shall be taken in order to salvage our cultural treasure from its loss. In actual fact, there is room for us to salvage, disseminate, promote and educate that invaluable cultural heritage.

This is what my communication at the conference is about.

Overview of Congo and its cultural heritage

Congo has a very rich cultural heritage that is made of heritage which is as well tangible as intangible, material as immaterial, and movable as related to real estate.

1. Tangible heritage

1.1. Movable heritage

It consists of all the removable objects which are preserved in the various museums of Congo. It is about:

- Fishing, hunting, portage, agricultural and forged tools;
- Wooden and stone sculptures;
- Worship, dance and communication objects...

1.2. Property heritage

Congo has several property sites of which five are reproduced on the indicative list.

Three of these five sites are natural sites and two are cultural sites.

a) Natural sites:

- The Natural Reserve of Conkouati-Douli (Region of Kouilou);
- The National Park of Nouabalé-Ndoki (Regions of Sangha and Likouala);

- The National Park of Odzala-Kokoua (Regions of the Western Cuvette and Sangha).

b) Cultural sites

- The royal City of Mbé;
- The former slaves' boarding of Loango.

It is important to mention that one of the sites from the indicative list of Congo was classified on the UNESCO World Heritage List. It is about the *Tri National of Nouabalé-Ndoki*.

c) Forest heritage

The forest covers a big part of the national territory and shelters a large diversity of worldly-valued mammals, without mentioning fishes, insects and reptiles. Amongst mammals, there are African chimpanzees, gorillas, elephants, pigs and buffalos, leopards ...

The avifauna includes a diversity of birds such as eagles, falcons, owls, hummingbirds, weavers, parrots and pilets...

The forest also abounds in various plant species, especially mahogany, gaboon, limba...

In addition to these plant species, quoted for information only, can be cited other plants used for construction, production of rubber and glue, housing, feeding, drinks...

2. Intangible heritage

Congo has a true cultural treasure as regards proverbs (*bingana*), tales (*bimpa* or *bintsamu*), initiation rituals and ceremonies (*tchikumbi*, *nzobi*...), traditional pharmacopeia, gastronomy...

Problems as regards heritage preservation

As far as the sites are concerned, many amongst them are not valorised because of the ordinary Congolese ignorance. We may even say that Congolese people ignore the cultural wealth of which they do not take any advantage, because they do not know its significance.

Our old men and women, who are the guardians of a rich traditional knowledge, do not have the possibility to transmit the baton to the youth.

Because of an abusive exploitation, many fauna and flora species are being lost. Only a participatory management and an involvement of our communities shall help preserve our forests. This is not doable if the latter do not have an accurate knowledge, if they do not know the huge potentialities of our forest.

In school, traditional knowledge and cultural practices are not in curricula. Even worse, even in the matters termed as 'accurate and practical' – such as life and earth sciences, chemistry... -, students are instilled with abstract knowledge. Many students are not able to distinguish a mahogany tree from an okoume one, a doe from an antelope... As regards chemistry, it is once they are in a professional environment that they discover at times the chemical matters and relations of which they were just told, without coming into actual

contact with them, in classrooms.

In such conditions, all needs to be done for the Congolese people to have in their mind their wealthy cultural heritage, so that they preserve its images and sounds.

Advantages of digital technology in the development of artistic talents (case of musicians in Congo)

The musicians are those who have understood the importance of digital technology in the creation of their works. In actual fact, disc-jockeys or DJs have revealed some talents as far as musical development is concerned. These DJs are young stars who use cheap means to produce musical works, which is a big hit in the youths' milieu. There is no need of major recording studios, nor publishing houses, producers...; some little means (camera, computer, mixing desk, synthesizer...) are enough to create a hit and to make a DJ popular.

Actions taken for the heritage preservation and education

Following the example of musicians, the *Mâ Loango Museum* of Loango, through its Communication Department, has taken some actions which aim to:

- Reinforce collection documentation;
- Create a digital database;
- Raise awareness and educate people on heritage;
- Develop visibility or brilliance of the Museum.

To reinforce the oral documentation, the Communication Department went at the heart of the information in some localities where some 'resource-persons' (who are real alive treasures) enlightened us on some rites and cultural practices. It is this information which allowed us to renew the speech on museum collections.

It allows us also to create a sort of partnership with schools and cultural centres and to make known some aspects of cultural heritage through presentations and conferences. This information was digitized and the Communication Department benefited also of its contacts (at the level of some structures of communication) to make it visible on the internet through sites as 'Congo page' and <http://www.labforculture.org/en/users/site-users/site-members/louis-marie-pandzou>.

We have to indicate that we had no financial help to do this; only our passion to make known and promote the cultural heritage.

Difficulties encountered

The difficulties that we encountered to preserve images and sounds are human, financial and material ones. It is not easy also to realize any activity with schools and other structures without some low budget. We realized how it is difficult 'to steal from somebody his secrets', to obtain that he delivers some information without a small financial motivation. To this problem is added a lack of equipment and expertise. It should be mentioned that we have not until now the required expertise for this work regarding the gathering and archiving of the data collected. We often rent the services of other persons who belong to other ministries – such as that of Communication. This always entails financial costs. The ideal case should be the reinforcement of the abilities of our agents so as they can do this documentation work themselves. For copyright regarding digitalization, if we take the example of the musician-artists born thanks to the digital technology, the problem did not settle yet. We are for our first steps. But, we have to think about this question.

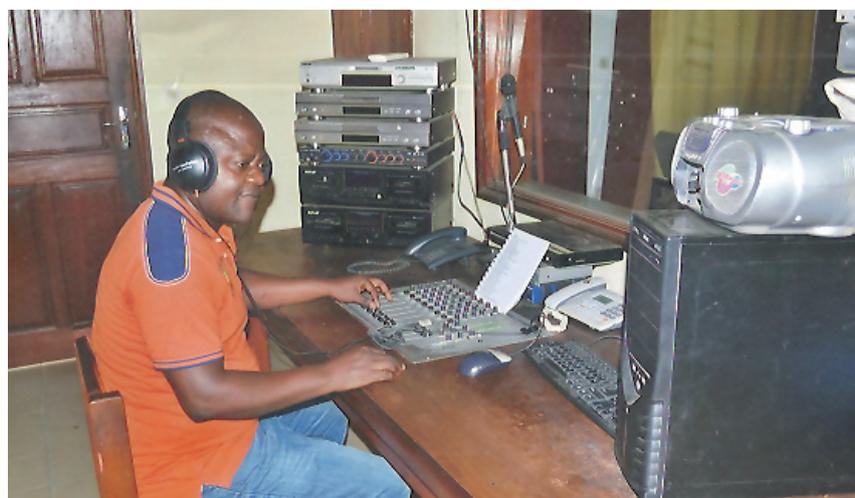
Conclusion and perspectives

As noticed above, documenting, archiving and digitizing our sites and our collections shall provide an invaluable service to the present and future generations. Not only shall it help us not to lose our marks, that our children do not lose their roots, but it shall also be highly useful to the education to which it shall give a new content and educational material, to anthropology, to sociology, to philosophy... and it shall even allow us to better be involved in the promotion, and in the protection of this environment which is our common heritage.

Therefore, the digital technology should usefully invade all life sectors.

That is why, aware of this situation the *Mâ Loango Museum* has planned to do in the near future:

- The inventory and the digitization of all its collections;
- The intangible data collection for the documentation reinforcement;
- The creation of a database and digital media;
- The strengthening of the promotion and popularization through communicative and educational heritage initiatives.



Preserving the Intangible Cultural Heritage

Kamani Perera

Librarian, Regional Centre for Strategic Studies, Sri Lanka

Tourism industry has become one of the major economic streams in Sri Lanka and it plays a vital role in economic growth in the country. The main purpose of preserving the intangible cultural heritage is to preserve the past and providing access to it in future. There should be a collaborative relationship between cultural and educational institutions to fulfil this task. It is very important to create knowledge bases and folk creativity centres for the acquisition and storage of intangible heritage in digital form. The first step of preserving intangible heritage is to capture it while protecting its ownership. In this digital era, there are so many methods to capture the tacit knowledge. One day this knowledge will be vanished without keeping a footprint for future generation. Any living human being on earth needs to know his past, oral traditions, languages, etc. Language is a vehicle of the intangible cultural heritage. Language is important for oral expressions. As described by the UNESCO Convention (2003) safeguarding intangible heritage is about transferring knowledge, skills, and meaning. It further emphasized the transmission or communication of heritage from generation to generation rather than production. According to the convention not all the intangible heritage is safeguarded but only that which is recognized by its community as theirs and provides them with a sense of identity and continuity is to be safeguarded.

The cultural heritage of monuments and collections of objects is defined as tangible cultural heritage. The heritage that cannot be touched is called intangible heritage (Perera and Chandra, 2014). Amarasiri (2012) stated that the traditions including oral, performing arts, rituals, festivals, craftsmanship, etc. are defined as intangible cultural heritage. He pointed out that ICH is an important part of the cultural heritage and how ICH helps to build-up inter-cultural relationships among communities. Thus, it makes stronger the social value and expresses the cultural identity of a particular community. Amarasiri added that Sri Lanka is a country rich in intangible cultural heritage. In Sri Lanka, folklore, folk songs, folk poems, folk music, beliefs, rituals, traditional festivals, practices, folk drama, performing art, traditional crafts, etc. can be considered as intangible cultural heritage. There are many traditional practices related to agricultural and traditional medicine. Sri Lanka has also faced the danger that certain elements of intangible cultural heritage would disappear. As mentioned by Amarasiri it is important to safeguard intangible cultural heritage and maintain cultural ties for sustainable economic growth in developing countries.

It is important to keep intangible heritage active for its long-term survival and sustainable economic growth. For this purpose it should be used continuously to become a living heritage. Living heritage can be transmitted from one generation to another. But if not continuously used it could die one day and would vanish from the community. Therefore,

it is essential to safeguard the intangible heritage and easily done by using multimedia tools. The captured data can be made available via museum websites, preserving them for present and future generations (Perera and Chandra, 2014). We hear about traditional medicines and therapies, traditional cultural expressions (TCEs) being used in music, artwork and designs. These are all elements of what is known as traditional knowledge (TK) and fall under intangible cultural heritage. South Asian countries are rich in traditional knowledge. In the traditional systems, TK was protected by a system of customs and taboos, which ensured the preservation and proper utilization of resources. Currently, this knowledge is being exploited by third parties for use in pharmaceutical products, therapy, building arts and crafts, music, design and even works of architecture. TK is used in the exploitation of generic resources. Therefore, it is very important to preserve traditional cultural expressions (TCE) and traditional knowledge (TK) using new technological tools. It eventually promotes sustainable tourism in the country.

The defining characteristics of TK and TCEs are that they belong to particular communities and have been passed on from generation to generation. The World Intellectual Property Organization (WIPO) defines 'traditional knowledge' (TK) as tradition-based literary, artistic or scientific works, performances, invention, information and all other traditional based innovations and creations resulting from intellectual activity in all fields. TK includes medicinal knowledge, ecological knowledge, agricultural knowledge and scientific knowledge.

The traditional and rural people of Sri Lanka have so many beliefs, magic and superstitions in day to day life. So due to many reasons they are not allowed to give their traditional oral and hidden knowledge to outsiders. Most probably, such rituals are very complex. To do some rituals and rites there are auspicious moments and special taboos. The presence of women is not tolerated at a place where the ritual is taking pace. One example that could be quoted here is the *Kem*. It is a very elementary ritual carried out whenever a minor ailment affects a man or woman. A *Kem* consists of a physical act such as the plucking of a fruit, herb or a twig without being seen by anyone and without talking to anyone (Case Study Report: Sri Lanka, 2009). In this context, the challenges of preserving intangible heritage are crystal clear. At this juncture, it is very essential to educate rural people about the importance of their rituals and why these rituals need to be preserved. Therefore, more research is needed to capture the vanishing intangible heritage from rural communities.

Blundell (2007) has done research on *Vedda* heritage in Sri Lanka and stated that innumerable intangible elements of culture exist outside of the mainstream. Specific knowledge is found among the *Vedda* in terms of the forest and belief

systems based on nature. This knowledge sharing is a valuable asset as intangible cultural heritage that could assist the neighbouring Sinhala and Tamil communities by introducing the use of local herbal substances. The *Vanniyaletto* communities are intentionally few in the numbers of a group as they are reliant on limited natural resources. These groups have remained essentially peaceful throughout their history, without initiating violence against other groups (Gunawardhana, 1993, cited in Blundell 2007). In Blundell's research was emphasized the value of local performance such as *tovil* (exorcism), drumming, low country dance, puppetry, palm leaf weaving, ocean-going catamaran-making, and innumerable other living folk crafts. He has further described that every location in the country has separate traditions. These are clear indications of rich intangible cultural heritage in Sri Lanka and it is really worth to preserve this dying heritage for sustainable tourism.

In this digital era, preserving intangible heritage is easily done by using multimedia technologies and it helps to preserve undocumented intangible heritage, mainly expressions, social rituals, daily rituals, performing arts, oral traditions, knowledge and practices, etc. This has been clearly expressed by Dewhurst and Kornbluh (n.d.). They have stated that

field workers can use simple digital equipment to capture voices or the rituals of daily life. In the same vein, they have mentioned that archivists, scholars and community members can collaborate via internet to catalogue and contextualize these records and potentially make them available online. As described by them, there are websites that maintain and preserve documented intangible heritage in the globe. One example for such website is <http://vedda.org/> which maintains information on Sri Lanka's forest-dwellers, the *Veddhas* or *Wanniya-laeto*. And also, younger generations are much more familiar with new technologies and camera phones and video recorders are cheaply available on the market. Therefore, it is important to educate school children and school leavers on how to preserve our intangible heritage by using new technological tools and to attract more tourists for our heritage sites. Most of the young people are familiar with social media tools such as Facebook, Messenger, Twitter, YouTube and they can easily share the sounds and images of our valuable intangible heritage through this media. It helps to attract more tourists to the country. At the same time it helps to preserve our dying intangible heritage for future generation without much burden to the country's economy.

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Kamani Perera gained 30 years professional experience as a librarian and is presently working in the Regional Centre for Strategic Studies, Colombo, Sri Lanka. She compiled several indexes/bibliographies and presented/published (peer-reviewed) over 70 international papers on digital repositories, extended learning, scholarly communication, mobile data, digital preservation, electronic theses and dissertations (ETDs), grey repositories, She is an Associate Member of the Sri Lanka Library Association; Associate Network Member of Digital Curation Centre, United Kingdom; Professional Development Fund member of the International Institute for Conservation (IIC), United Kingdom, 2008-2011; Affiliate Member of the International Committee on Archaeological Heritage Management (ICAHM), USA; SIG-III Info Share Membership Award recipient 2012 – Special Interest Group (SIG-III) of the American Society of Information Science & Technology (ASIS&T), USA and The World Archaeological Congress (WAC), USA, 2013-2016.

The Audiovisual Collection Jesco von Puttkamer

Fernanda Resende & Teder Moras

Pontifical Catholic University of Goiás, Cinemateca Brasileira, Brazil

For 40 years, the Pontifical Catholic University of Goiás, through the Goiás Institute of Prehistory and Anthropology, has been keeping an audiovisual collection about the first contacts with 62 indigenous people of the Amazon region. The author of this collection was the documentary maker Jesco von Puttkamer, a Brazilian, son of a German baron and of the daughter of a Swedish consul. Jesco studied in Brazil, Switzerland and Germany and became a chemical engineer, but fell in love, still young, with photography.

Together with his family he moved to Germany around 1942. He soon lived the horrors of the Second World War as a prisoner in Hitler's concentration camps along with his brother Olavo for being Brazilian and not allying themselves to the Germans in the war. Trying to escape the Holocaust, Olavo was executed. Jesco was able to take refuge in a hospital until he was released and saved. He worked for some time making audiovisual records of the final phase of the war, when the survivors were repatriated. This part of his story is sad and he wrote little about it.

At the end of the war he was reunited with his family, his parents and a sister, and returned to Brazil. Jesco worked as a chemist but his true calling was the image and audiovisual documentation. At the invitation of a friend, he moved to the west centre of the country to contribute to the implementation of agricultural colonies that gave opportunities to war refugees. He worked as an interpreter and photographed his work with the communities in the State of Goiás.

During his travels, he met the Villas Boas brothers, indigenous who worked in the expansion fronts promoted by the federal government to contact unknown indigenous people and remove them from the path of the great public works that cut their land. While the government was concerned to avoid conflicts between the workers and the indigenous, the Villas Boas brothers and Jesco worried about the impact of these contacts on these cultures, so moved the work front in an attempt to protect them. Some of these attempts were successful and others were tragic, decimating entire populations, weeks after contact, by contagion with diseases that were unknown to them, such as the common cold.

In this context Jesco lived for more than two decades in the forest and documented 62 indigenous peoples of the Amazon. He participated in the implementation of the Xingu Indigenous Park, a space for the federal government to accommodate the various contacted groups, and recorded the daily life of the groups and the interaction between them. Among these contacts we highlight that of the Txikão (now designated the Ikpeng group), Indians whose first expedition was in the presence of King Leopold of Belgium. The audiovisual collection contains a rich content on this adventure.

The images brought from Germany boil down to some negative rolls, which he probably never saw because they were not projectable and there was neither a positive or a copy. Among other content that make up the registry, is the documentation of the construction of Brasília, the federal capital, and a record realized in Hong Kong. The vast majority of his collection consists of indigenous subject matter, unpublished and rare, portraying realities that are nonexistent today.

During his lifetime, Jesco helped to catalogue and donated to the PUC Goiás his collection consisting of approximately 155,000 still images and 200 movie films, over 90 hours of original sounds, more than 300 field diaries and about 5000 documents.

This content has been properly preserved, but stayed inaccessible for 30 years due to physical frailty, investment failure by the institution and a reduced specialized work team. The challenge of knowledge of its content, stuck on fragile analogue media, remained. Since 2006 the problem was addressed by means of dissemination of their potential. In a period of three years it was released and inscribed on the UNESCO Memory of the World Programme. It became Brazil Heritage in 2009, and Heritage of Latin America and the Caribbean in 2011. Today it contributes to the recognition of World Heritage Sites by UNESCO.

Through these acknowledgments the necessary resources for digitization and safeguarding of previously inaccessible were searched and obtained. This came about with the entry of the collection in a state tender for preservation of collections. However, all this way was successfully traversed partly by the partnership of professionals and institutions that have sensitized and supported the initiative by contributing in various ways to safeguard this legacy. The greatest example was the partnership of Brazilian Cinema, which committed itself to telecine films in support of the perpetuation of this information that was previously inaccessible in film rolls.

This experience goes to show that, in addition to the search for resources, which is critical for the success of proposals like this, personal attitudes, simple and committed, are of central importance in the valuation of the property by seeking recognition of its potential as cultural heritage. Also important is the search for partners, for experienced professionals to install proper guidance processes, especially for media transposition, and to introduce the paradigm that involves the new meaning of conservation and management of digital assets.

Actions in the direction of disclosure for the recognition of the importance of legacy, its due appreciation, the defence of its uniqueness and rarity, the concentration of efforts to ensure that resources are properly distributed in the necessary actions,

and which for the activity should be concentrated to achieve the maximum efficiency in the use of resources, were essential for the proper protection of that content.

These are actions that allow the proper management of cultural heritage in question, and that's what we want to share as part of the *SOIMA 2015 Conference* in order to contribute with the idea of recovery attitudes, beyond the difficulties faced. Presenting this study will expand network dialogues to exchange information about the difficulties and possibilities of mobilization and support for the rescue of other cultural

assets worldwide. The possibility of partnership between the actors involved in these processes and institutions, in the mutual support, the recognition of contents that complement each other and the involvement of universities, needs to be considered. This is a contagious experience, seeking allies for the protection and strengthening of cultural goods and composing fragments of human knowledge.



Fernanda Elisa Costa P Resende holds a degree in Biological Sciences, Medical Modality (1990), and Graduation in Archaeology (2013) from the Pontifical Catholic University of Goiás. Researcher at the Pontifical Catholic University of Goiás since 1986. Archaeologist specialized in studies of rock graphics, audiovisual documentation of rock walls and conservation of cave supports; still operates in pre-colonial archaeology, historical archaeology and public archaeology. Has a Master in Management of Cultural Heritage from the Catholic University of Goiás, focusing on material and immaterial cultural heritage management, photography, visual anthropology, heritage education, conservation and preservation of audiovisual collections and museology. Associate Professor of the College Objetivo; GO, and Associate Professor at the Universidade Paulista, in the areas of image and visual anthropology (2000-2006). Post graduate (MBA) in Competitive Marketing Management from the University Salgado de Oliveira – Campus GO (2006).



Teder Muniz Morás holds a PhD and Master in Communication with a BA in Business Administration. Teacher and speaker at national and international seminars on the discussion and dissemination of digital culture in new technologies. Coordinator of the Brazilian Film Restoration Laboratory since 2013. Consultant at PUC Goiás for the Jesco von Puttkamer collection scanning program.

Sound and Image of Dramatic Performance in Sri Lankan Kolam Tradition

Leena Seneheweera

Senior Lecturer, University of Peradeniya, Sri Lanka

Kolam is being performed as a kind of folk dramatic performance of the southern coastal area in Sri Lanka. The actors wear rich masks as well as performing the country's dance tradition and music. The *Kolam* genre represents Sri Lanka as a collection of sounds and images. It includes Buddhist religious conceptions, beliefs, authenticity of art and crafts, talents of artists such as drummers, musicians, mask carvers, myths, the power of exorcists etc. as intangible cultural heritage in Sri Lanka. In contrast with other folk drama traditions in Sri Lanka (like *Sokari*, *Nadagama*, etc.), *Kolam* is established as a sophisticated ritual while emphasizing psychological, ritualistic and cultural aspects. Therefore this amazing cultural heritage should be safeguarded.

To build up my argument I have selected the Museum of Kolam Masks at Ambalangoda in the Galle District in southern Sri Lanka. The museum was established in 2014 and it various masks that represent various characters. The museum is also called The Conservation Centre of Tukkawadu Gunadasa *Kolam* Masks and Dance.

The *Kolam* tradition started 250 years ago. It shows the diversity of the music and dance forms and mask carvings of Sri Lanka. I think this is the best collection of sounds and images of the *Kolam* tradition in Sri Lanka.

Normally, the performance of *kolam* is divided into two main parts. The first part introduces the characters with their own dance movement and wearing suitable masks such as *Police kolama* (police), *Arachchi kolama*, who is the headman, and he comes with his secretary, *Mudali kolama* (Mudliyar), etc. According to the *Tukkawadu* school there are eighteen characters in the first part. Each character is introduced by a narrator (*Kariyakarawana Rala*) who is not wearing a mask. He creates dialogues with characters: "What are you doing here?" "Why do you arrive here?" "Shall we dance now?" "Where do you come from?", etc.

In addition, these dialogues create ritualistic, artistic and aesthetic values through the significant masks, costumes, humor and indecent words of the characters. However, *kolam* is performed in the night therefore these kinds of strategies (using indecent words and comical actions) are very important to the spectators in order to reduce their sleepiness.

After the conversation with each character, the narrator finishes the first part of *kolam*. Then starts the second part of *kolam* which consists of quotes from the *jataka* stories (Buddha's previous life story); *Maname*, *Sandakinduru*, etc. The folk artist always conveys a message from the Buddhist doctrine. Therefore, Sri Lankan Buddhists are very interested in *kolam* and their purpose is to safeguard this wonderful heritage for the next generation.

It could be understood that the great artists and their art works are the main images in the school. Since the early 19th

century they have safeguarded their own traditional folk dance, music and dramatic performances and make masks together. The founder of the school was Tukkawadu Oinees (1800) and his son Tukkawadu Palis (1856-1955) was the second leader in this school. The artist Tukkawadu Palis' son Tukkawadu Gunadasa (1903-1977) contributed on a national and international level. In 1961 he sold some masks to exhibit in the national museum in Sri Lanka. At present, his son Tukkawadu Harischandra leads the school while performing and safeguarding images. According to his attempt he and his committee established the museum of masks. The chief Minister of the southern province in Sri Lanka allocated funds to build the museum.

My argument is how do they maintain this museum and how to safeguard the image collection? The organizer Tukkawadu Hrischandra of the Artist Tukkawadu Gunadasa Kolam Drama Center says "at present the maintenance activities are better because we issue a ticket for visitors and that is sufficient to maintain actions but in the future we are going to team up with the tourist board in a partnership for the maintenance of the activities in this museum". I think this partnership will be beneficial to preserve the building and safeguard the images.

However, my project is to preserve the sounds of musical and poetic forms which are metrical and non-metrical verses as well as dramatic language and action, choreography and safeguard mask makers. For preservation of these sounds and images they should be transferred into the digital technologies, in particularly to preserve sounds. For writing music or dance, new music software as well as a new percussion notation system could be introduced. The percussion notation is a word tablature that doesn't use symbols. Therefore the percussion notation tablature appears as a very long report. There is no particular notation system; it is the necessity of the dance genre in this school.

As a safeguarding strategy my purpose is to introduce a new curriculum for the national education system of schools, universities, teacher training schools and vocational training centres of intangible heritage. In addition, under the informal education system I plan to train the artists who engage in developing performing art genres in Sri Lanka. I observed that they have their own preservation methods in this school, e.g. the preservation method of masks which is made of *Nipa fruticana* and *Strychnos nuxvomica* wood.

Furthermore performance practices and cultural shows should regularly be organized among the villagers, schools, universities, etc. Last year (2014) I organized a cultural show to introduce the Sri Lankan *kolam* tradition. Actually, most of the spectators have never seen our own heritage before and they requested another program and they arranged this program including the payment of artists. I thought that the younger generation should be trained for the live performances and

enjoy the performing art as a habit. And getting the traditional artists to the universities and other institutions is also important. As a result of this strategy, the artists also build up their social life with enough income.

However, a new research field should be developed among university students and academic staff to introduce a new act to safeguard intangible heritage in Sri Lanka. Seminars and workshop should be arranged to convey the message of the artistic, aesthetic and cultural values of intangible heritage. This message can be established for producing a museum

system in formal and informal ways. Organizing short film festivals or documentary films by taking intangible heritage as the main theme, telecasting some programs as drama over the television and develop a library collection of audio and videos are other ways (currently there is a mask collection in the main library of the University of Peradeniya).

The role of sounds and images of intangible cultural heritage builds up the responsibilities of the nation. Equality, ethics, morals and authenticity are also very important to develop a community in the world and people should respect each other.

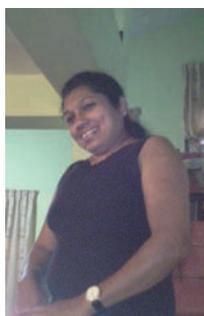
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Dr Leena Seneheweera is Senior Lecturer of Musicology at the Department of Fine Arts, Faculty of Arts, University of Peradeniya, Sri Lanka. Her research areas include Chinese Indian and Sri Lankan music and musicology, music education, special needs education, Sri Lankan Buddhist art, Sri Lankan folk theatre, poetic epigraphy in Sri Lanka, intangible cultural heritage and cultural and religious studies and Sri Lankan folk theatre.

Her teaching areas are music, musicology, aesthetic theories, sociology psychology and art, art and disability, Asian art history, Buddhist art, research methodology, and cultural heritage management. She has published 15 articles in both local and international journals and 13 conference abstracts and presentations, both locally and internationally.

Curating Oral Histories in Bangladesh, Nepal and Suriname.

Peace and Reconciliation through Photography

Johan Swinnen

Professor, Vrije Universiteit Brussel, Belgium

Where photo history begins: an interdisciplinary survey of cultural heritage initiatives and their sustainability concerns

I. The voice of the past. From interviews and photographs to an anthology of the history of photography in the South.

a. The PALIC-method

I will show in the conference with many visual materials three concrete case studies: Bangladesh, Nepal and Suriname. The conference will show in a structured way the dialogue with the past and the results of engaging students in the field of education and research on sustainable development in curating visual and oral sources.

With the PALIC-Method (Photography-Anthology-Learning & International Conflict), the visual history and communication will be developed to a certain level that is as high as the visual encyclopaedias and will serve as a reference for further development of visual culture and its concrete uses. Implementation of methods for learning, teaching and doing research, with local identity and diversity from the Western world in mind, will lead to a major improvement of the academic level of visual culture studies. The PALIC-method is a set of tools for photography study on an academic level and consists of learning, teaching and doing research about identity and diversity with theoretical bases for documentary photography, manipulating photography and analyses of images. It addresses also the management, preservation, and access issues concerning the praxis of oral histories. The method helps photo historians, oral history researchers, archivists and curators in all steps of the oral history process. Developed especially for the South, the method for photography study contains tools to develop culture based methodologies of an academic level that are completely different from the classical western methodologies that only contain Western views towards and from the Majority World. In the PALIC-method the own cultural point of view is in the centre as well for looking at the past of images of the own cultural heritage as for looking at the past of images of different cultures.

b. PALIC-method & photographic collection management in four steps

Conservation and archival description: The photo's survey project
Before the survey could begin, we needed to develop a descriptive survey form. Based upon the repository questionnaire results and further study, project staff decided to gather nine major categories of data: collections title, dates of the photographs collection origins and provenance, physical description of the collection, subject matter of the photographs, collection arrangement, image captions, finding aids to the collection, and collection restrictions.

A. Photographic history, processes and applications, training program. Photography from interview to photo archive: scope of the training manual

1 Curating visual and oral histories: Self-study & interpreting the answers. Organization (type, structure); resources (human, technical, financial, physical); visual and oral history collection (legal papers, acquisition, inventory, extent, recording media, transcript, cataloguing, backlog).

2 Fundamentals. Setting the stage, archives administration, legal & ethical Issues, recording technology, transcribing, cataloguing, preservation, oral histories on the internet and challenges.

B. Photograph preservation and conservation research training program. Photograph conservation: Scope of the training manual

C. Photograph social history training program

D. Critical history and criticism: Scope of the training manual

II. Mission, recording oral history: a guide for the humanities and social sciences

Photo historians engage in various activities as historical significance, aesthetic merit or inherent worth, especially: visual analysis (formal analysis); examination of written documents, study of the social context, especially the conditions of production (not only conditions in the workshop but also the market for which the work was designed), scientific examination, for instance the analysis of paper or of pigments in order to determine the date of production. The PALIC-method will look at evaluations based on the following criteria: truth, instrumental value (or utility), ideology, intrinsic aesthetic merit, expressiveness, sincerity, technique, originality and historical importance.

Praxis, doing oral history, a practical casus:

Exercise for the students developed since 2008 at the Anton de Kom University in Paramaribo, Suriname (and similar in Bangladesh and Nepal): "Collects two oral histories of who have photographed (professionals and amateurs) through Suriname's history before and since (after) the independence in 25 November 1975. Topics include frontier and pioneer life. Collects, archives, and makes available to the public oral histories on historical (amateur photographers, senior photographers) and contemporary photographers (journalists, documentary, creative, ...) on all aspects of life in Suriname. Together with the two oral interviews you illustrate it with minimum two photographs from each photographer. You use the colleges and the others texts (to analyse images, history, MWPh, ...) for the theoretical background of your presentation."

Virtual purpose:

Provide an informative and entertaining publication: the publication will help promote the country and educate people worldwide on the richness of the nation's culture and heritage of Suriname.

Goals:

Suriname is a new country and the information generated by this research will effectively become a visual history of the nation and a segment of its art/creative/journalist/... practice. You help to create the first published anthology of photography: despite Suriname's remarkable achievements in the field of photography, there are no comprehensive publications on the subject. The existing publications are largely presenting the work of individual photographers on the subject of nature, or sponsored collections that do not reflect the breadth and diversity within the medium. Develop the visual history: the publication will also feed into the global literature on photography, as the established literature has glossed over or overlooked photographic practice in this region. The final goal: integration of the overview of photography in Suriname in *The New History of the World-photography*.

Target:

To create and preserve a more complete record of the history by preserving, through recorded interviews, the recollections and experiences of the participants.

Challenges:

Provide authenticated research resource: the problems faced in formulating the photography section in Suriname (the encyclopaedia of Suriname), reflects the absence of an authoritative description of the state of the medium. Give recognition to the practitioners: The publication will recognise and value the significant contributions made by an important group of people who have made major sacrifices in the struggle for independence. These are also people who at times have taken considerable risks in the pursuit of their craft, whose efforts have never been officially acknowledged or valued.

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Prof. Dr. Johan Swinnen (1954) is an art and new media critic, editor and writer who teaches Modern and Contemporary Art History at the *Vrije Universiteit Brussel*. Guest Professor on a regular base at the *Université de la Sorbonne Nouvelle – Paris III* (France). He has written extensively for numerous catalogues and magazines on the central role of historical theory in contemporary art and information and communication media, and also did curatorial projects. He is also a Guest Professor at the Sorbonne Paris-III. His domains of competence include the ethics of photography in the context of political theory in the North/South relationship. He was involved in several research/educational projects with his PALIC-method in the developing world, namely in countries like Suriname, Palestine, South Africa, Rwanda, China and Nepal. Johan Swinnen, "The Majority World Looks Back" in *The Weight of Photography* (Brussels: ASP, 2010).

Exit:

Research will be a major educational tool: while textual literacy has rightly been given much importance, there is little understanding of visual literacy in Suriname and its neighbouring countries. It is important to recognise other means of communication than the written sources. Visual media is also becoming increasingly important in the dissemination and propagation of ideas. As Suriname will become the leader in the region in 2020, it is imperative that we develop the skills and rigour to interpret, analyse and utilise the visual culture (photography,...) environment that will dominate our understanding of local and international issues.

I will show several (surprising) results during the presentation and explain how the PALIC-method is helping peace and reconciliation processes in countries with a violent past as in Bangladesh. Also the power of a traveling photographic exhibition like in Nepal (witnessed by 350,000 people) will be focused on in the conference.

III. General analysis (focus on relative importance and needs) in the South**a. Analysis of the main problems the sector is confronted with (developmental problem)**

In the specific post-agriculture context, which has not known the usual link to an industrial context, information and knowledge form the basis of the economy, society and social responsibility. Information can at present and in the near future be exchanged via photographs and images. On short track we'll help them find their way in a modern country in development and as preparation to the knowledge society and the long life learning society.

b. Analysis of the capacity constraints the partner is confronted with (academic problem)

At this moment there is mostly no staff with a PhD in photography and related careers in these countries. Moreover, there is clearly a need for a research design and a methodology with knowledge of methods and techniques of social and scientific nature in a country evolving from craft to technology.

The PRIMA Project. Digitizing Musical Instruments Collections in Africa

Saskia Willaert

Mim, musical instruments museum, Belgium

In November 2013 and July 2014 two campaigns took place to make a digital inventory of two musical instruments collections preserved in Africa: the collections of the *Musée de la Musique* of Ouagadougou and the *Musée de la musique panafricain du Fespam* in Brazzaville. Both collections were successfully published online in February 2015, thus providing a unique opportunity for users worldwide to get in contact with a segment of musical heritage otherwise hardly accessible. See www.carmentis.kmkg-mrah.be. The campaigns are the result of a close international collaboration between the two African museums and the Musical Instruments Museum of Brussels, and of the exchange of information and know-how between professionals in the field of (ethno) musicology, museology, linguistics and digital collection management experts.

Contrary to generally accepted opinion, Sub-Saharan instruments are world players in the history of music. African fiddles, xylophones, lutes, harps and sanzans offer fascinating, though relatively unexplored insights and links in the development and migration of musical instruments. The musical patrimony held in African museums constitutes an important domain in the disclosure of musical world heritage. Moreover, the concept of patrimony plays an increasing role in the embedding of cultural, intellectual and social identities in Africa. Collections built up by African colleagues provide rich metadata often lacking in Western collections. However, most of the collections in Africa remain hidden for the rest of the world. The means for healthy conservation, valorisation and dissemination policies are not always available.

In 2013 the mim in Brussels started to develop a network with partners in Africa who are in charge of collections of musical instruments. The objective is to establish a structural and lasting cooperation that will contribute to the good management and conservation of the musical cultural heritage of Sub-Saharan Africa, to the awareness of its importance on both local and international levels, and hopefully to the quality of the existing African metadata in western collections.

We have chosen to digitize collections in Africa as a way to try to attain the objectives, because it enables a worldwide (albeit virtual) access to otherwise hardly accessible musical heritage assembled and kept by African museum collaborators and it constitutes a platform of information shared with the African colleagues.

The results of both the campaigns in Brazzaville and Ouagadougou are manifold:

- 1 Worldwide access to the complete collection of the *Musée de la musique in Ouagadougou* (232 instruments) and the *Musée panafricain de la musique* in Brazzaville (188 instruments). Both collections were published in 3 languages (Dutch, French and English) on Carmentis in March 2015. New navigation possibilities enable easy consultation of the collections of both partner museums.
- 2 All objects are provided with context (metadata), harvested from local inventories or furnished by local agents. Many of the newly added object names were hardly known up till now,, as they were absent in authoritative works of reference such as *The new Grove Dictionary of Musical Instruments* (London, 1984/R2014; <http://www.oxfordmusiconline.com/public/>).
- 3 The actors' list was augmented with a great number of African makers, collectors, musicians, donors and sellers, information that is systematically lacking in European collections of African instruments.
- 4 Thanks to the worldwide publication of the objects with photos and precise metadata the concerned collections are better protected from theft and loss.
- 5 Thanks to the enlarged public character the importance of a better management and safeguard of these collections is put on the agenda. Especially in Brazzaville the publication and ample press attention for the campaign has confronted



the management with the necessity of a healthier physical environment for their collections.

6 Digital archives have been formed. Should the collections be physically threatened or even disappear, the information will remain available as historical and scientific source material. Insight has grown into the priorities of African heritage professionals, including the provision of correct and extensive information on African cultural artefacts in Western museums, with the use of correct local names instead of terminology borrowed from Western music history and classification.

The project was well received. The digitization campaigns in Ouagadougou and Brazzaville attracted substantial attention in the local African press. The African partners reacted with enthusiasm, pride and emotion.



The PRIMA project is funded by the Science Policy Department of the Belgian Government (http://www.belspo.be/belspo/index_en.stm), within the International Networking of the Federal Scientific Institutions programme, which aims at offering a framework for structured cooperation with research institutions in the non-profit sector in the target countries. The PRIMA project closely collaborates with the MIMO project, funded by the European Commission, following the international guidelines set out by MIMO on the level of classification, object names and criteria for photographic digitization (<http://www.mimo-international.com>).



Saskia Willaert holds a PhD degree in Historical Musicology from King's College, University of London (1999). She worked as research assistant in the Musicology Department of the University of Louvain and joined the Musical Instrument Museum Brussels in 1998 as Head of the Education Department. Since 2002 she is Curator of the African collections, and, since 2007, Curator of the African and Middle East collections, as well as head of the digitization projects at the mim.

Besides ethnomusicological writings she published many articles mainly about 18th-century music and is the author of several entries of the music encyclopedia *The New Grove Dictionary of Music and Musicians*.

Collecting and Protecting the Contemporary Soundscape Elements of Istanbul

Pinar Yelmi

Doctoral Researcher, Koc University, Turkey

This research, which is located on the intersection of two disciplines: soundscape studies and intangible cultural heritage, evaluates urban soundscapes within the context of intangible culture. In this regard, the project aims to define the cultural soundscape of Istanbul by identifying significant elements of sonic culture, to collect the representatives of sonic cultural heritage elements of the contemporary city of Istanbul and to protect them in a digital archive. Sounds are of great importance in the context of intangible culture since sonic values are considered significant representatives of cultural identity connecting people to their environment through auditory experiences and invoking memories. However, they are twice endangered due to the dynamic structure of intangible heritage and the physical characteristics of sound itself, thus cultural sounds deserve urgent protection. For this reason, we initiated The Soundscape of Istanbul Project in order to capture them before they are lost and to sustain the sound heritage of Istanbul. Yet, sustainability of the cultural sounds may also require safeguarding the sonic heritage in its own context, to use UNESCO terms. Therefore, it is also aimed to design an experiential exhibition in order to raise public awareness so that visitors may take actions to protect urban sonic heritage voluntarily.

The Soundscape of Istanbul Project, which is the first of its kind in Turkey, has multi-disciplinary roots being inspired both by the World Soundscape Project (WSP) which was conducted by Canadian composer R. Murray Schafer and by the cultural richness of the city shaped by a wide range of residents who have different ethnic backgrounds, languages and religions.

R. Murray Schafer initiated the World Soundscape Project at the Simon Fraser University in the late 1960s and gathered the results of the research in the book *Our Sonic Environment and the Tuning of the World: The Soundscape*. Schafer and his team conducted a series of studies to explore the sonic environment across Canada and Europe. The term 'soundscape' – which was derived from landscape – was first

coined by R. Murray Schafer, the pioneer of the field, to define the sonic environment of the world. They also developed several methods for focusing on the sonic environment including soundwalks, which we adapted in our research.

Besides soundscape studies, sounds carry great importance also in the field of cultural heritage. Sounds constitute a significance part of cultural memory and cultural identity. Likewise Japanese academician Kumi Kato states: "Sound itself can also be a component of ICH, as well as a means of articulating ICH, particularly because of its transient and fleeting nature" (Kato 2009). Thus, the urban sonic environment deserves to be protected in order to be transferred to the following generations.

In the light of these fields, we initiated The Soundscape of Istanbul Project which has two main steps: a determination of the sonic values process and a collection & archival process. The first process is very crucial since culturally significant sounds need to be specified. In order to determine the sounds to be recorded, we conducted an online survey and interviews with both locals and foreigners as the first step. For these two categories of participants, we formed a scale for the level of familiarity with the city and with the culture. In the light of these analyses, we investigated the results of the online survey and the interviews. In addition to this research, we also conducted soundwalks – which is defined as "any excursion whose main purpose is listening to environment" by one of the World Soundscape Project members, Hildegard Westerkamp – in the pilot neighbourhoods that we selected according to their historical backgrounds. The soundwalks helped us understand the acoustic reflections of daily life, culture, political issues, and sociological differences in various sonic environments. We then analysed the discussions we had during the soundwalks. Synthesising the results of the soundwalk discussions with those of online surveys and interviews, we finally came to a conclusion determining the culturally most significant sounds.

In the second process, we collect the most characteristic sonic



elements of the city of Istanbul throughout the entire year (2015) and archive them in the Koc University Library Digital Collections, soon to be available for public usage. At the moment, the project can be reached at the website <https://soundscapeofistanbul.ku.edu.tr>. For the recording equipment, we got a Seed Fund from Koc University, a private university in Turkey. In field recordings, we use a surround microphone with six channels and a camera as we include also visuals in the archive. We developed a metadata format specifically for urban sonic heritage by working with librarians. In the metadata format, we focused on two main issues of the urban sonic heritage: investigation of urban traditions mainly under seven categories such as religion, culinary, street profession, entertainment, sports, nature, and transportation and exploration of their practice frequencies such as daily, weekly, monthly or annual on a timeline basis. These two criteria make

the research and the archive more comprehensive, providing deeper evaluation regarding sustainability and uniqueness of traditional activities within society. This database will hopefully form a basis for a longitudinal archive of the sound heritage of Istanbul.

At this point, we have no partners but only consultant professors (an art historian, a sound engineer and a communication designer) in the project. However, we are very much looking forward to share the archive of The Soundscape of Istanbul with European organisations that are working on heritage and sound archives. Thus, there may be the opportunity of associating the sound heritage archives from various countries in Europe under the same roof.

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Pinar Yelmi received her bachelor's degree from the department of Industrial Design of the Middle East Technical University (Ankara, Turkey) and obtained her Master's degree from the Department of Communication Design of the Politecnico di Milano (Milan, Italy). Currently, she is a third year PhD Candidate in the department of Design, Technology, Society of Koc University (Istanbul, Turkey).



Institutions across the globe are slowly becoming aware of the urgent need to reformat magnetic and other audiovisual media before it becomes impractical or impossible to do so. Experts are now saying that we only have 10-15 years to find a viable, cost-effective solution for digitizing large existing collections of sound and images, which will otherwise deteriorate or become unusable. Given this short time frame, difficult questions must be asked and answered quickly: Why should these recordings be digitized at all? What should be digitized first? What will happen if we continue to wait? How can the work be funded? Who should lead the project? Presenters in this session will talk about this issue from very different perspectives.

Digitization: Why and How?

The Cost of Inaction

Chris Lacinak

President, AVPreserve, New York

The International Association of Sound and Audiovisual Archives (IASA) Task Force to Establish Selection Criteria reported in 2003 that, “in the mid- to long-term there is a major risk that carrier degradation combined with playback obsolescence will defeat the efforts of archivists.” A few years later, in 2006, the United States’ National Recording Preservation Board report on *Capturing Analog Sound for Digital Preservation* stated: “it is alarming to realize that nearly all recorded sound is in peril of disappearing or becoming inaccessible within a few generations.”¹

Change has occurred at a much faster pace than envisioned in 2006, narrowing the window to within less than a single generation. Over a decade after the original IASA task force report, consensus among experts is that this is now a very *near-term* threat. In late 2012, the United States’ National Recording Preservation Plan Sound Study stated that “many analog audio recordings must be digitized within the next 15 to 20 years — before sound carrier degradation and the challenges of acquiring and maintaining playback equipment make the success of these efforts too expensive or unattainable.”²

In 2015, Mike Casey of Indiana University brought the obsolescence issue into focus in an IASA journal article:

“Examining the obsolescence situation for one format provides a meaningful illustration: machines, parts, and playback expertise for 2” Quad video have become very scarce. This is a standard professional format, not a niche part of the industry. It is the way that video was produced for many years. Some practitioners estimate that there may only be 100-200 machines left in the world, although this is unknown. These machines are in an unknown state of repair.

Some parts for some machines are no longer available at any price, for example, a compressed air diaphragm for an Ampex AVR-1. If Quad machines are used on a daily basis for digitization, the playback heads must be replaced approximately every three months. There is one supplier for Quad heads and the technician with the knowledge of how to refurbish these heads is past retirement age. The company has difficulty obtaining some of the supplies needed for this work. In 2009, the cost for a new playback head was \$3500. In 2012, the price was \$5200. This is clearly a fragile part of our industry.”³

It is clear that to save the content held on these carriers action must be taken to digitize them before the carriers are lost to degradation and obsolescence. It is also clear that this presents significant challenges to organizations with regard to the resources required. Historically, when organizations

have assessed taking on large-scale digitization efforts they have focused on the cost of performing digitization and have been asked to use return on investment (ROI) as the primary financial justification. The reality is that ROI is insufficient as the sole metric and rarely offers sufficient justification. There has been a void of additional financial analysis and metrics for assessing such efforts and their outcomes.

To date there has been no way for organizations to quantify the financial and intellectual cost of inaction (COI), or the cost of choosing not to digitize. Factoring in COI as a metric provides a much more realistic perspective on the range of options available to organizations and the implications of their choices.

The Cost of Inaction has been a missing link in the discussion and analysis surrounding the funding of audiovisual digitization and preservation efforts. Recognizing and being able to articulate this concept helps bridge a gap between caretakers and administrators and offers an effective financial metric that is a meaningful addition to historic arguments based on cultural and intellectual significance. Adding this data point – COI – to ROI provides a 360 degree perspective, looking both at past investment and the return on savings of that investment with future expense, while recognizing that the window of possible return is limited based on the obsolescence and degradation of audiovisual media. There is a cost of inaction, and every organization should come to an understanding of that cost in the formation of a digitization and preservation strategy in order to help make well-informed decisions.

AVPreserve has recently released a free web application named the Cost of Inaction Calculator that enables organizations to analyse and report on the implications of various scenarios representing different levels of action. The application can be found at <https://coi.avpreserve.com>.

The COI Calculator is not an argument to digitize everything. It is a tool that aims to enable action by quantifying the issues in both financial and intellectual terms in order to inform decision making. The calculator allows saving of multiple scenarios in order to perform comparative analysis and to come to a better understanding of the implications of different decisions, such as:

- The number of objects selected for digitization
- The percentage of audio vs. video that is digitized
- How soon digitization begins
- The number of items digitized annually

It provides answers to questions such as:

- 1 If I start digitizing in year x, how much will I need to spend per year to digitize all selected items that have not been lost already?
- 2 If I start digitizing in year x, how much more money will I

spend than if I start digitizing in year y?

3 If I start digitizing in year x, how much more money will I lose than if I start digitizing in year y?

4 If I start digitizing in year x, how many more items will I lose than if I start digitizing in year y?

The calculator also allows exporting of charts and tabular data for additional analysis and integration into reports and presentations.



Chris Lacinak founded AVPreserve in 2006 with a focus on empowering organizations to maximize the usability of their data for distribution, education, research, monetization, marketing, and business intelligence; in the immediate present and over the long-term. His recent work focuses on strategic and business planning, including research and development of standards and technologies for the creation and management of digital media. Chris served as Adjunct Professor at New York University's Moving Image, Archiving and Preservation Masters Degree program for 6 years, where he developed and taught 5 courses including Digital Preservation and Video Preservation.

¹ «Capturing Analog Sound for Digital Preservation: Report of a Roundtable Discussion of Best Practices for Transferring Analog Discs and Tapes,” (2006), see <http://www.clir.org/pubs/reports/pub137/pub137.pdf> (31 May 2014).

² «The Library of Congress National Recording Preservation Plan,” (2012), see <http://www.clir.org/pubs/reports/pub137/pub137.pdf> (31 May 2014).

³ Casey, Mike. 2015. Why Media Preservation Can't Wait: the Gathering Storm. International Association of Sound & Audiovisual Archives. Journal No. 44.

Fragments of Extinction – The Sonic Heritage of Ecosystems

David Monacchi

Professor of Electroacoustics, Conservatory G.Rossini, Founder and President, Fragments of Extinction, Italy

Summary

The presentation will address as its target the main relevant aspects of the long-term work Fragments of Extinction, an environmental sound-art project whose mission is the collection, study and preservation of the acoustic biodiversity of the remaining intact equatorial forests. Crossing boundaries between bioacoustics, acoustic ecology, electroacoustic technology and music composition, the project aims to reveal the ordered soundscapes of ecosystems, foster awareness about the sonic heritage of remote habitats and make it accessible to large audiences.

Background

“According to the Millennium Ecosystem Assessment (signed by some 1360 world scientists and released by the United Nations in 2005), the current global extinction rate is between 100 and 1000 times higher than it would naturally be. Immediate projections for the future indicate that this rate may reach 12,000 within our lifetime. As a result of human pressure on natural habitats – mostly deforestation – and climate change, we are driving to extinction a great number of our planet’s estimated 5-20 million living species. This is all the more tragic if we consider that at the moment only 1.9 million species have been catalogued, most of which have barely been studied, if at all. Of all known species, one in four mammals, one in eight birds, and 41% of amphibians now appear on the IUCN Red List of endangered species. The ongoing ecocide is silencing forever the marvellous choirs of natural sound, the ‘eco-symphonies’ we have not even heard or recorded. It is the sonic heritage of millions of years of evolution”.



Borneo, Brunei, Kuala Belalong.
Primary dipterocarp forest area
(possibly 140 mln years old). Setting
up the microphone system
D. Monacchi, 2012

While there exists an increasing ecological discourse on the consequences of the Sixth Mass Extinction, less attention is dedicated to the loss of the acoustic aspects of biodiversity, which is vital for the ecological equilibrium of many species (e.g. insects, frogs, birds). About 15 years ago, I started to dedicate my life to an interdisciplinary project aimed to study, understand, experience, enjoy, and preserve fragments of this heritage for future generations, as imprints of the disappearing sonic intelligence of nature. I designed field recording campaigns with innovative periphonic technology to accomplish a detailed collection, documentation and archive of sound samples of these diverse and unique, yet fragile, ecosystems: the remnants of nature’s original ‘organized soundscapes.’ Since 2001, I travelled to the world’s

largest remaining areas of primary rainforest along the equator (where, given the equal length between days and nights, life cycles – and thus sonic behaviours – are evolutionarily tuned to extremely regular patterns) and recorded circadian sound portraits of various habitats within what are considered to be the oldest and most diverse ecosystems on earth. These constituted the corpus of field materials for the development of the long-term project Fragments of Extinction.



Africa, Dzanga-Sangha, Bai Hokou.
Saline surrounded by primary
lowland forest.
Collecting the autonomous 3D
microphone system after a 12-hour
continuous night recording
August 2008

Focus

The presentation will outline three main topics relevant to the project and highly related to the Conference theme “Memory, intangible heritage and creative expressions”.

Memory of sonic heritage

I will discuss the importance to safeguard sound in primary rainforests. Soundscape is an underestimated imprint of the dynamics of natural ecosystems. Due to the uneasy access to the primary rainforests, and their enormous variety and complexity across spatial gradients, most of these soundscapes are unknown. Particularly in remote and untouched/undisturbed areas, only a few of which are remaining in the world, the sonic behaviour of species makes utmost evident the order and equilibrium of ecosystems, and on the other hand, it shows the dramatic consequences of the environmental degradation. To best uncover and preserve the intrinsic systematics of natural sonic habitats, high definition 3D recording technology is mandatory. Fragments of Extinction used ‘space-inclusive’ and ‘space-preservative’ standards and experimental microphone techniques; these allow the preservation of the spatial information of the acoustic environment and maintain the complexity of its organization to make it available to audiences. At present, data collected with cutting-edge techniques have started to provide scientific evidences to the so-called Acoustic Niche Hypothesis (Krause, 1992), and revealed the aesthetic significance of frequency/temporal/semantic sonic niches within these untouched, highly coordinated, natural systems. This way, recorded samples of endangered primary soundscapes helped highlighting the evolutionary mechanisms in the long-term cross-adaptation of species communities (insects, amphibians, birds and mammals), which systemic behaviour and communication codes, so preserved, will constitute a distinctive heritage.

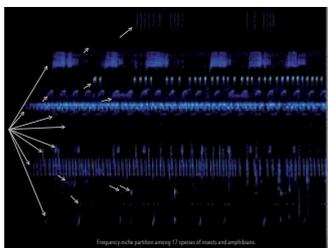


Borneo, Brunei, Ulu Temburong.
The author recording in primary
dipterocarp ridge forest
Sept 2012

Access to the intangible heritage of soundscape

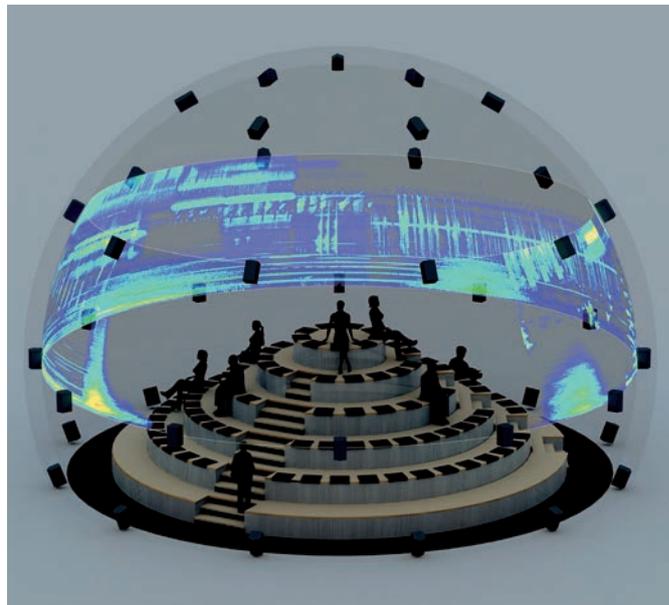
I will discuss the potential of technology, music and art to provide access to knowledge and awareness about the eco-acoustic complexity and the ordered nature of primary acoustic habitats. Through the years, the broad ecological perspective adopted in recording technology resulted in vivid 24-hour sound portraits of diverse tropical rainforests, which have provided both data for scientific exploration and as heritage material from otherwise inaccessible habitats for researchers and the public. As research data, the recordings have been submitted to highly sophisticated electroacoustic analysis, on both a micro and macro level, able, respectively, to identify basic components of a complex primary soundscape (i.e., *acoustic codes*, Farina and Pieretti 2014) and explore the overall behaviour of a primary forest ecosystem (the eco-acoustic niches).

Within this framework, visual investigation (spectrogram analysis) was essential to highlight and demonstrate the incredibly marvellous coordination of species' calls in these bio-diverse habitats and the balanced organization of their soundscapes. I discuss that the technological, analytical processing done by electroacoustic and spectrogram investigation tools fully enters the process of preservation and transmission to the future generations the inestimable acoustic heritage and the knowledge about the natural evolutionary mechanisms of living species in endangered habitats.



Spectrogram analysis of a 2-min excerpt (field recording: Borneo, Brunei, Ulu Temburong, 2012). Orthopteran insects in the family Tettigoniidae and Grylloidea. Frog species: *Hylarana glandulosa*; *Hylarana luctuosa*; *Hylarana megalonesa*; *Polypedates otiolephus*; *Polypedates macrotis*; *Rhacophorus pardalis*; *Philautus hosii* (Species recognition by U. Grafé)

Furthermore, technology can merge with art and music in enhancing sensory experience and cognizance of the complexity and value of protecting soundscape of primary habitats from degradation. Fragments of Extinction dedicated specific technological installations to this aim. Among these, the Eco-acoustic Theatre (patented in 2013) has been engineered as a technological device capable of reproducing periphonic 360° audio and visually rendering the real-time spectrogram of the soundscape as it unfolds. Internet or satellite transmissions from the selected three areas

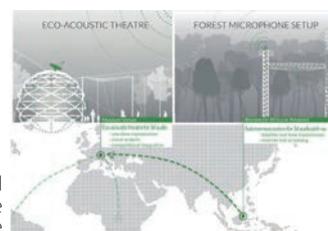


A transparent rendering of the Eco-acoustic Theatre (Patent, 2013)

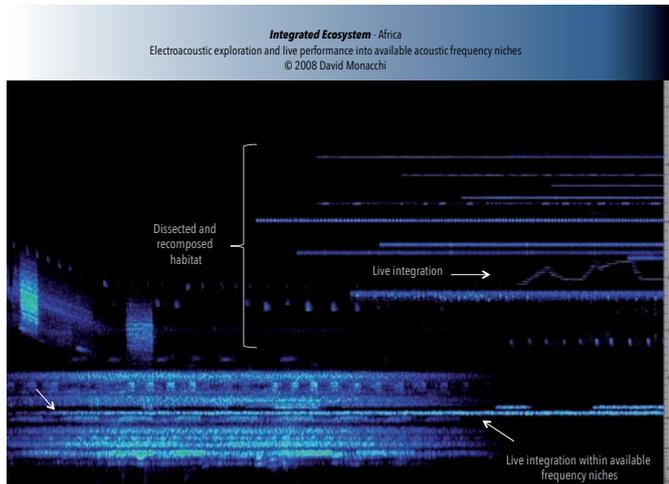
of primary rainforest (Amazon – Equador’s Yasuni’s area; Congo Basin – Central African Republic’s Dzanga Sangha Reserve; Borneo – Brunei’s Ulu Temburong Park) are also envisioned as powerful options to enhance the access and intimate witnessing of ancient, still disappearing, biomes from distant public; on the other hand, these tools could be managed by local communities, and develop as means to engage and fully entitle local subjects and institutions in the valorisation and preservation of the natural and cultural heritage that the forest provided to them.

Creative expression

As an artist, I have been facing the difficulty of intervening and somewhat altering habitats, which are already capable of sounding as perfectly coordinated ensembles. A few questions challenging the creative expression in this case were: how it could be possible to learn from a primary ecosystem and to compose within the same laws that have shaped these paleo-acoustic environments? How it could be possible to use deference to the pristine habitats and use compositional tools that reveal and enhance existing configurations of species? The compositional approach I developed, termed as “eco-acoustic composition”, tried to respond to these questions, and provided a good vehicle to both conveying the beauty of sound environments’ complexity and balanced organization, and complementing it with musical performance, to make the outcome accessible to artistic fruition by the public. An artistic space such as the Eco-acoustic Theatre (already mentioned) is an eligible venue to divulge in powerful ways the memory and potential of the sonic heritage of ancient habitats. Inside the venue, sounds and images (real-time sonographic analysis) are linked in an innovative combination of art and



Real-time streaming from selected equatorial areas to the 3D acoustic theatre



A section of 'eco-acoustic composition' Integrated Ecosystem, with elements of the sensor-driven live performance displayed in the spectrogram

technology, where visual components (projected and moving onto a screen) will augment perception of the soundscapes, showcasing to the audience the habitat's structure and its niches' configuration. Here, the performer can compatibly insert ephemeral sensor-driven sound elements. Used as such, music and art build a powerful metaphor of the way human creative expression can interplay within a composite live ecosystem, still respecting its structure and finding an unobtrusive co-existence with it.

Cross-Disciplinarity, Project Uniqueness and Cultural Reach

The project is cross-disciplinary, including technology, science, environmental communication, education and art. As regards technology, the project relies in fact upon the use of the highest standard recording techniques ever applied in soundscape recording fieldwork in remote and extreme environmental conditions. Relevant to science, the project shares research questions and methods with fields such as bio-acoustics, soundscape ecology, and the recently established field of eco-acoustics (<http://ecoacoustics.sciencesconf.org/>). Most relevantly, the project develops a

new approach to enhance and disseminate knowledge about the specific organization of species' calls and soundscapes in primary forests. Finally, the project commits to a radically new perspective in which environmental education and artistic fruition meet, to raise attentiveness about the value of protecting acoustic biodiversity that is highly endangered by climate change and human pressure.

Partnership and Financing Strategies

Conceived in 2001, the project has embraced collaborations with the following institutions: Greenpeace and World Wildlife Fund, during its field recording phase, ISE – International Society of Eco-acoustics (Paris-World), DISBEF at the University of Urbino (IT), University of Brunei Darussalam (BR), Global Sustainable Soundscape Network (US); for bioacoustic and ecoacoustic analysis, LEMS-SPACE at the Conservatory of Pesaro (Italy), CCRMA at Stanford University (US), CNMAT at UC Berkeley (US),

ISVR at University of Southampton (UK), Planetary Collegium at University of Plymouth (UK); Ear to the Earth (US-World), World Forum for Acoustic Ecology (US-World), Wild Sanctuary (California), Electronic Music Foundation (New York) and EarthEar (New Mexico) for art and/science networking and discographic management;

For the public relevance of the topic, and its original mission to save primary soundscapes from death and oblivion and bring them to the public, the project has identified direct donation to the non-profit organization and crowdfunding as the main strategy to raise funds. The non-profit organization Fragments of Extinction is addressing museums of science, natural history and contemporary art museums as most suitable partners in the enterprise of making available and disseminating the experience of listening to, saving and fostering awareness about primary soundscapes.

Supported by both the public and by cultural-scientific institutions, we strongly believe that science-based art projects can play an important role in influencing public discourse and ultimately global conservation policies.



David Monacchi is an eco-acoustic composer, researcher and sound-artist with more than 20 years of experience as sound designer for cinema, video art, performance arts, theatre, and museums. He taught at the University of Macerata (IT) since 2000 and is now professor of Electroacoustic Music Composition and Eco-acoustics at the Conservatorio G. Rossini of Pesaro (IT). He has been developing his multidisciplinary project Fragments of Extinction, conducting field research in the world's undisturbed primary equatorial rainforest. Monacchi is pioneering a new compositional approach based on 3D soundscape recordings of ecosystems to foster discourse on biodiversity crisis through music and sound-art installations. His soundscape work and music have been broadcasted internationally and performed in concerts and installations since 1989.

The Electronic Archive is the Ideal Solution for Protecting Heritage during a Crisis, a Case Example from Syria

Salpy Ohanis & Nedal Malouf

Editor in chief, *Syria-news*

When we started making an archive on the history of press and printing in Syria, we did not foresee the crisis in Syria.

Suddenly and unexpectedly, we found ourselves, an independent press institution, exposed to danger, so we had to move out of Syria. We left behind tens of thousands of newspapers, books and documents, representing more than two hundred years of history.

In third world countries, safeguarding heritage is not a priority, as people's minds are taken up with more direct problems and concerns. They would consider such efforts as a 'luxury'. But, in fact, heritage creates people's memories as well as their existence, and this is what we discovered in our press establishment *Syria-news* in 2008. We started working on creating this memory in preparation for safeguarding it and presenting it to the public.



In 2011, it was a big problem for us to be obliged to move to Turkey with little warning, hundreds of kilometers away from our 'heritage'. Our country was in a state of war, and our archive was in danger.

We were fortunate that one of our friends told us about the Prince Claus Fund for Culture and Development. Later, we contacted them and discussed the possibility of protecting the archive in Damascus by spreading it amongst many warehouses so to reduce the risk factor. As a result, the most important part of it was transported to Turkey.

It took us more than two years to accomplish the transport operation to Turkey, and to move the volume of material we had agreed upon, due to the escalation of actions in Syria as well as the closure of most of the border crossings.

Today, thanks to this support, an important part of our archive is safe, and the other part is distributed amongst a few warehouses. We hope to be able to move the rest out of Syria as soon as possible.

Nedal Malouf is the editor in chief and owner of Syria-News, a Syrian news website founded in 2005. He is a researcher and activist in the field of history and heritage, both for Syria and the Middle East, and also publishes columns on a regular base about Syrian heritage.

The archive consists of mainly magazines and newspapers that were published since printing was initiated in Syria, when the region was still part of the Ottoman Empire.



Through exhibitions, we try to show how the press developed throughout the successive eras in Syria over the two past centuries. If an opportunity presented itself, we would be able to present an important detailed vision of the social, political



and economic life for Syrians over the past decades.

Besides the important question of the archive, we have tried, through collecting hundreds of valuable documents, to document how printing evolved, as well as the issuance of currencies and stamps, the evolution of administrative life and the nation's success in the region.

The first step, through our partnership with the Prince Claus Fund for Culture and Development, has been accomplished. We are grateful to this institution for its role in safeguarding the heritage of the country, one that was threatened by a state of war that still has no clear end. We hope that by making similar partnerships we will succeed in transforming this archive into an electronic one. This would protect an important part of Syria's heritage from loss, and remain an 'everlasting' document for future generations. It would bring awareness of the particularities of past Syrian life in an important era of its history that could be lost without the necessary care and attention.

Better Actions: Between National and Local Audiovisual Heritage in Mexico

Tzutzumatzin Soto

Head of Department of Video and Photographic Collections, Cineteca Nacional, Mexico

In this work we reflect from the benchmark between two management and digitization processes of audiovisual heritage in Mexico: the Digital Collection of the Cineteca Nacional and TV Tamix from Tamazulapan Mixe, Oaxaca. The proposal is to think about the duo national heritage/local heritage. We will identify some features in common and differences of scale as a framework for decision making, strategies, and skills. The aim is to highlight that the audiovisual heritage is linked to the people who build it and this feature modifies the way it is managed, preserved and disclosed according to local or national context.

The National Film Archive was created on January 17, 1974 as a public entity dedicated to the preservation and publicity of national films and world cinematography. Its activity has been characterized by attention for fiction films, although many types of material production are safeguarded. It is up to the change made in 2010 of the Law on Cinematography that integrates the term heritage to refer to the type of objects that is deposited in a film library, becoming film archive documents.

In their collections there are no regional divisions or government initiatives that encourage the creation and development of regional film archives, except the Cineteca Nuevo León.

Moreover, technological development has incorporated other media in the National Film Archive and video as digital files and following the fire of the first building, in 1982, large amounts of graphic materials were received, such as photographs, posters, lobby cards, among others.

Speaking of access to the collections of this institution is relatively new, depending on the policies that have led to activities and institutional goals, access has not necessarily developed on par with research needs and cultural enjoyment of a public and/or different users.

Starting in 2014, the National Film Archive has a public space designed specifically for this purpose: the Digital Video Library, which had a high cost, which included technological investment and remodelling of space. It began with 5000 trade DVDs and after that about 100 titles per month were integrated with Betacam and UMATIC collections and some films have been digitalized.

The research visitors have been very limited, with about five users daily in a space that was designed to serve 42 researchers simultaneously. This has made us think about the relationship between the costs and benefits of the project and the various decisions that we have taken in this regard. One factor to assess in this experience is the people involved in it: those in charge of technical support, who perform scanning,

who attend the public, who select the contents and those consulting the acquisitions through this space. This is a project that involves computer technicians, audiovisual historians, cultural managers, IT managers, publicists of the institution and a user who is the historian filmmaker or students of all disciplines.

In contrast, from the exchange of experiences made on the first Meeting of Audiovisual Archivists of Oaxaca (2014), organized and convened by OaxacaCine, concluded that it was necessary to design actions to rescue local files obtained from the audiovisual production in different experiences of Oaxaca. Also they thought that it was necessary to incorporate an archival and conservation science, as well as ways of decision-making and community organization for each experience, which should consider the community autonomy and the specific modalities of this form of organization, for example, something called *tequio* and permissions to be asked from a community assembly every time you want to refer to a material or prior to implementing a project of digitization and access.

By contrasting these two experiences we can identify differences not only in economic investment, also there are different ways in decision-making and design processes of preservation, digitization and access.

Knowledge of the audiovisual documents is mediated by the way of accessing them, it reveals the methodology in communicating these, but invariably by people who file them.

In the case of Tamazulapan, Oaxaca file managers are the same ones who produced the audiovisual materials. We must recognize that they strengthened their production with a project called Media Transfer by the National Indigenous Institute for Indigenous Populations (they participated since 1992) that promotes that indigenous people make videos in their own voices. Although the project ended, audiovisual production continued and resulted in the creation of independent audiovisual archives, as the government project did not include the preservation of the archive as part of the training process.

The videographers became archivists without preservation, cataloguing and access tools, but guided by a commitment to the community about the recorded events and the people interviewed. That is why they continue learning how to preserve their community images, contained in different formats.

Thus, we can conclude that there are no objective files, the most encouraging way to put in access continues to build mediations and in this case, the mediations are set by the context and discourses on the national and the community

(local) level. Every experience serving in different ways the need to see, hear and reuse the materials preserved .

It is an opportunity to reflect about the modalities of national and local archives and the implications for the preservation of audiovisual materials and show the issues in which the objects are wrapped by linking with either speech.

I propose that the national discourse could contribute to recognize some audiovisual materials as audiovisual heritage, but in this process some community ways of thinking could

be lost. In other cases the national heritage discourse is a problem because some local experiences are not recognized as heritage. At least, the indigenous community proposes some specific ways to involve the people in the idea of an archive and increases the access to the materials, but many times they do not have the best preservations conditions. It is necessary to think about the audiovisual preservation in this terms in Mexico, to use the discourses about national heritage and local experiences to recognize the material that could disappear if we do not do anything.



Tzutumatzin Soto has a degree in Latin American Studies from the National Autonomous University of Mexico (UNAM) and Master in Communications and Politics at the Autonomous Metropolitan University (UAM). She has conducted research in documentary cinema, audiovisual archives and community experiences of photographic archives and is currently researching methods of implementation of access to community collections with OaxacaCine. She has participated as a lecturer and speaker at various conferences and symposia on memory, audiovisual and film heritage. She is currently Head of the Department of Videographic and Iconographic Collections of the National Film Archive.



Long term preservation of sound and image heritage cannot be achieved without the adoption of some tactical approaches. In this session, we will listen to speakers from three countries (Brazil, Poland and Belgium) who will share their experiences in preservation efforts in their institutions. Ariane Gervasio will brief us on how an Audiovisual Archive in a University can be useful in preserving educational and institutional history. Elzbieta Wysocka will give us an insight into her Digital Repository Project (DRP) in a film archive. Rony Vissers will in turn raise some questions on the meaning of digitising and thus preserving AV objects, that resulted from the digitization of a master copy of a recording of a unique live television broadcast from 1969 (the performance of *The Word Question Centre* by the American artist James Lee Byars).

Digitization: Why and How? Institutional strategies Parallel Session A

The First Year of the Audiovisual Archive of the National Library of Chile, Challenges and Perspectives

Soledad Abarca

Archivist, National Library, Chile

Since its origins in 1813, the National Library of Chile has collected works of the intellectual and cultural activities of the country in its different periods. Since 1925, the legal deposit law has been the basis for the growth of its heritage collections, including valuable analogue and digital audiovisual materials in mechanical, magnetic and optical media. However, it's only in June 2014 that the Audiovisual Archive was officially implemented.

In less than a year, the three professional teams have implemented a useful and practical methodology based on different experiences and international standards, adapted to the institutional resources to be able to assure the sustainability of this new division. This process has included the creation of a physical organization system and software to access content and prioritization information of each support for its digitization in order to share this valuable heritage with the users of the *Biblioteca Nacional Digital*.

The exponential growth of these collections during the past few years created a need to design strategies for the preservation and access to this heritage, increasingly valued by users and researchers.

In Chile the legal deposit is fixed by law (enacted in October 1925), which makes it obligatory for all printers, film and video producers, record labels and electronic publications, to send a number of copies at the time of publication to the National Library. This law, which has undergone many changes throughout its history, was lastly modified at the end of 2013, incorporating a special article about audiovisual productions in which it is established for sound recordings, audiovisual and electronic productions for marketing that the person or group responsible for producing the material property has to deliver two copies (within 30 days). In the case of film creations, it is the *Cineteca Nacional* that receives the masters (original format), maintaining the obligation to send digital copies to the National Library. This new disposition has benefitted the preservation of sound and audiovisual heritage in the country, which obliges both institutions to preserve this material but also to provide access to these important collections.

It is in this context that the Audiovisual Archive of the National Library was projected and began working in May 2014 with special resources, starting by hiring two specialized professionals dedicated a 100% to the implementation of a plan, under the supervision of a coordinator.

A survey was carried out to gather and analyse the existing collections. The main sources of audiovisual materials were located in different departments such as the Music Archive, as well as Oral and Traditional Archives, having different types of formats such as cassettes and other magnetic tapes, reel, U-Matic, VHS, CD, DVD, vinyl discs, etc. Much of these

collections were stored in boxes or open shelves and they were available to the public in a room dedicated to access special and digital collections. A significant percentage of the materials was not catalogued or accessible at all. Another important collection is the National Television Channel, which started the deposit in 2009 in digital format. All of these materials created a great quantity of data in digital format to be considered in the newly created Audiovisual Archive and to be preserved and accessed by the public in a near future.

These various collections have a number of different subject matters and origins, however a main classification divided in three large categories was established: legal deposit commercial productions (music records, films, documentaries, television), recordings of interviews and field work, and recordings of activities and cultural events produced within the institution.

The survey detected over 4000 items, defining an item as a physical object or support that may contain several contents. In addition hundreds of files that have been stored in digital format were added to the survey, either because they come from the legal deposit of television or because they are records that were produced by the same institution with digital video cameras.

The survey was carried out in a specially designed database that was locally developed by the team based on an Open Source tool, to answer to the multiple needs of inventory and organization of the archive, which was moved and reorganized in a new storage facility that meets the conservation environment requirement of this kind of material.

After that, a QR code was applied to every item to be able to access the database just by scanning the code using a smart phone, tablet or laptop camera, with no need to move the objects from their storage location. During this process the items were carefully inspected and cleaned to create a visual examination of conservation conditions that was recorded in the survey, in order to help establish priorities for reformatting. At the same time a survey of the equipment was carried out, to know how many of the different media could be reproduced properly to access the content, enabling its digitization by the institution's means.

Once these steps were finished a digitization station was designed and implemented, to start a second stage of the work with the digitization of the prioritized materials. These priorities combine conservation conditions and the interest/value of the content, which were documented during the survey.

During the whole process, the team worked very closely with the professionals involved previously with the material, to respect the original context of the materials and involve the entire library community in the creation of this new area

of collections, and to help generate standard procedures to create new audiovisual content in other cases.

The cataloguing of the digitized materials uses the metadata for audiovisual materials according to the Dublin Core schema and Preservation Metadata for Digital Collections National Library of Australia and it is accessible in the *Biblioteca Nacional Digital* throughout the digital content manager Digitool.

An important part of the work has been the collaborative agreements with national and international institutions. One of the most important partners is the *Cineteca Nacional*, an institution which, as mentioned earlier, is also the repository of film material in master format. This agreement provides for the exchange of materials, technological support and building a joint strategy to collect audiovisual productions and finally the development of education programs and dissemination of Chilean film heritage.

Another important collaboration is with the *Museo de la Memoria y los Derechos Humanos*, which has an interesting platform for access to audiovisual records of great value to the recent memory of the country.

In this first stage it has been possible to identify and select materials around interesting topics such as a great collection donated by the SERNATUR (national tourism service), cultural television shows (*Off the Record*, *La belleza de pensar*, *Tierra Adentro*, *La tierra en que vivimos*, etc.), cinema and Chilean documentaries (*El Willy y la Myriam*, *Sexo con amor*, *Taxi para 3*, *Chi-chi-chi le-le-le Martin Vargas of Chile*, *Subterra*, *Machuca*, etc.), institutional videos (lectures, TV programs produced by DIBAM or the National Library, etc.) and materials related to the era of dictatorship.

In the meantime the National Library is conducting outreach strategies regarding its audiovisual collections, which are aimed at raising awareness of the valuable audiovisual heritage available for the community and disseminating its interesting content.

An example of this is the Vimeo channel which has been showing edited samples of field records of the Oral and Traditional Archives, which can be accessed directly or through the audiovisual gallery Virtual Room (<http://archivodeliteraturaoral.salasvirtuales.cl/?q=node/19>).

Meanwhile, the National Digital Library (www.bibliotecanacionaldigital.cl) has made available some copyright free audiovisual works.

Also the public can access on site approximately 150,000 digital objects protected by the Copyright Act, in addition to 1500 DVDs of domestic films, series and documentaries.

While in 2014-15 a very significant progress has been made in the process of creation and implementation of the Audiovisual Archive in the National Library of Chile, there is still much to do, especially in terms of collecting the Chilean audiovisual works that are not currently available, and otherwise generate long-term preservation and access policies. The National Library is working hard to establish methodologies to achieve this purpose.

Certainly the current priority is to complete the Archives' structure and expand access to audiovisual collections organized and maintained according to international standards, along with formulating policies that will guide the future of the Audiovisual Archives of the institution.

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Soledad Abarca has a Master's degree on Photographic Preservation and Collections Management from Ryerson University, Canada and the Museum of Photography and Film at the George Eastman House (Rochester, NY, USA). She has worked on the implementation of collection storage and development of housing programs for large collections of photographs and other library and special materials. Since 2001 she has been teaching photographic conservation at the Universidad Internacional SEK and the Instituto Arcos. During her tenure as Head Conservator (Historical Library and Archive of the Chilean Navy in Valparaiso), she designed and implemented the Conservation Laboratory there. She now works at the National Library of Chile as Head of Photographic Archive, and coordinates the Audiovisual Archive.

Philology in the Preservation of Audio Documents: Massive vs Customized Approach

Federica Bressan & Angela Ida De Benedictis

Post-doc researcher, University of Padova, Italy – Paul Sacher Stiftung, Basel -Switzerland

Introduction

The importance of sound preservation is often supported by facts and numbers, such as the physical degradation of audio media, the obsolescence of files and formats, and the percentage of sound archives at risk of permanent loss. These true and alarming facts usually achieve the effect of raising concern, besides transmitting a sense of *urgency*.

Central to the richest and most influential funded projects in the preservation field, are the resources required by digitisation campaigns and the sustainability of the digitisation costs, as these factors may determine the feasibility of a project.

The combination of the time factor (urgency) with the problem of managing large collections of audio documents, results in a specific problem, i.e. to define a strategy for an efficient resource allocation in safeguarding the audio documents, within a limited time frame. This is precisely the type of problem that many archives and cultural institutes across the world are currently faced with.

Some solutions to this problem include parallel digitisation and automatic data verification. Prestigious institutions have formalized their working methods and have shared their knowledge through important publications.

The expression 'mass (or massive) digitisation' is often heard. And although the adjective 'mass' might not always be explicit, most literature about digitisation methodologies and best practices seem to address the same problem. Therefore, digitisation is commonly understood as 'mass' digitisation. During our lecture at the conference we will contextualize this concept and provide more examples, hopefully stimulating a discussion.

Choose your approach consciously

As experienced researchers in the field of sound preservation, we suggest that some sound archives and cultural institutions have a different type of problem, that requires a different type of approach. This approach consists in an undivided attention for each individual audio document, of which the uniqueness as a historical document, and oftentimes artwork, is emphasized. In this light, the concepts of preservation and restoration assume a slightly different meaning, and rather resemble the restoration of traditional cultural materials, like a sculpture, a manuscript, or a frescoed chapel. It can be very time consuming (certainly more than any massive strategy) and the ratio between human resources and audio documents is mandatorily 1:1. Nonetheless this approach (which is referred to as 'customised', as opposed to 'massive') achieves some important objectives that may be viewed as

the 'weak points' of massive digitisation (guarantees on the faithfulness of the audio spectrum, on the origin of minor audio disturbances, etc.). In the end, the approaches are complementary in many ways, and it is very important that professionals in this field are aware of the best choice before they plan the digitisation schedule.

It is of paramount importance to say that the methodological principles, well-agreed upon by the international scientific and archival community, are the same for massive digitisation as well as for 'customised' digitisation. The differing elements concern more the 'implementation' of the work. All of these aspects will be examined in our presentation, where we will describe the 'customised' approach in concrete terms, i.e. tackling financial aspects and selection criteria for the archive documents.

The 'customised' approach has been adopted and perfected in the past years at the *Centro di Sonologia Computazionale* (CSC) of the University of Padova, Italy, within funded research projects involving some of the finest sound archives in Europe (e.g. *Paul Sacher Stiftung* in Basel, Switzerland; *Centro Studi Luciano Berio*; *Archivio Luigi Nono*; Institute of Ethnomusicology of Ljubljana, Slovenia; *Fondazione Arena di Verona*; and more).

During the presentation, an ongoing project will be presented as case study for this type of approach, including time frame, management of the project, and source of the funding – as requested by the SOIMA call for contributions.

The project

The research project (2013-2017) dedicated to the entire private collection of Luciano Berio's magnetic tapes, stored for decades at the *Centro Studi Luciano Berio* in Florence (Italy), is entirely funded by the Paul Sacher Foundation in Basel (Switzerland). The entire digitisation process is carried out at the *Centro di Sonologia Computazionale* (CSC) of the Department of Information Engineering of the University of Padova. Berio's widow, musicologist Talia Pecker Berio, is the scientific supervisor of the project. The importance of the project lies in: (i) the value that the recordings hold for the research community of musicologists and musicians; (ii) the complexity that such an audio collection raises at a scientific-technological level due to the obsolescence of the media and of the formats. Moreover, there is an additional complexity given by the very nature of the recordings, which include electronic compositions for magnetic tape, and rehearsals or live takes in acoustic scenarios where the distinction between the desired signal and the noise is often ambiguous. The expected output of the project is a digital audio collection of preservation copies that meet the requirements of 'accuracy, reliability and authenticity' needed to be considered a valid

documentary source for scholarly studies.

On Luciano Berio

Luciano Berio (1925-2003) has been an authoritative exponent of the new generation of the musical avant-garde since the 1950s, experimenting with complex combinations of timbres and with the expressive resources of the female voice.

In December 1954, Luciano Berio and Bruno Maderna created the first Italian studio of electronic music at the RAI Milan headquarters, inaugurated the following year as the *Studio di Fonologia Musicale*. There he was able to experiment with the interaction of acoustic instruments and electronically produced sounds. Berio's musical research is characterised by his attainment of an equilibrium between a keen awareness of tradition and a propensity to experiment with new forms of musical communication, and his commitment to music extended to other activities including conducting, the conception of concert series and the promotion of contemporary music. In 1994 he was appointed *Cavaliere di gran croce dell'Ordine al merito della Repubblica italiana*, and in 1998 he received the *Medaglia d'oro ai benemeriti della cultura e dell'arte*. More information is available on the website of the

*Centro Studi Luciano Berio*¹.

Active preservation of the tapes. The audio collection of the *Centro Studi Luciano Berio* comprises nearly four hundred open-reel tapes, which are currently stored at the *Centro di Sonologia Computazionale* (CSC) of Padova in a controlled environment (temperature, humidity, light). The assessment of the physical condition of the tapes is one of the first steps provided by the operative protocol for the preservation of the audio documents defined at the CSC. The priority codes determining the project roadmap and the treatment that is going to be applied to the tapes depend on this assessment, which is carried out with the customary visual/olfactory inspection by trained staff, as well as with specific physical-chemical analyses.

The cataloguing staff will be able to start working as soon as the first preservation copies have been completed, by means of a web-based application that provides access to the 'mezzanine copies' (down sampled audio of the preservation copies) and all the metadata, constantly aligned with the project database. This system allows to drastically decrease the time that it usually takes the audio material to transition from the audio laboratory to the cataloguing staff, and finally to the audience.



Luciano Berio in the studio experimenting with magnetic tapes

Frederica Bressan currently holds a post-doctoral research position at the Centro di Sonologia Computazionale (CSC), Department of Information Engineering of the University of Padova. Her activities concern the area of Sound and Music Computing (SMC). Frederica's research interests include cultural heritage preservation; sound archives, audio documents, interactive multimedia installations, automation and quality control, original software tools for preservation; and multimodal interactive environments which involve multimodal learning environments for multi-disabled children and software applications for children with language problems.

¹ <http://www.lucianoberio.org/en/> (page visited on April 22nd, 2015)

Public Private Partnerships : Guidelines for a Successful story

Michel Merten

CEO, Memnon, Belgium

Since the beginning of the financial crisis and all austerity measures taken by governments, many institutions do not have sufficient resources to undertake digitization projects of their archives. The situation has led many institutions to one of the following options:

- Cancel or delay digitization projects in the distant future;
- Allowing a low budget leading to make a choice on what will be digitized ;
- On demand digitization for the lucky ones.

This is bad for your archives as:

- They are still at risk;
- They are not easily accessible to the public or internally.

Archives should not be left asleep on shelves continuing their quiet deterioration far away from our minds. It is very important continuing safeguarding heritage for future generations and making it more accessible to a wider audience (education, general public, etc.). Large-scale migration of archives for preservation and access is expensive; it can take several years because you have to do it right and only once!

Why a Private Public Partnership (PPP)?

- It makes projects affordable within annual authority budgets;
- It maximizes the use of private sector skills and resources;
- With PPPs, risks are allocated to the party best able to manage or absorb each particular risk;
- It guarantees budgetary certainty;
- It forces the public sector to focus on outputs and benefits from the start;
- It allows the injection of private sector capital.

Case study: PPP with the French National Library for the digitization of their records collection

- Over 200,000 records (78 rpm and LPs); 180,000 selected for the PPP (45,000 LP's; 135,000 78rpm);
- Heart of the audiovisual collection;
- Aim to put online almost the entire music production broadcasted in France between 1900-1962;
- 78rpm are in the public domain; 80% LPs still under copyright;
- Identification and validation of the records by music experts;
- Insufficient metadata (by record; not by track);
- No funding to digitize the collection and to give access to it.

Memnon's added value

- Leading player for large scale digitization projects; successful experience to manage world class projects;
- Developing large capacity for records digitization – 5500 records/month;
- High skilled team to supervise the project (over 15

additional recruitments);

- Project Management – planning and achieving all objectives;
- Investment – workflows, software, technical infrastructure, operations, ...;
- Within the PPP, Memnon provides access to technology for sound digitization and the scanning of the labels;
- Memnon co-invests with Believe and BnF-P in the project;

Believe's added value

- Leading independent digital distributor in Europe;
- Delivering new releases to online stores worldwide;
- Believe distributes over 1 million tracks from 15,000 labels;
- Believe expertise drives releases across digital and social media in order to optimize the visibility, awareness and sales of the content;
- Believe will be in charge of the enrichment (descriptive metadata), the promotion and the distribution / monetization of the digitized files;
- Believe commits to a minimum revenue stream for the first three years.

The PPP business model

- The BnF has set up a special unit (BnF-Partenariats) to foster new relationships with business and to connect with private funding;
- BnF-P advances a part of the funding (less than 25% of total costs);
- Memnon takes care of the digitization (records, labels, covers) according to the BnF technical specs and is the main interface between BnF and Believe for files exchanges;
- Believe enriches the metadata and diffuses / sells the content;
- BnF-P grants Believe rights to monetize the content for 10 years; the net revenues are reinvested in the project;
- Profit are shared between the partners;
- After 10 years, all the files are in the public domain.

Access to the digitized content

- Within the BnF
 - Free access to users on AV stations and Gallica
 - Within libraries and BnF networked institutions
 - To be defined based on existing agreements
 - On the Web
 - Free extracts on Gallica;
 - Free access services as Deezer, Daily Motion in France and abroad;
 - Download services (iTunes, Amazon, ..).
 - After 10 years exclusivity period: free access on Gallica
- BnF's benefits : A new way to think a digitization project
- A new way to think a digitization project;
 - Enable the digitization of the collection while minimizing initial investment (25% in this project);

- Digital preservation of one of the largest sound collection in the world;
 - BNF unlocks the French sound heritage;
 - Allows the access to most the collection in less than 10 years >< at current pace;
 - 700 000 tracks + metadata available for researchers and the public;
 - Commercial objectives support other digitization projects within BNF;
 - BNF offers larger visibility for works with a smaller target audience, and therefore less traditional exposure.
- Memnon is an active partner in the project >< Tenders;
 - Memnon benefits from coordinated decision between the partners;
 - Powerful incentives to perform (flagship in Europe);
 - Sharing our expertise on the project to other institutions in the future;
 - High return on Memnon's branding.

Memnon's benefits

- A new business relationship using its expertise and large scale capacity to co-finance a project and makes it possible;
- PPP contract runs for years, steady income flows;

Michel Merten is the founder and CEO of Memnon Archiving Services. He initially worked for Exxon Chemical after graduating from the Solvay Business School, which he later left to join a start-up dedicated to classical music recording/postproduction and initiated several music labels while starting up companies dedicated to sound mastering and restoration in Europe. He represents Memnon in IASA and FIAT/IFTA. He is also a member of the advisory committee of the Government of the French Community of Belgium to advise on digitization priorities and standards, nominated at the request of the Minister of Culture.



Digitization for preservation and durable access requires investment and long-term commitment from various stakeholders. This session offers insights in current digitization practices in three countries (Chile, Italy and France). Federica Bressan and Angela Ida De Benedictis discuss how concepts of 'mass digitization' can be also applied to collections that require undivided attention for each individual item. The case study is the private collection of Luciano Berio, a pioneer in the field of electronic music. The second contribution, by Michel Merten, focuses on the concept of Public Private Partnerships as a novel approach to manage digitization projects. They present the partnership between Memnon and the French National Library on digitising and providing access to 180,000 records (78 rpm and LP). As part of the business model, the collections will be monetised to recoup parts of the initial investment. The third speaker, Soledad Abarca, will share insights of the on-going digitization efforts at the National Library of Chile. An extensive survey of the collection was executed before a digitization station was installed. Thousands of carriers will be digitised and made available online (website of the library, Vimeo) and on-site.

What do we do with AV-Carriers after Digitization?

Moderator: **Brecht Declercq**

As ever more audiovisual collections get digitized, the question of what to do with the original carriers arises, after the migration to file based formats is done. The classic approach to archiving says that we should keep them 'whenever possible'. But what if storage issues come up? In that case, will we keep them and if so for how long, or will we discard them? There is clearly no simple answer, so we need to give advice taking into account the various options. The session will start with a brief introduction and the approach taken by VIAA. Four specialists from all over the globe will then discuss the theme, leaving time for questions or remarks from the audience.

Digitization: Why and How? Institutional strategies Parallel Session B

What Do We Do With AV-Carriers After Digitization? – Panel Discussion

Brecht Declercq & Loes Nijmans

Digitalization Manager, Vlaams Instituut voor Archivering (VIAA), Executive Board Member, FIAT-IFTA, Belgium

A. Setting the scene

As ever more audiovisual collections get digitized, the question arises what to do with the original carriers, after the migration to file based formats has been done. Classic archival theory, in this case IASA TC04, says we should keep them 'whenever possible'. But what if storage issues come up for example? Will we keep them, and for how long then, or discard them? Undoubtedly there is no simple answer, so we may have to formulate a nuanced advice, with many arguments to base a decision upon. We'll have to investigate and provide good practices, and develop guidelines or even decision trees.

The particular occasion to contemplate about the issue of preserving or disposing, are the current large scale digitization projects organized by VIAA, the Flemish Institute for Archiving. These involve more than 50 Flemish broadcasters, libraries, archives and museums managing audiovisual heritage collections. Several of them have already raised the question about what to do with the carriers after digitization. VIAA, together with PACKED (the Flemish Centre of Expertise in Digital Heritage) and FARO (the Flemish interface centre for cultural heritage), wants to help its content partners out by providing them with some guidelines on this issue. Without pretending to be a standard, VIAA's content partners can use these to formulate a decision on whether to keep or dispose of the audiovisual carriers after digitization.

Although the guidelines will not be in their final stage at the time of the conference, we'd still like to raise the issue and discuss our approach and possibly also new arguments during a panel session. The aim is to inspire others to answer difficult questions about discarding carriers, as well as to be inspired by arguments from the audience, to share our guidelines and evolve to a better version.

First we'd like to set the scene by summing up the classical arguments, and demonstrating the status of our design of a decision tree that could be followed as a guideline. But after that, we'd like to go beyond, bringing experts around the table in a moderated panel session. Are there any new arguments that haven't been tackled yet? Which practical instruments could help archival managers to take this kind of hard decisions? And what are the essential building blocks for that?

B. Factors predominating the decision

How much do archives and museums still have to invest in the preservation of audiovisual carriers if analysts predict that most magnetic tapes will no longer be readable after 2030? Will there even be players available? Some machines and parts are already scarce. In other words: now is the time to digitize analogue audiovisual carriers. But what happens then? Prior to the question if one would like to dispose of the carrier (one way or another), there should be a solid digital collection management for a sustainable preservation of the digital copy. This means that the collection manager

should have the certainty that the collection or the item is decently digitized by performing thorough quality control. Also trustworthy storage and preservation measures to ensure access to the resulting digital files in the long term should be ensured. Although it is not the aim of the panel discussion to discuss this issue explicitly, it is clear that if there's no certainty about this we encourage archives and museums to keep and preserve the original analogue carriers for the case the digitization should be redone. In the opposite case, one can proceed to the next steps of the decision process.

At the next stage, there are different factors that can predominate the choice for disposal of objects or collections. The list you find below is not exhaustive, but merely suggests factors that could play a role in the question whether to save audiovisual carriers after digitization.

1. Playability

Although cultural heritage institutions usually don't own playback equipment for analogue carriers, there are often still players available that can be loaned, hired or bought. It's important to note that even though playback equipment is still to be found on the market today, players as well as repair parts will become harder to find in the near future, which means that costs for (re)digitization will probably rise. Institutions that don't have the players on hand cannot consult the content, which makes it difficult to (re)use in exhibitions, by researchers, etc. Providing a digital copy solves this issue and can make the analogue carrier dispensable.

2. Carrier versus content

When dealing with audiovisual materials, it is in most cases the content that predominates the physical carrier. Once the content is digitized and sustainably preserved, one could say that the carrier is of minor importance. However, in some cases the carrier and the related technology are important to the meaning of the item, for example when it consists of an artwork.

This brings up the question of the appraisal of the carrier as a physical item on itself: there are hundreds of analogue audio and video formats, some even more fragile or rare than others. Is it an archive's or museum's job to preserve these formats for the future? Or to preserve an example of the physical carrier, if one wants to understand the technological context of production, preservation, dispersion and demonstration of audiovisual carriers within a hundred years? And if so, can arrangements be made between regional archives and museums: who preserves what?

Let's not forget that the appraisal of any collection object is also linked to the collection management planning of an archive or museum. What is the mission of the institution? Which importance does the audiovisual collection take within the entire collection: main or supporting collection? For example: for a museum for contemporary art the audiovisual object will be of main importance, while for a city archive the

audiovisual collection will have a supporting purpose.

3. Physical preservation

Audiovisual carriers demand special preservation conditions that archives and museums cannot always guarantee. A relatively cool and dry environment free of dust and air pollution is desired. The carriers will degrade quickly if these conditions are not fulfilled. Not only very old audiovisual carriers (like wax cylinders), but also more recent carriers (like the CD) are subject to different kinds of deterioration. What is certain, is the fact that the carriers will only degrade even more over the years and in the end it will even become impossible to play them due to this degradation. However, when exactly it will become impossible to play them is not clear in advance. This can only be determined by regular checks. Still, there is a good chance that old tapes can still be played, e.g. for re-digitisation, if the right equipment and expertise is available. Hereby one has to keep in mind that the costs might increase as the condition becomes worse.

4. Capacity

An important factor to guarantee the care for audiovisual archives is capacity: storage room, but also staff and funds. Very few archives or museums have storage room to spare. Luckily, in many archives or museums the further increase of analogue or carrier-based audiovisual collections will slow down and ultimately even end due to the change from analogue to digital or from carrier-based to file-based production. But since many heritage organizations do not store their audiovisual collection in separate, specialized storage rooms, the possibility exists that the space where audiovisual carriers are stored is required for the storage for other collections than the audiovisual collection. The overall collection often grows faster than the available storage space in archives and museums. In order to provide good care of collections, also well-trained and sufficient staff members are indispensable. Unfortunately, with funding in the cultural sector under a constant threat, this cannot always be guaranteed.

5. Rights and Ethics

Museums and archives are in some cases not the owners of their collections but merely keepers. As a consequence, they don't have the rights to dispose of the object. In case of a donation, the archive or museum has to go back to the arrangements made with the donor to check the rights applying to the object or collection. If such arrangements don't exist, they should always consult the donor or his family (and offer it back to them first) before they can dispose of the object. Also the issue of copyright is applicable when it

concerns works of art. In this case the (family of the) artist should always be contacted when an action of disposal is considered. And this is probably only the tip of the iceberg when we are talking about rights of the content or the object. As far as ethics go, there is a chapter about 'Removing collections' in the ICOM Code of Ethics (§ 2.12 - 2.17), which states the conditions when disposing of collections is allowed.

6. The disposal itself

There are different kinds of disposal or deaccessioning of collections and carriers. In every case a thorough study must be made, a team of experts should be consulted, etc.

- Donation or exchange, between cultural institutions: this can be considered a good practice when for example a museum is looking for an audiovisual object for its cultural value, rather than for its content, and an archive has this specific piece but it is no longer playable, so the archive was ready to dispose of it.
- Sale, between cultural institutions: this is not a good practice.
- Sale, to the public: this is difficult and can only be done when the profits are used for the benefit of the collection (either by improved preservation measures or by acquisitions).
- Elimination: in the case of audiovisual carriers, the most preferred option. But how? And what is the cost?

The appraisal and disposal of audiovisual carriers is something that doesn't happen overnight. It should be a well-considered process executed by an interdisciplinary team (and even external consultants), and this is something that might scare archives and museums in the first place. Also staff and at least some funding should be considered, to guarantee the success of the disposal process.

Disposal of collection items should always be for the benefit of the collection and the institution. One should always start a disposal process with a positive approach, namely to enhance and improve the collection.

C. How could a decision guideline work?

If all predominating factors have been studied and checked, one can start following the decision process as outlined by the guidelines. In doing so, it will soon appear that some decisions are taken based on the material itself, and others based on the particular situation the heritage managing institution finds itself in. VIAA, FARO and PACKED would like to develop a decision tree with elaborated guidelines that accompany each decision that has to be made. In 2015 we would like to perform a first test case with one of VIAA's content partners to further refine and elaborate the guidelines.



Brecht Declercq, MA, MSc (°1981) is the Digitization and Acquisition Manager at VIAA, the National Audiovisual Archive of Flanders, Belgium, since 2013. Previously he worked for the Belgian public broadcaster VRT for almost 10 years as a radio archivist and a project lead in several digitization, media asset management and access projects. He's an active voice in the international audiovisual archives world as a member of the FIAT/IFTA Executive Council and the Media Management Commission. He writes, presents, reviews and advises several European broadcasters and audiovisual archives.



Loes Nijsmans (°1986) holds a Master's degree in Cultural Studies (KU Leuven) and had her first experience in cultural heritage in 2010 as an Assistant Curator at the private art collection of the National Bank of Belgium. Following her love for heritage, she started working for the Erfgoedcel Brussel in 2011, consulting cultural heritage institutions in Brussels on how to preserve their collections in storage. She started specializing in advising curators and archivists on the selection and appraisal projects within collections, before she started working for PACKED and VIAA as Project Manager Digitization for AV.

Audiovisual Archives in a University: The case of TV UFMG

Ariane Gervasio

Journalist and Archive Manager, TV network of the Federal University of Minas Gerais, Brazil

TV UFMG was created in 2002. It is part of the *University Channel*, a local TV channel that gathers three educational institutions in the state of Minas Gerais, Brazil: *Universidade Federal de Minas Gerais* and two private institutions, *Centro Universitário de Belo Horizonte* and *Pontifícia Universidade Católica de Minas Gerais*. Officially, UFMG¹ was created in 1927 as a state institution, but its Law School emerged in 1898 and the School of Medicine and the School of Engineering in 1907. The university became federal in 1945, which assured the expansion of its graduation and post-graduation activities. Nowadays, UFMG has three campuses and 50,000 students. It is the best federal university in Brazil according to RUF 2014² and the sixth best university in Latin America according to US News 2014³, as well as the second Brazilian institution in international patent registration.

The existence of a TV channel dedicated to university content was ensured by Federal Law 12485⁴, which also safeguards its operation in cable services. Since its creation, TV UFMG's⁵ mission is to broadcast content related to the university's reality – research, academic issues – as well as major issues outside UFMG's campus (such as politics, sports, entertainment, science and environment), in order to foster connections between the academic community and the city at large. Those global features that drive TV UFMG make it a public, educational, cultural, institutional and academic enterprise.

UFMG TV is made by students and guided by professionals. A team of journalists, cameramen, studio and image editors/technicians are legally responsible for the content and work, but also responsible for tuitions (related to the tripod of teaching, research and extension that comprises the philosophy of Brazilian federal universities⁶). The relation between students and the institution can be on a voluntary basis or through research grants associated with duties and projects. After periodic monitoring, students are redirected to new functions and responsibilities. In general, TV UFMG trainees are Arts, Cinema, Journalism and Information Science students.

TV UFMG is structured in five sectors: journalism, video production, technical, archive and social media. The archive sector emerged in 2011. Its goal was to provide accurate information in video for TV UFMG employees (in several instances such as a coverage, image editing, production etc.) and to preserve educational and institutional history as recorded by TV UFMG cameras. In Brazil, there is no institution for audiovisual preservation that resembles the Vanderbilt Television News Archive (US), the *Institut national de l'audiovisuel* (France) or The National Archive. "Unlike newspapers, TV stations are not focused by public policies for preservation, cataloguing and diffusion. Brazilian TV stations have private archives with limited and restricted access" (Brasil & Frazão 2012).

TV UFMG's archive sector is the pioneer among university television channels and involves an interdisciplinary team – a

professional journalist, two students of Information Science and one Communication student. Together, they work on the conception, management and praxis of different archiving activities – such as diagnosis, classification, indexing, cataloguing, digitalizing, conservation and preservation. Collections are constituted by tapes – U-matic, VHS, Betacam, DVCam, miniDV – DVDs, CDs and digital files recorded in MP4. There are close to 500 tapes and 1500 hours recorded in MP4. Edmondson (2013) believes that television archives have well-defined characteristics:

«They archive selected collections of radio and/or television programs and commercial recordings, saved for preservation (usually as corporate assets) as broadcasting and production sources. With some important exceptions, many are broadcasting organizations' departments, from large networks to small public radio and television, while others have varying degrees of independence. Collections can also include 'raw' material, such as interviews and sound effects, as well as accessory materials such as scripts and documentation related to programs» (Ibid. p.105 – my translation)

TV UFMG's archive sector also includes scripts and other documents related to the media. Every employee is part of the archive chain, where links are created within each one's responsibilities. Journalists are oriented to send their scripts to a specific directory at the server. Image editors also send raw videos and edited videos – in the correct format and identification – to the server, and then the files become objects of work for Information Science students. From 2002 to 2011, TV UFMG used tapes for storage. Ever since, all content is stored in MP4 (H.264 – NTSC-DV high quality) in three mirrored hard drives with four terabytes, TLO – more safe and accurate technology, but also with high equipment and maintenance costs. For cataloguing the metadata TV UFMG uses Microsoft Excel sheets and Microsoft Access forms managed by the archive team but also accessible to all other TV employees.

The sector was implemented based on three steps. At first, in early 2011, the priority was to band the collection that was physically separated, in order to start a quantitative survey and classifying process. At the time, the articulation between Information Science and Communication was important to create the cataloguing and indexing strategies – including priorities, support and digitalization. The second step was more specific and involves identification model creation and cataloguing and indexing of TV UFMG programs – containing keywords, TV anchor, support, interviewee, type of production, date, program etc. Both digital files and tape go through the physical and content analysis – dropout, audio problems and any damaged supports. At the same time, the archive team visits other archives, talks with experts and attended workshops. The third step is focused on extending in the future the archive's actions to all TV UFMG's processes (including all documents,

since the idea of video into its exhibition), now videos are a priority and guarantee the full use of the customized platform (for TV employees and citizens). Full cataloguing, indexing and digitalization will be completed by 2016.

According to Foucault (2008), allowing access to documents, when necessary, to analyse facts is the most important part of history preservation. Since the creation of its archive unit, TV UFMG's content is published, made available on social media and UFMG's website. There are also partnerships for science popularization (institutional videos, research coverage, DVD production) for academics and the broader community outside the campus. Additionally, any citizen may have access to the archive through a search request and will receive a copy of the content. The concern about educational video disclosure is also a concern about knowledge:

"Audiovisual records offer unique means of learning, sharing and becoming informed through sound and image. They are, in form and content, living testimonies to the history of technology, performance and culture. By presenting images and sounds from foreign cultures, historic moments shaping our collective memory, they contribute to cementing the foundations of intercultural dialogue and enriching humanity's awareness" (Bokova, 2011)

TV UFMG's public features were bound to give access to content produced by the students, to provide accountability (regarding its budget), to make its content available for internal employees, displayed on websites and social media, and overall to preserve this important collection for future generations.

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Ariane Gervasio graduated in Journalism (Centro Universitario de Belo Horizonte) and specialised in Diplomatic Studies (Centro de Direito Internacional). She worked as a journalist for the press office of Belo Horizonte municipal government and later joined TV UFMG. She is currently the Editor-in-chief and Archive Manager of the first archive at a public university television station which she founded. She also works on the coverage of the International Journalism Festival in Perugia, Italy, and as a journalist in Nigeria – Brazil Business Centre. In 2012 she was awarded the Delio Rocha's Journalism Prize in the TV report category. Ariane also conducts independent research in international news distribution, especially in Latin America and public television archives.

¹ www.ufmg.br

² RUF (University Ranking Sheet) is an annual evaluation of higher education in Brazil made by Folha (national journal) since 2012. In the edition of 2014, there are two products: the ranking of universities and the ranking of courses. In the ranking of universities are classified the 192 Brazilian universities, public and private, on the basis of five indicators: research, internationalization, innovation, education and market.

³ U.S. News Best Global Universities rankings were produced to provide insight into how universities compare globally. Institutions from the U.S. and nearly 50 other countries have been ranked based on 10 indicators that measure their academic research performance and their global and regional reputations. Students can use these rankings to explore the higher education options that exist beyond their own countries' borders and to compare key aspects of schools' research missions. These are the world's top 500 universities.

⁴ http://www.planalto.gov.br/ccivil_03/_Ato2011-2014/2011/Lei/L12485.htm.

⁵ www.ufmg.br/online/tv_and_tvufmg.blogspot.com.

⁶ Information about education in Brazil can be found at the Ministry of Education on www.mec.gov.br.

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Rony Vissers

Director, PACKED vzw – Expertisecentrum Digitaal Erfgoed, Belgium

1. Rembrandt van Rijn painting *The Night Watch*

A couple of months ago, my girlfriend asked me to make an unusual assumption while discussing aspects of our daily work, namely that there exist audiovisual recordings of the Dutch artist Rembrandt van Rijn while painting his world famous *The Night Watch* in his studio at the end of the first half of the 17th century...

Several films about Rembrandt exist. One of the well-known recent examples is *Nightwatching* (2007) by the British film director Peter Greenaway. Other examples are *Rembrandt* (Alexander Korda, 1936), *Rembrandt* (Hans Steinhoff, 1942), *Rembrandt, schilder van de mens* (Bert Haanstra, 1957), *Rembrandt fecit 1669* (Jos Stelling, 1977) and *Rembrandt* (Charles Matton, 1999). While the assumption made during our discussion might seem ridiculous due to its clear anachronism, the concise filmography about Rembrandt does illustrate the strong desire for images of historic figures and events, and more specifically for an audiovisual representation of the Dutch artist and his work.

In the months that have passed by since our discussion I have forgotten the exact content of it, but the assumption that I was asked to make still sticks in my mind. The reason for this is probably that it unexpectedly allowed me to think in terms of a timespan of almost 400 years. This is a timespan that is exceptionally long when dealing with audiovisual preservation, and especially with digital preservation. The Lumière brothers recorded their first film only at the end of the 19th century, in 1895. The first digital computer was developed almost half a century later.

After the discussion the anachronism subsequently provoked me to ask some new questions, like:

- If real audiovisual recordings of Rembrandt while painting his masterpiece *The Night Watch* would exist, who did create them?
- What would be the original purpose of these recordings? Would the creator have intended them to be preserved and to be made accessible for future generations?
- Who would have actually preserved the audiovisual recordings through the centuries? Would they have changed hands or not?
- Would their preservation mainly be the result of a deliberate policy, or be to a high degree the result of coincidence and luck?
- Knowing that *The Night Watch* was trimmed on all four sides when moved in 1713 and that a coating of dark varnish covered the painting until the 1940s, would the audiovisual recordings have undergone alterations through the centuries?
- What would currently be the status of the preserved recordings? Would their status have changed though the years or not?

- Would the audiovisual recordings have remained accessible for the public through the centuries or not? And how?
- How would the recordings have enriched the knowledge about the painter Rembrandt van Rijn, his painting *The Night Watch* and about the society, art and life in the 17th century in the Netherlands in general?
- Would answering these questions provide some useful insights into audiovisual preservation in general? Could the answers improve the preservation of audiovisual recordings that are being produced today?

2. James Lee Byars performing *The World Question Centre*

In 2009 my colleagues at PACKED vzw and I got involved in the preservation and digitisation of what later turned out to be a master copy of a recording of a unique live television broadcast from 1969 of the performance *The World Question Centre* by the American artist James Lee Byars.¹

James Lee Byars was born in Detroit in 1932 and died in Cairo in 1997. He was a truly international artist and led a nomadic lifestyle. Between 1957 and 1967 he lived for instance on and off in Japan, where he taught English to Buddhist monks and nuns. His work consists of sculptures, installations, drawings and performances. New York Times critic Roberta Smith described his work as idiosyncratic, a Zen-influenced blending of minimal and conceptual art that stressed questions over answers, absence over presence, and a lush momentary experience of beauty over permanence. Since many of his works have an ephemeral character, they provoke complex questions about (contemporary) art preservation.

At the end of the 1960s James Lee Byars spent some time in Belgium where he exhibited at the Wide White Space Gallery in Antwerp. Television director Jef Cornelis made a short film about this exhibition for the Flemish Belgian public television station BRT: *James Lee Byars, Antwerpen 18 april – 7 mei 1969*. This 32-minute long film includes recordings of James Lee Byars who is covered in a white robe and talks about a broad range of topics: from the meaning of art and the role of museums to his fascination with airplanes and his life-history. These recordings are interspersed with recordings of participants who are joined together by a piece of cloth and are moving in procession through the streets of Antwerp. The film is a rare audiovisual testimony of the work of one of the most enigmatic artists of the 20th century.

An even more exceptional testimony produced by the same public television station is James Lee Byars: *The World Question Centre*, which was also directed by Jef Cornelis. It is an hour-long video recording of a live television broadcast of a performance. At the beginning of the recording James Lee Byars introduces himself as the “self-appointed World Question Centre”. Subsequently we see and hear him,

supported by a panel of guests (including the Belgian artist Marcel Broodthaers) and a ring of university students while he telephones those he considered to be the most brilliant minds of the time: writers, surgeons, architects, artists, lawyers, television stars, Among them are for instance John Cage, Arthur C. Clarke, Luciano Berio, Jerzy Kozinsky, Hans Hollein and Jörg Immendorf. James Lee Byars invites each of them to ask themselves a single question in simple English that they believe to be of essential importance. Once they've asked the question, he thanks them politely and moves on to the next. Some questions are striking: for instance "How do I balance my desire for individual freedom with my sense of obligation to society?" or "What will the post-industrial human look like?" and "Can humanity survive the century?" For Byars, the perfect thought took the form of a question. He believed that answers and explanations are not the way forward. It is through questions that he tried to form a picture of the state of things.

3. The possibility of an answer

While struggling with the new questions that the anachronistic assumption of the existence of original

audiovisual recordings of Rembrandt painting *The Night Watch* provoked, I suddenly remembered *James Lee Byars: The World Question Centre*, and realised that my questions also form some kind of picture of the current state of both audiovisual and contemporary art preservation.

I could have followed the example of James Lee Byars and be satisfied with only the act of posing questions. However, in contrast to the artist, my job as the coordinator of a centre of expertise in digital heritage is not only to pose questions but also try to find solutions for concrete preservation cases. The discovery in 2009 of a master copy of a recording of a live television broadcast from 1969 forced my colleagues and I to find a concrete preservation solution.

In this lecture, titled after the appeal by James Lee Byars to the television spectators to call the television studio with their own questions, the questions provoked by the anachronistic assumption of the existence of original audiovisual recordings of Rembrandt are applied to the concrete case of the preservation through digitisation of *James Lee Byars: World Question Centre*.

Rony Vissers

is the executive director of PACKED, and project leader of the DCA project. His previous professional experience ranges from collection manager at argos – centre for art and media (Brussels) to being a creator, producer and distributor of various media art projects. He also worked as a curator of film, video and music at the art centre STUC (Leuven). He holds master's degrees in information and library science, library and documentation science and communication sciences.

¹ For more information, see: Emanuel Lorrain, A television relic: on the digitisation of 'James Lee Byars: The World Question Centre', <http://www.scart.be/?q=en/content/television-relic-digitisation-james-lee-byars-world-question-centre> and Emanuel Lorrain, De digitalisering van James Lee Byars: The World Question Centre (Jef Cornelis, 1968), http://projectceest.be/index.php/PACKED:_De_digitalisering_van_James_Lee_Byars:_The_World_Question_Centre_%28Jef_Cornelis,_1968%29

Case Study of the Digital Repository Project

Elzbieta Wysocka

Project Director, FilMOTEKA Narodowa, Poland

The Digital Repository Project, initiated by the National Film Archive in 2010, is just finishing its fifth year. The project's aims were to digitize, archive, catalogue and make available the Polish cinema to a broader audience. The digitization for the project The National Film Archive's Digital Repository was possible due to the support of the Ministry of Culture and National Heritage and its programs: the *Digitalizacja materiałów audiowizualnych* (2010) and the *Wieloletni Program Rządowy KULTURA+* (2011-2014) directed by the National Audiovisual Institute.

The following presentation will describe the technical solutions, the criteria for the digitization chain and related activities within the Digital Repository Project undertaken in an 'old-school' film archive. I would also like to share how combining of public financing, volunteering, and bringing hidden internal organization potential to the surface helped us to meet goals in circumstances where there were shortages and a lack of financial stability.

The *Filmoteka Narodowa* has been concerned with the digitization of analogue collections for the last decade. For several years we have understood that our collection containing hundreds of thousands of films would be impossible to access without this important step. For many of these films, digitization was essential for their preservation and for restoration.

Challenges when carrying out this project

Challenge 1. Large collections: standards and criterions to be applied

In the near future film archives will start to acquire dozens of different file formats, especially in the case of digital video. This will happen because of digitization and new productions, but the wide range of formats coming to the archive will depend on the born-digital formats being used today and in the future by hard drive cameras. A wide variety of file formats, codecs, and data rates must be managed.

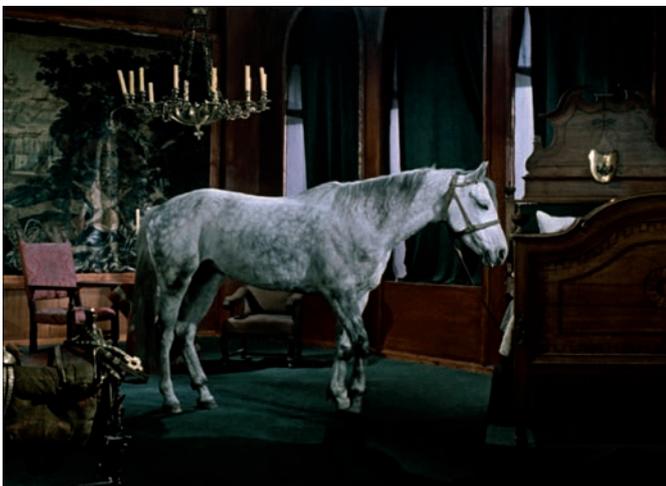
There is no standard container format or codec for digitization but we have come to some sort of consensus in Poland. It came about thanks to our lobbying of the funding organizations, who then took our recommendation as the basic blueprint and imposed those best practices on all the copyright owners who are also beneficiaries of this funding. The result of this is that all digitization materials received by us are of the same high standard.

In the case of the Digital Repository Project we had a limited and strictly defined budget, so every year we picked a part of a collection. During the evaluation of the application processes, suggesting that we would complete a definite and specific part was a deciding factor in the approval by the funding organizations.

Time and money were not our only limitations. We also had a limited number of staff to carry out the digitization and ingest processes. We were not allowed to employ staff within the project – but rather activate the existing one. It was possible thanks to after-hour work, additional training and collaboration with interns.

Digitalisation products

An essential element, before we made the first step, was to create a digitalisation strategy using all data we have and trying to estimate where we are now and how long it would take to get where we want to be and at which cost. It was done by applying the following measurements: number of items, percentage of the collection that is digitalized, percentage of the collection that should be given priority, actual growth since the beginning of the project (to construct an average per year), all that to estimate the projected growth in the following years.



Frame from Andrzej Wajda, *Lotna* 1959
© FilMOTEKA Narodowa



Frame from Grzegorz Rogala, film *Linia* 1981(1)
© FilMOTEKA Narodowa

Approximation of the total cost of both digitization and digital archiving is a difficult task and results cannot be fully trusted. For the first we need to consider the cost per title (features) or calculate it by the hour for newsreels, outtakes and experimental films, and combine it with the cost of processing digitisation, ingest, cataloguing and storage. An additional cost could be a rights clearance process, nevertheless it was not taken into consideration.

Digitization resulted in a collection of high-quality digital copies, for long-term saving and ready to be used in all fields: TV, cinema and internet. For access needs we were equally focused on making an event in cinemas (to show them in natural circumstances which would emphasise how good these movies could be). Another but equally important means of access is via the website www.repozytorium.fn.org.pl.

During the first year of the project (2010) we digitized 16 Polish features. We included previously digitized newsreels (materials were digitalized for clients) to the database. In 2011-12 we digitized 38 animated movies and we found a partner in the National Gallery of Modern Art Zachęta, to exhibit them in the broader context of artists' workshops, and bring cross-disciplinary partnership in curating experimental animation.

In 2012-13 we digitized 200 pre-war newsreels of the Polish Telegraphic Agency (which was a state-owned news agency established in 1918) and experimental producers *Wytwórnia Doświadczalna* from 1924–1939 and due to the cooperation with the Warsaw Documentary Film Studio (*Wytwórnia Filmów Dokumentalnych*, which is a Polish film production company since 1945). Today we have published 3,800 newsreel clips from 1918-1986 collaborating with the aforementioned producers or their legal successors. This was also the start for us for 'crowd-funding memories' about people, objects and locations visible in clips.

In 2013-14 we digitized sound magnetic materials on a massive scale. This decision was made strictly because of the risk of rapid degradation caused by vinegar syndrome. The second factor was that digitizing sound is cheaper and storage is not so complicated because of smaller file sizes.

In 2014-15 we digitized 30 short movies (features, animated



Shrunked sound material
© Filmoteka Narodowa

and experimental) created in the *Łódź SeMaFor Studio* between 1947-85, and by the end of the year we are planning to complete the next 30 titles, this time addressed towards younger audiences.

Other factors

In all cases we've used public tender procedures and have tried to use a scale factor to cut prices. Since the beginning of the project we made the decision to digitize using high parameters so as not to need to repeat digitization in the future. What was equally important was that we digitize strictly from the negative and the original magnetic mix which would guarantee maximum quality. It also ensured that there would be no need for lent analogue materials. Also in many cases, the directors and DOP's are still alive and active and so we can ask them for advice and assistance with colour correction.

Challenge 2. (Lack of) Archival storage and optimisation of costs

The *Filmoteka Narodowa* has been concerned with the digitization of analogue collections for 20 years resulting in a substantial collection of digital assets on external devices already. Such a 'shelving strategy' for hard drives is just a ticking time bomb. It was clear that we needed a professional solution as soon as possible.

Our new tasks were protecting and monitoring collected data and making repairs if needed. Differently from the analogue model active archiving is needed, which includes managing storage and backups, ensuring the integrity of digital files, and maintaining the security of the system, importing and exporting files and in the future migration to new media. That is why new competences are essential.

There are various options for storage – we took into consideration what was possible given our limited budget and tried to balance the volume with the frequency of access required. We wanted to save money using differences between us – film archives – and broadcast archives. The main difference is that preservation master files may be accessed very rarely, so large volumes of digital content might be kept in a data tape robot and the backups are on data tapes on shelves, which don't require any ongoing power supply. There are two types of proxy files for intranet and internet, which are in our case stored online so they can be quickly retrieved.

Challenge 3. Developing a media asset management system

Building the storage system is not all that had to be done.



Repozytorium website-CMYK
© Filmoteka Narodowa



Repozytorium website-RGB
© Filmoteka Narodowa

What's equally important is the creation of metadata and how the data are structured can affect its potential. What is also essential is that we could use all knowledge created so far for a new system.

We decided not to use a digital catalogue, which was already obsolete, but to start from scratch both in the case of software and hardware. There is no software which suits us – we needed to hire a developer's company to build it for us. For many reasons we decided to apply elements and the metadata structure from norms EN15744 and EN15907. Our database could be shared easier and we could use external experience to design structures and definition at a lower cost. We plan to make our MAM main knowledge gate for our institution, therefore in 2012 we started integration with the old data base. In this way we collected a large portion of data with relatively little effort. Today we continue centralisation and migration of data from internal documents, including

"invisible knowledge" hidden in Excel sheets in employees' local computers. We encourage staff to share them and check what was automatically incorporated via xml protocol from Excels. Obviously it also revealed what information we lack. This integration strategy, instead of the previous simple catalogue with 'flat metadata structure', helps us to use the potential of new technologies and re-contextualise cognizance in a more democratic non-hierarchical structure of knowledge. Data is placed alongside the video it relates to, cataloguing records or descriptive metadata for which we provide timecode-based descriptions, content like archival press, external agents and we link it to our other online galleries of photos and posters.

All that is to make it most attractive for end-users, creating free and attractive access. In the last phase media are published online on the project website www.repositorium.fn.org.pl, on an ordinary PC.

Elzbieta Wysocka is the Head of the Digital Repository Department at the National Film Archive in Warsaw, Poland since 2011. She oversees the National Film Archive's digital collection of archival motion picture film materials in multiple formats, supervises digitalization of film materials and manages film preservation projects – including film inspection and grant writing. Within the project she was responsible for the implementation and management of a large scale cataloguing project in conjunction with developing and implementing Media Asset Management System and European metadata model: norm EN 15907(CEN). One of the main products of the project she is supervising is an on-line service for digitalized materials from the National Film Archive (www.repozytorium.fn.org.pl)



Digitization: Why and How? Institutional strategies

Posters

From Analogue Collection to Multifunctional Access. Nina's Role in Digitization of Audiovisual Heritage in Poland

Filip Kwiatek

Archive Manager, National Audiovisual Institute, Poland

Polish audiovisual heritage is a very important part of the entire cultural legacy of the country. Unfortunately its use and access by society is still unsatisfactory. In order to solve this problem, in 2010 the Polish Ministry of Culture and National Heritage ran the multiannual government programme Culture + that supports both public and non-governmental organisations in the digitization of archival, library, museum and audiovisual collections. The National Audiovisual Institute was entrusted with the role of coordinator of this programme. Our tasks are: formal and essential evaluation of candidates' applications, financial support, providing back-up storage for digital audiovisual collections, limited forms of access, promotion and information about audiovisual heritage.

Every beneficiary organisation is obliged to deliver one copy of digital audiovisual content and metadata to our repository. Then our archivists import the files and metadata to our Media Asset Management system and if the copyrights are clear the content is exported to our online collection at www.ninateka.pl. The workflow between the Archive and Internet departments is still in the phase of testing and developing. The main challenges to face are whether the MAM system should be operated only by the Archive department or also by other departments (e.g. Digitization, Internet Projects), should the archive preserve all footage (small previews, working materials).

Online presentation is still our most important activity in the area of access to audiovisual content. NInA's strategy is to create audiovisual thematic collections enriched with context materials. So far we present collections about famous Polish contemporary composers and about the political and social reforms in 1989. NInA also takes part in European projects on access to audiovisual heritage. We support the EUscreen and Europeana projects with our content.

The materials can also be used in different ways in our recently opened new building that consists of a digital cinema,

a multimedia library and workshop rooms. We gave our audience the possibility to vote on footage that will be shown in our cinema. They can choose from five different materials: documentary, animation, feature, spectacle and music. Every week the offer changes and a screening takes place. Our multimedia library can accept 16 users, they can explore our digital archive, especially those materials that cannot be shown online. The room also contains press articles and books about film, theatre, TV and music. Another idea for the creative use of audiovisual content is a workshop that uses footage as a background. Our experts teach people how to manage home collections and how to take care of analogue carriers. Children and elderly people learn the basic skills of music composing, sound recording and video making. NInA's role in education also supports academic institutions in educating future archivists in audiovisual matters. Since 2015 we have ran workshops and study visits for students from different universities.

Since 2015 NInA has been able to digitize audiovisual collections on its own. We launched a digitization line for film materials (all formats: 8 mm, 16 mm and 35 mm), magnetic tapes of all types and digital reconstruction of sound and video. In this area we cooperate with many public institutions that preserve audiovisual content. We ran digitization projects with the Polish TV, national archives, museums and private owners. Digitized objects are preserved in NInA's repository and shown online.

NInA's experience in the field of digitisation of audiovisual heritage seems to be one of the main factors for developing cultural activity in Poland and Eastern Europe. Our mission is to work with audiovisual materials, from their analogue form to multifunctional access. We are proud and happy that we are able to face this challenge.



Filip Kwiatek is the archive manager at the National Audiovisual Institute (NInA) in Warsaw, Poland where he is responsible for the MAM system and managing of the analogue and digital archive. He started as an archivist at the National Digital Archives of Poland and has taken part in its various digitization programs, focusing in photographic and audiovisual collections. In 2012 he joined NInA with the task to organize and manage the audiovisual archive.

Conservation & Preservation Of Rare And Old Audio Visual Archives

Hemant Bahadur Singh Parihar

Section Officer (Cine- Video Unit), Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal (Madhya Pradesh) India

1- For the conservation and preservation of rare and old audiovisual archives the latest technologies and ideas should be implemented based on research and experience in the field of audiovisual Archiving. The need for long-life storage for the audiovisual archives is increasing day by day. Keeping in mind the archival needs, the digitization of audiovisual recordings is the key solution, but digitization standards are also different depending on the company providing the solution. Presently, the digitization equipment in use in different countries are different in all aspects and are not providing accessibility to different formats. Because of that, many problems are arising. LTO-based archival systems for storage are also changing very rapidly according to the development in the respective field. Initially the master recording of an event and its transfer through computer or any other hardware for archival storage is a lengthy process and there are possibilities of generation loss in the quality of audiovisual recording. Currently the personnel involved in audiovisual recording and its archival storage requires an easy process of recording and archiving according to future requirements. There must be uniformity in world recording and archiving standards, which should be binding for all those responsible for audiovisual recording or archiving and for equipment manufacturer to act in compliance with the standards set for archival purposes. Specific guidelines must be followed before handling any rare audiovisual recording and its archiving according to the world standards. There should be some strict rules and regulations for the companies and manufacturers making false advertisements for the sale of audiovisual recording or archiving equipment and giving a guarantee of long-term storage because some innocent individual and organization could procure this equipment and in turn this equipment could not fulfill the requirements of the archiving during the use.

The preservation and conservation of rare audiovisual recordings is an objective for all countries. So, A policy should be framed by a core committee of all the countries

in consultation with the vendor or the manufacturer of the digitization equipment and a uniform equipment standard must be maintained for the digitization work for archival purposes. Later on, the R&D (Research and Development) should be continued by the vendors for the proposed digitization equipments. If any future upgrade is proposed by the vendors, it should be available to the users free of cost or at a nominal cost. Otherwise, these companies/vendors/manufacturers of digitization equipment should be punished by law for the violation of standards formed by the committee.

2- In the age of fast growing technologies and advancement in the technology and computer field, trends are changing very rapidly. One has to keep up with the latest developments in the field of archiving for long-term preservation of audiovisual collections. Earlier celluloid films, audio-video tapes or cassettes, spools and different linear audio and video formats were in use for recording different events. Later on digital tape media and then digital media like CDs, DVDs, Blue Ray Discs etc. came in use. But all these media could not be relied upon for long-term storage of audiovisual recordings. Every organization which is involved in providing educational qualification and training for audiovisual recording and archiving to the students or trainees must have proper knowledge of archiving standards. World archiving standards should be communicated and propagated properly to all those concerned. Institutions like SOIMA should be given a special weighage by all the countries because of its involvement in the propagation of the noble cause of safeguarding treasures of heritage in the form of sound and image collections.

Presently, for recording audiovisual content SD cards are most commonly used. Secure Digital cards of different capacities, from bytes to terabytes is available for master recording and re-recording purposes. These cards are very robust, heat proof, jerk-proof, etc., and can easily be transferred to any computer device in a fraction of time. But, for these recording media a world standard should be decided on as well.

Hemant Bahadur Singh Parihar has a Diploma in Applied Videography from S.V.Government Polytechnic, Bhopal in 1987. He worked as grade-II cameraman from 1988 to 1990 for the production of educational films for telecasting under University Grant Commission Countrywide Classroom. Hemant is involved in audiovisual documentation of rare tribal culture of India, since 1990 and has documented nearly 7000 hours of tribal/folk/classical music/rituals/lifestyle and different cultural patterns. He has also been involved in the digitization process of rare audiovisual recordings in consultation with IGNSA, New Delhi (NCAA Project). In 1990, he received "Excellence in camera" award for his work for the National Festival of Educational Films in Kolkata.

Audiovisual Heritage in Brazilian Institutions: Challenges and Alternatives

Rubens Silva & Ricardo Andrade

Professor, Information Science Institute, Federal University of Bahia, Brazil

In 2005, the Research Group on Digital Culture, Representation, and Information (CRIDI, <http://www.cridi.ici.ufba.br>) started the research Digital Conversion of Special Documents From Public Collections and the Informational Consciousness: Technical and Theoretical Aspects in the Field of Information Science, with the support from the Federal University of Bahia/*Universidade Federal da Bahia* (UFBA), Bahia Foundation to the Research Support/*Fundação de Amparo à Pesquisa do Estado da Bahia* (FAPESB), and National Council of Scientific and Technological Development from the Brazilian Ministry of Science, Technology and Innovation/*Conselho Nacional de Desenvolvimento Científico e Tecnológico do Ministério da Ciência, Tecnologia e Inovação* (CNPq-MCTI). This first step of our research (2005-2007, http://www.cridi.ici.ufba.br/?page_id=25) allowed us to collect data about photographic, sound and audiovisual collections from 109 public institutions in the city of Salvador (Bahia, Brazil). 35 of them hold audiovisual documentation.

Two years ago, in 2013 we started the research second step (SILVA 2012), this time exclusively focused on audiovisual collections, with the support from UFBA, FAPESB and CNPQ-MCTI. So, now, in 2015, after ten years from the beginning of the research, those initial data collected in Salvador are being updated, allowing us to make comparisons, in order to observe the evolution, involution or stagnation of the preservation work, verifying the level of the public engagement around these collections safeguarding. In this research second step (2013-2017), many other institutions joined those initial 35 ones, not only from the city of Salvador, but from eight other Brazilian States and from the Federal Capital. Until the end of April 2015, 65 institutions, organizations or sectors of them, which hold Brazilian audiovisual heritage, joined the research. Two online questionnaires were used to collect the data; one of them was designed to the collection managers, the other one to the collection users.

See http://www.cridi.ici.ufba.br/?page_id=345.

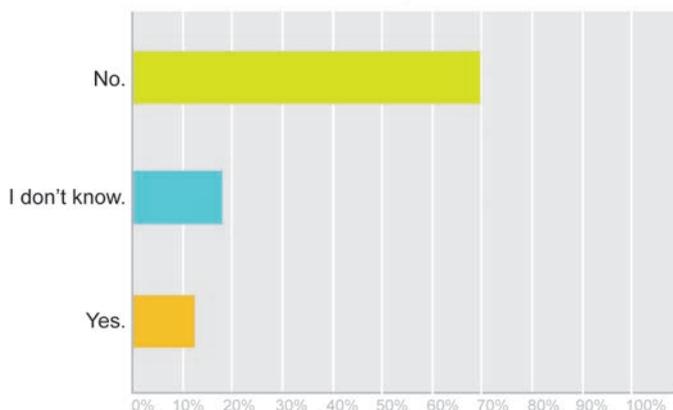
The collected data allow us to identify: collection themes; media or file formats; base material of the items; queries control; services and equipments offered to the users; digitization priorities; technical knowledge, teams and equipment available; existing rules, best practices, policies, and disaster plans; technical reports, financial and human resources from digitization previous experiences; among many other data. The purpose of gathering those data is to know what is being done, how, why, and what we can learn from these experiences, in order to improve future collaborative actions.

All those institutions/organizations which have collaborated with the research development will benefit from it. Besides the fact they will obtain more visibility through the CRIDI's website, they will have previous access to the collected data, becoming able, for instance, to establish correlations and comparisons among its own collection and the other ones from many other institutions. In addition, they will benefit, as original partners, from the development of the environment in which we will experience some actions around archival description, access, and preservation of digital versions of some items from their own collections.

The general objective of the research is to propose conceptual approaches and gather information on technical procedures oriented to safeguarding audiovisual documentation. Initially we limited the research to public institutions. However, after our participation in the 9th CineOP – Film Festival of Ouro Preto / National Meeting of Brazilian Audiovisual Collections and Archives, in 2014, at <http://www.universoproducao.com.br/cineop/9cineop/>, two very relevant events which gather the most important Brazilian institutions/organizations from the audiovisual area, we decided to broaden our scope. Since then, three important private organizations answered

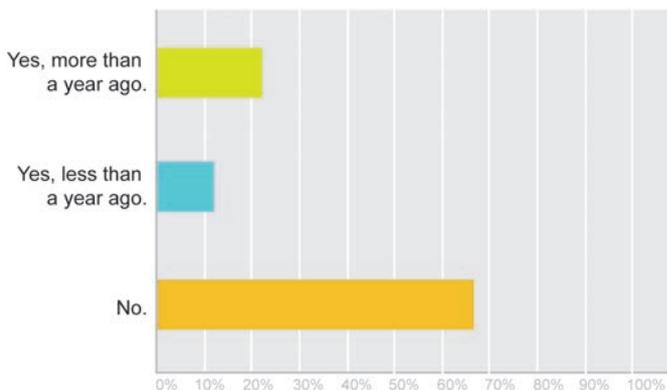
Are there any institutional disaster plan for analogue audiovisual documentation?

answered: 64 / ignored: 0



Has any employee participated in courses about TREATMENT OF MOVING IMAGE COLLECTIONS?

answered: 64 / ignored: 0



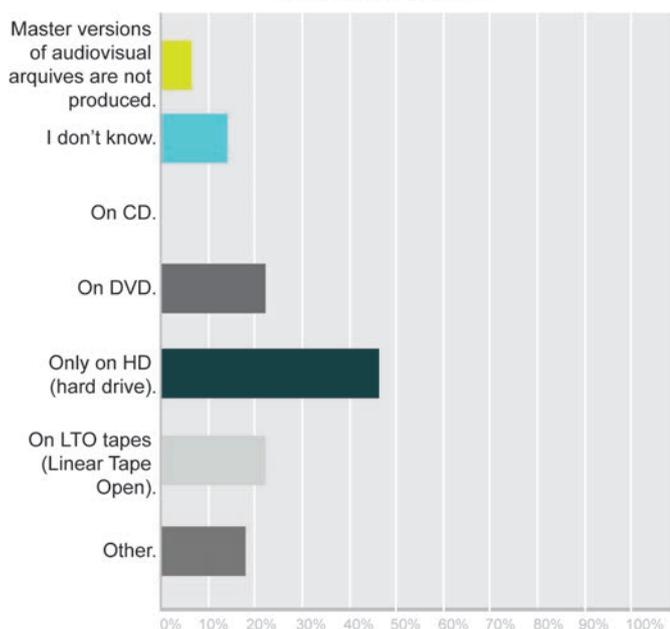
our questionnaire: the Cinemateque from the Modern Art Museum of Rio de Janeiro, the Documentation Center of Globo Television from Rio Grande do Sul, and the Goian Institute of Pre-History and Anthropology from the Pontifical Catholic University at Goiás.

We think that is interesting to know about the results achieved since our participation in the first SOIMA event, held in the city of Rio de Janeiro (Brazil). Near to the conclusion of the first step of the research, in 2007, the author of this text had the opportunity to participate in SOIMA 2007. In addition to the acquired technical knowledge, one of the academic results of that unforgettable experience was the article published on SOIMA's website (HOLLÓS and SILVA 2008). But we think that the most important result were the series of actions developed in the field of information science in ICI-UFBA, whose curriculum did not provide audiovisual disciplines at that time.

So, in 2008 we offered a new course on Introduction to Safeguarding Moving Images and Sound Archives, in the Information Science Postgraduate Program (PPGCI-UFBA), and in 2009 we offered the discipline Organization and Preservation of Moving Image and Sound Collections, in the Archival Science graduation course (ICI-UFBA). In 2012, the discipline Moving Image and Sound Archives became regular in PPGCI-UFBA, for which we created a Moodle environment for using in research, teaching and extension activities. From 2013 to 2014 we presented several works in the most important Brazilian events in the information science field, and published articles in two prominent Brazilian scientific journals (Silva 2013a; 2013b; 2013c; 2013d; 2013e; 2013f; 2014a; 2014b). In 2014 we also created the new CRIDI's website, at <http://www.cridi.ici.ufba.br>.

How are stored the moving image master archives (the higher resolution version of each item produced)?

answered: 28 / ignored: 36



In this second step of the research (2013-2017), we have already gathered data from 62 public institutions/organizations/sectors and also from three very important private organizations. The collected data will start being analyzed in July 2015 (this text was submitted to SOIMA in April).

One of our main products will be an archival online repository model, initially oriented only to the access to born digital audiovisual items, or converted ones, from public collections. The initiative, called *Legatum*, at http://www.cridi.ici.ufba.br/?page_id=489 and <http://www.legatum.ufba.br>, is an open repository, multilingual, collaborative, based on a digital platform compatible with international archival standards (AtOM – Access to Memory), whose use is recommended by International Council on Archives (ICA). At a first moment, the *Legatum* will gather and disseminate those referred items from some countries that have Portuguese, Spanish, Catalan, Galician, Romanian, French or Italian as its official languages. The goal is to identify and to describe data about (or get the description of) public institutions that hold audiovisual collections, and so about some items of their collections, allowing us to elaborate a differentiated view of this heritage, favoring new knowledge. The *Legatum* initiative is a technical experience, but it is also an initiative that gives us an opportunity to reflect on information, culture, representation; so it is an empirical convergence movement which offers a useful product to the researcher interested in accessing information about the documentation whose nature and characteristics meet the scope of the repository. The initial reason for limiting the *Legatum* experience to those referred seven languages from Latin origin was to make it comprehensive, but manageable. We originally thought of an exclusive lusophone space, but after all we believed that there would not be problems in extending it to some other Latin root languages. We guess that it is really interesting to demonstrate that there is something in common among countries which have Latin origin languages, although in different continents, even though if the Latino heritage manifests itself only linguistically, as it seems to be the case of Romania, because a language can reveal a lot about a culture. This initial decision may be a rich base for the future studies' development, not limited to the archival aspect, but also considering many other social, economic, historical or linguistic influences. We assume that some small archival institutions, with fewer resources, will insert data into the *Legatum*, in an easier way, if they can do it using their own native language. So, initially we limited the data insertion to the languages from Latin origin, since we would certainly have idiomatic difficulties to verify the insertions eventually made in Japanese, Vietnamese and suchlike. But if the achievement of *Legatum* is mainly possible using a single language for description, we can do it.



The *Legatum*, with the support from public institutions, consists of a low-cost/low-risk technological solution, although it requires hard work in order to convince the institutions. Simultaneously, it offers theoretical and

operational elements, and we believe it offers the possibility of stimulating the involvement of future users of the environment. Soon the *Legatum* will also incorporate the *Archivematica*, at <https://www.archivematica.org/en/>, an open source digital preservation system recommended by the National Archives of Brazil. Also in this action, we will have the fundamental support of the Supervision of Information Technology (STI-UFBA). Another essential partnership, to achieve our objectives of thinking and acting around the *Legatum* concept, as well as for its dissemination, is the Brazilian Network of Digital Preservation Services (also known as Cariniana Network, at <http://cariniana.ibict.br/>), a

project from the Brazilian Institute of Information in Science and Technology (IBICT), a unit from the Brazilian Ministry of Science, Technology and Innovation (MCTI).

We established a set of other goals in our research project, as is the case of training technical and academic teams, or the creation of online courses, or even the creation of a professional Master's degree on Safeguarding Moving Images. If we can dream about it, we will do it, but dreaming also with the support from ICCROM to achieve any of those goals. It will certainly be fabulous.



Rubens Ribeiro Gonçalves da Silva is full Professor of the Information Science Postgraduate Program (PPGCI) at Federal University of Bahia (UFBA), Brazil. He is also Fellow Researcher of the National Council of Scientific and Technological Development, Brazilian Ministry of Science, Technology, and Innovation. His previous professional experiences at ICI-UFBA range from Coordinator of the Archival Science Undergraduate Degree, Vice-Director and later Director. Rubens received his Doctorate in Information Science from the Brazilian Institute of Information Science and Technology (IBICT-MCTI), in partnership with Federal University of Rio de Janeiro (UFRJ).

Ricardo Sodr  Andrade is an archivist and holds a Master's degree in Information Science; Doctorate Student (Information and Communication in Digital Platforms / Universidade do Porto and Universidade de Aveiro – Portugal); CAPES Scholarship.



Preserving heritage and connecting it to people are separate goals that can mutually reinforce one other. At the same time, increasing public participation in the process of describing heritage can increase the potential of its creative reuse transcending both, institutional and geographical boundaries. Participatory and open access can help fulfil the goal of making cultural heritage available to all and promote societal growth. However, it is important to understand both the pros and cons of open access. Speakers and posters will share their insights on the theme, highlighting varied experiences that include educational initiatives, digital cultural projects, advocacy as well as different types of partnerships and collaboration.

Open Access: Friend or Foe of Sound and Image Heritage? - Debate
Moderator: **Howard Besser**

«Open Access» is a popular concept in today's web-based society. Few people outside the content industry oppose the concept of Open Access. But how appropriate is Open Access to the cultural heritage community? Are there cases where an Open Access policy will conflict with other important cultural heritage principles, leading to decontextualization or commodification of works in our collections? Or can an Open Access policy lead to a betrayal of the trusting relationship that we have cultivated with certain communities? Come and hear a lively debate in which three cultural heritage professionals discuss these issues.

Connecting Heritage to people

Studio Louter Incorporates Visitors' iPad Films in a WWII Exhibition in Rotterdam

Dirk Bertels

Creative Partner, Studio Louter, the Netherlands

Amsterdam-based creative company Studio Louter has developed a unique and innovative educational programme for the Museum Rotterdam '40-'45 NU, in which the pupils **contribute to the memory of World War II history**. They use iPads to create a film that feeds directly into the exhibition.

The Museum Rotterdam '40-'45 NU is a small museum with a great story. It started in 1985 as the War and Resistance Museum of Rotterdam when a small private collection of Second World War objects was exhibited and continued to grow. By 1995, fifty years after liberation in '45 there were only a few survivors remaining to pass on their story. For this reason, many people expected the Second World War to slowly disappear from the Dutch collective memory, however this was not the case. Now that the war is becoming a more distant memory, there seems to be a growing interest in keeping this history alive for generations to come. The museum became officially recognised in 2008 and was given an important social and educational role in the city of Rotterdam. In 2014 they began a complete transformation and reopened at the beginning of this year as Museum Rotterdam '40-'45 NU, presenting a state of the art exhibition and educational programme.

The collection consists primarily of objects from the Second World War in Rotterdam and each comes with a unique story. From a carbonised sewing machine to a parachute fabric wedding dress, every object in their extensive collection tells a personal story of the war. Their mission is to enable children to discover the stories behind our objects, to unravel the history of the war, and to let them pass on these memories to future generations.



The Museum Rotterdam '40-'45 NU asked Studio Louter to find a way of involving a new generation in the story that has shaped Rotterdam as it is today: the Second World War. In response, Studio Louter developed an educational programme which allows pupils from 10 to 18 years of age to make a film about an everyday object from the museum

collection. As a result, the experiences of the veteran Rotterdammers are not forgotten, but passed down to the Rotterdammers of today in a modern way.



On an 8-metre long interactive touch-screen desk pupils work in twos on an object from the collection, such as a wedding dress that survived the bombings or a farewell letter by a prisoner facing the death sentence. These everyday objects often conceal a dramatic war story. The pupils make their film about one of the objects. They start by making **iPad films** or audio recordings. Then they edit them on the touch-screen desk and add music, sound effects and historical photographs. The film is then automatically fed into the exhibition. So the Museum Rotterdam '40-'45 NU is not simply putting on an exhibition itself, but enlisting the help of its visitors in the process.



The museum has chosen this radically different approach towards its visitors. Whereas traditional museums are providers of information and visitors merely absorb what is presented, it has reversed the roles. The museum has taken a step back: rather than dictating the information, they offer their collection for investigation. The audio-visual productions of

school children become part of their permanent collection to be viewed by future visitors. The Museum Rotterdam '40-'45 NU thus presents the Second World War from a personal perspective: a story from the past, told by Rotterdam's citizens from the present.

The educational programme has been regularly tested during its production period. During the early stages of production the museum asked school classes to participate in 'analogue' lessons in which they tested their knowledge on the Second World War and their capacity to retell a story in a creative manner. In the last stages of production they asked various school classes to test our multimedia experience so that we could fine-tune the museum lesson.

Children have reacted very positively and enthusiastically to the programme. "This is a great museum, because we can do

things ourselves", one of our young visitors said. "Normally you just see things behind glass and someone tells you a lot about it. It usually just goes in one ear and out the other. But now we can go and investigate things on our own". Making mini-documentaries has proven to stimulate creativity and interest in the past. The film clips demonstrate children's creative ability to pass on the small but touching narratives of the war in Rotterdam.

Overall, in cooperation with the museum we have created an exciting and interactive experience that stimulates creativity, empathy and understanding of history. It has taken an innovative and radically different approach by asking school groups to take over the role of the museum as storyteller. This exhibition and educational programme allows the story of Rotterdam's inhabitants of the 1940s to be passed on by Rotterdam's children of today.

Studio Louter is a full service studio, creating film and interactives from initial concept to project delivery. In the heart of the Pipe, in Amsterdam, a team of animators, writers, developers and designers produce storylines, films and interactivity for museums and other spaces designed around communication. Sample projects include institutions like the Dutch Tax and Customs Museum, Noordbrabants Museum, Dutch National Archives and Royal Belgian Institute of Natural Sciences. Studio Louter has received several national and international awards for their projects.



Paysage Marin avec Bateaux et Hydravion

Antonio D'Amato

Student, Conservatorio Statale di Musica G. Martucci, Italy

“Now I will do nothing but listen...
I hear all sounds running together,
combined, fused or following,
sounds of the city, sounds of the day and night...”
Walt Whitman, *Song of Myself*

Paysage marin avec bateaux et hydravion is a short piece or a sound miniature inspired by the World Soundscape Project. As a consequence of this approach natural and urban sounds, but also sounds from machines and labour can be effectively employed to compose music, after the discovery and recognition of musicality in the whole world. Not casually the opening quotation above is taken from the reference book *The Soundscape: Our Sonic Environment and the Tuning of the World* by R.M. Schafer.

The piece includes nature and ambient sounds, filtered, modified and re-organized. Those elements are used to build up a short music piece. Sound elements, both natural and derived from the engine or the machinery of a vessel are elaborated, mixed and overlapped several times in order to give birth to an evocative sound landscape. The take-off sound of a seaplane becomes the fundamental note of the last ending chord.

In a certain sense the goal of this short work is to bring forth the voices of the things and their aesthetic value, but not through a documentary approach. The underlying question is: ‘Could the whole world be seen and manipulated as a protean musical instrument?’



On the other side the second relevant question is how to balance natural sounds and sounds derived from human activities in order to preserve a healthy and comfortable environment. The proper answer is of course matter for scientists, however here I am trying to give an aesthetic or artistic reply in the specific context of a village nearby a harbour.



Antonio d'Amato is a conservatory graduate in piano, harpsichord, music for multimedia, music pedagogy and electronic music. He also studied composition for eight years, bassoon for three years, baroque organ and audio engineering. In 2010 he was Ondes Martenot student in Strasbourg and Paris. At the moment his main interest is bringing together traditional composition procedures and computer-based music. Some of his instrumental works have been published by Forton Music, UK. His first electronic composition was selected for a performance during the ICMC 2012 Conference. His works have been performed in Australia, Brazil, Greece, Italy, Mexico, Slovenia, Taiwan and the USA.

All You Need Is Love? The Preservation of Photographic Collections Here, There and Everywhere

Debra Hess Norris

Chair and Professor, University of Delaware, USA

Photography can connect the world. The preservation of these rich and endangered resources – from early dry plate negatives to digital prints – is imperative to communities large and small, local and global.

Photographic collections are at-risk worldwide; they are threatened by inadequate environmental conditions, poor management, improper housing and handling, natural and man-made emergencies, and inherent instability. Sound recordings face similar danger.

This presentation will examine briefly photograph preservation educational initiatives from webinars to workshops, graduate-level and certificate study, and targeted internship training and student exchange to identify essential learning goals, recent curricular transformation, and lessons learned from successful collaborative partnerships.

Programs from the Middle East Photograph Preservation Initiative (MEPPI) to the *Préservation du Patrimoine Photographique Africain* (3PA) (both addressed in more detail here), Heritage Preservation's Connecting to Collections and graduate programs that incorporate photograph conservation as a major area of study will be considered. From the USA to Benin and Beirut, these programs offer interesting training models, often centered on the pressing need for problem-based learning, advocacy, and community engagement.

While all of these projects are concentrated on the preservation of photographic materials – analogue and digital – lessons learned are often equally valid in dealing with sound media collections. Impact assessment and project evaluation remains challenging and yet we have seen substantive results in our work focused on the Middle East especially as noted below.

Middle East Photograph Preservation Initiative (MEPPI)

The broader Middle East and North African region is home to many significant historical photograph collections, yet their preservation is threatened by the dearth of formally trained local photograph conservators and photograph preservation professionals.

Following a successful 2009 pilot, the Middle East Photograph Preservation Initiative (MEPPI) was launched in 2011 to address this need. It is led by the Arab Image Foundation in Lebanon, and the Getty Conservation Institute, the University of Delaware and The Metropolitan Museum of Art in the United States. This strategic initiative seeks to improve the awareness and preservation of the region's rich photographic heritage, by identifying significant photograph collections, providing basic preservation training, and building a strong network of conservation.



Since its inception, MEPPI has provided training for 54 institutions and collections in 16 countries, helping to preserve more than 15 million photographs. Participants have included individuals representing national archives and libraries, ministries, universities, as well as museums and private collections. At a time when many countries in the region are subject to political crises and economic difficulties, such training is all the more urgent.

The three year-long courses – taught in 2011-2014 in Beirut/Rabat, Abu Dhabi/Istanbul, and Amman/Beirut – began with a workshop covering topics ranging from identification of photographic processes, principles of image formation and structure, and storage and housing, to digitization best practices, advocacy and emergency preparedness and response. The workshop was followed by a distance-mentoring period with practical assignments through which participants were encouraged to apply the skills learned at their institutions, before reconvening for a follow-up meeting to strengthen teachings and share accomplishments and challenges.

MEPPI alumni have reported significant improvements in storage and housing conditions, as well as in documentation and digitization of collections, often despite the many financial and administrative challenges they face within their institutions. By bringing together collection custodians from diverse countries and institutional backgrounds, MEPPI has also helped to strengthen professional networks both within and across institutions. Recent preservation accomplishments include:

- Assessment and relocation of many of the historically prominent archives across Tunisia for improved protection and digitization for access. Similar work is ongoing in Bahrain and in Iraq at the National Library in Baghdad.
- Development of a University of Cairo advanced course in photograph conservation for undergraduate and graduate students.
- Collections were relocated within the American University of

Beirut to a room with superior environmental conditions, thus providing for the long-term preservation of the images.

- Stabilization treatment and scanning of nearly 100 19th- and 20th-century photographic albums that document the history of irrigation across Egypt; the value of this work was shared using Facebook. Facebook and other social media platforms have become important platforms for advocacy.
- Establishment of an archive – *A Cultural Memory and Exchange* – for the City of Ramallah in Palestine that promotes the digitization of historic documents and photographs and the preservation of contemporary municipal and other vital records.
- Preservation of the Jordanian and Lebanese News Agency photographic archives. The National Library and Archives of Iraq and the Wafa News Agency in Palestine have salvaged collections and are developing acquisition strategies as well as new collection repositories, following massive losses sustained during armed conflict.
- Creation of a vibrant independent art and darkroom space in Istanbul dedicated to the history and technology of photography.
- Preservation of Turkish archival print and negative collections, including images documenting Istanbul households that profile the last period of Ottoman Muslim families living in Istanbul.
- Technical workshops were held in Yemen to promote fundamentals of photograph preservation across regional collections faced with significant security and environmental challenges, including storage where external temperatures reach 50°C.
- In Iran, early, oversized, and rare print collections have been removed from poor-quality plastic bags and rehoused using conservation folders and polyester film interleaving. In the Golestan Palace, a World Heritage Site in Tehran, a significant collection of glass plate negatives was rehoused. And in Amman, Jordan the Royal Photographic Collection has been rehoused and located in a dedicated and improved storage room within the palace and the national archaeological collection is catalogued and sleeved in good-quality paper enclosures.
- Photograph exhibitions and significant improvement in the storage environment for the National Press, Image & Media Institute in Algeria.

Among the most significant successes of MEPPI is the empowerment of those trained, giving them the skills and confidence to further their professional growth and become local experts in the field. Since 2011, MEPPI's parallel research activities have been led by the Arab Image Foundation, and have resulted in mapping and documenting some 300 significant institutional and private regional photographic collections. These collections represent the broad spectrum of photographic formats, dating from the 19th century until today. An online directory is being developed to make this information available to researchers.

Significant progress has been made since MEPPI was initiated, yet it remains crucial to continue building upon its foundational efforts in order to achieve a lasting impact, both in creating a body of expertise, as well as in spreading an awareness of the significance and value of photography as a historic and contemporary record. For its next three-year phase, MEPPI will therefore hold further advanced workshops

and a symposium that will bring together MEPPI alumni, collection care professionals and decision-makers – an essential step to ensure the advancement of preservation practice and the long-term sustainability of the broader Middle East's photographic heritage.

Préservation du Patrimoine Photographique Africain (3PA)

Historically significant African photographic collections face serious environmental and economic risks. The absence of formally trained photograph conservators in this region makes the need for informed preservation professionals essential to care for the wealth of photographic heritage dating from the early 19th century to the present.

In Africa, important photograph collections have been discovered in flea markets, sold to western collectors at low prices and in some cases even taken from the families under false pretences. They are held privately or housed in regional museums and libraries where controlled environments are rare, electricity never guaranteed, and damage caused by flash floods, silverfish, termites, and mould extensive. The threat to these collections is substantial and almost completely unacknowledged outside of the continent.

In response to these challenges, the *École du Patrimoine Africain* (EPA) partnered with the Department of Art Conservation at the University of Delaware, the *Centre de Recherche sur la Conservation des Collections* in Paris, Photograph Conservation at The Metropolitan Museum of Art, and Resolution Photo to identify important photographic repositories at risk, and to develop, organize, and administer a four-day Photograph Preservation Workshop held April 22-25, 2014.

Our four-day workshop included 24 established curators, photographers, collection care professionals, and directors of contemporary art centres, museums and regional archives deeply committed to the preservation of African heritage in Africa. Well over 50% of the participants were artists/photographers who care for influential archives, including those representing the collections of Roger DaSilva of Senegal, Paul Kodjo of Ivory Coast, Bâ and Bamba of Mali, and J.D'Okhai Ojeikere of Nigeria, all photographers of historic and cultural significance.

Touching on everything from identification of negative and print processes and creative storage solutions, to advocacy and grant-writing, the workshop sparked probing questions and compelling contributions from all quarters. Our teaching was hands-on where possible and translated simultaneously to ease communication. Recognizing the need to promote the value and significance of photography, speakers also addressed issues related to public programming, community outreach, advocacy, intellectual property, and digitization. Some of the most exciting brainstorming sessions focused on the use of traditional clay and earthen architecture to provide passive cooling and ventilation.

Our African colleagues spoke eloquently and with passion about the preservation of these rich photographic resources. While great strides have been made in the preservation of photography in Africa, the broadening of networks and further

dissemination of information as a result of this workshop is a further step in connecting and empowering talented African archivists, artists, collection care professionals, directors and educators capable of advancing preservation practice, public programming, and advocacy. We aim to ensure this work continues through additional programming, online mentoring, and an investment of new preservation funding for collections at-risk. Since our 2014 workshop, Paul Kodjo's photographic negative archive has been rehoused in good quality enclosures and a crowd source fundraising platform has been launched to secure support for the protection of photographic archives in Benin. Our fundraising continues as we look to partner more fully with ICCROM and UNESCO and other potential collaborators, ideally offering a workshop in Zimbabwe in 2017.

Advocacy and fundraising

As we work to strengthen photograph collections preservation via educational initiatives worldwide, effective and energetic advocacy is essential. We must use both traditional and social media combined with engaging lectures, exhibitions, and behind-the-scenes tours to promote an understanding of the meaning and value of photographic materials to current and future generations. We must engage the public and individual donors by sharing our challenges and posing smart and strategic solutions.

In doing so, we should work with global foundations and local corporations to build financial support – connecting closely to their mission, vision, and marketing strategies. While foundations often support pressing societal causes, especially centering on health, education, poverty, climate change, and sustainable economies, corporations are more typically focused on promoting their identity via effective marketing. Connecting corporate philanthropy to the preservation of photographic heritage at risk will resonate with the public. And build welcome attention to corporate partners.

Beyond conservation and preservation of singular items and large holdings, our work has the capacity to connect communities, build visual literacy and economic growth, promote tourism, enhance cultural identity, and promote peace and reconciliation. Connecting to these societal needs may broaden avenues of support and create new opportunities for engaged partnership.

While fundraising opportunities will vary considerably amongst projects and locales, the guiding principles are universal. These include a focus on education and outreach, thoughtful planning, risk assessment, regional partnerships, public and professional partnerships, and measurable outcomes.

Regional photograph preservation initiatives that assess

and address documented risks, build knowledge, and are collaborative and sustainable are best. Cultural institutions may wish to pursue support for pilot demonstration projects that highlight targeted high-profile portions of their collections – prints, negatives, or sound recordings – in greatest need and/or significance. Examples may include the rehousing in paper enclosures and digitization of early gelatin glass plate negatives (never digitize without considering the longer term preservation of the originals) or the storage of oversized albumen and silver gelatin photographs in protective polyester sleeves and appropriate cabinetry. This work may be conducted by well-trained senior volunteers or young scholars in the arts and humanities, creating a rich and inspirational learning experience. Interesting projects that connect collecting institutions – via coordinated exhibitions or themes – may help to raise awareness and promote new research and scholarship, ultimately strengthening the practice of conservation nationally. Working across borders will facilitate new and interesting professional connections that will capture the attention of those committed to global partnership. Engaging and exciting decision-makers and cultural leaders with clear preservation and outreach strategies are vital.

Working together we can continue to advance and strengthen preservation efforts globally and ensure that these rich cultural, historical, and artistic resources are preserved for mankind. As directed and more public initiatives for photograph preservation are developed, implemented, promoted, and shared, the prominence and value of photographic conservation will escalate. The urgent need to preserve these rich cultural collections for the enrichment of current and future generations will resonate swiftly and new financial and other resources will be identified, *Across the Universe, There, There and Everywhere Eight Days A Week*. Indeed, *All You Need Is Not Love* but rather focused initiatives connected to a broader institutional mission and vision. strategic partnerships, community engagement, inspired advocacy, and targeted philanthropy.



Debra Hess Norris is Chair of the Art Conservation Department and Professor of Photograph Conservation at the University of Delaware where she has also served in many other senior roles. Since 1985, Norris has authored more than 30 articles and book chapters on the care and treatment of photographic materials, emergency response, ethics, and conservation education; and taught more than 125 workshops and seminars for conservators and allied professionals globally. Norris has raised nearly \$20 million for preservation initiatives and conservation education. She was the Chair of Heritage Preservation (2003-2008), President of the American Institute for the Conservation of Historic and Artistic Works (AIC) (1993-97), President of the Conservation Center for Art and Historic Artifacts Board (CCAHA), US Commissioner to UNESCO, and Project Co-director of The Andrew W. Mellon Collaborative Workshops in Photograph Conservation.

Providing Access to and Preservation of Historic Sound Recordings

Chris Hubbles

Doctoral Candidate, University of Washington, USA Chair and Professor, University of Delaware, USA

While libraries and archives are highly visible in discussions of preservation of and access to cultural heritage, providing widespread access to sound recordings has not historically been a major part of their mission. Libraries and archives focused primarily on acquisition and preservation of paper materials well into the twentieth century, with media such as sound recordings a secondary consideration at best. Early sound archives concentrated on classical music, folk music, and ethnomusicological recordings; many forms of popular or commercial music were, and remain, unsystematically collected. Even today, many public and university libraries, at least in the United States, curate collections which provide minimal access to non-classical, non-jazz releases. Their holdings on vinyl or tape tend to be minuscule and almost never circulate; CD copies are normally kept solely for access, held only as long as they are not scratched by patrons, and are often culled when they no longer invite routine check-out.

Access to popular musical heritage, for most people, has been accomplished instead through the marketplace. The radio and record industries were the primary means through which much of the world experienced popular music culture for most of the 20th century, though they face new competitors in the 21st via digital distribution channels. Record labels, however, generally only kept materials in print based on economic demand, and older recordings judged to be no longer financially viable were cut from production, leaving only a relatively small number of older, continuously-popular recordings in print at any given time. Furthermore, independent record labels routinely go out of business, and if their holdings are acquired by a larger company, reissue of the bulk of the defunct company's discography may not be economically justifiable. This left a cultural lacuna of sorts; out-of-print recordings, for which a small but dedicated set of enthusiasts remained, would be unavailable except via second-hand sales in possibly obsolete physical formats.

The duty of providing access to such recordings, then, no longer fell to the labels which controlled the rights to them, nor to cultural institutions which collect and preserve creative works. That task has instead often been carried out by reissue record labels – third-party commercial institutions that license recordings (or issue public-domain recordings) which are no longer kept in print by their original rights holders. These labels have kept niche genres accessible to new generations, and are often run by devotees who are motivated by aesthetic concerns and who operate on slim profit margins due to the special-interest nature of their offerings. The role of reissue labels is one which attracts very little attention, either from academics or from the access and preservation communities, but which deserves further examination.

The history of reissue record labels is still largely unwritten. Early manifestations can be found in the 1930s, when

collectors of jazz records began reissuing out-of-print American jazz with the implicit acceptance of the rights-holding labels. Commercial-scale reissuance dates from the 1950s, with the debut of long-playing records which allowed for release of longer works (such as those captured on magnetic tape) or compilations of older 78rpm and cylinder recordings. At that time, many larger labels, often having significant back catalogues, released materials of their most bankable stars, but historically significant music in less-lucrative genres remained out of print. A cottage industry of reissue labels sprang up, both legitimately licensed and quasi-legally bootlegged; in the United States, labels like Riverside began licensing historic jazz records, while Moses Asch, of Folkways, reissued works without a license, arguing that keeping them out of print was unjustifiable. He was not the only one; Dante Bolletino, of the cheekily-named Jolly Roger Records, bootlegged out-of-print hallmarks of American culture in the 1950s, at a time when it was not, technically, illegal. The rights-holding labels eventually followed suit and began their own reissue programs, but not before hounding the likes of Bolletino out of business.

Once large labels saw the market potential of repackaging older recordings for sale, a large number of historic recordings became accessible to the public once again; examples include the Victor anthologies of the 1950s and 1960s, classical reissues by Columbia, HMV, and Deutsche Grammophon, and the Columbia release of Robert Johnson's *King of the Delta Blues Singers* in 1961, which became a touchstone to legion million-selling blues and rock musicians in the 1960s. Budget labels, such as Pickwick Records, sought cheap deals with the larger companies to reissue out-of-print materials at bargain rates in drugstores and department stores. Parallel to this, unauthorized issues, especially of unreleased studio and live material, began appearing particularly in the realms of opera and rock music, spurring one of the first anti-record piracy backlashes and fundamentally changing copyright law for sound, especially in the United States.

Once the CD was introduced in the 1980s, record labels began ambitious reissue projects of their holdings in hopes of attracting sales from consumers trading in old vinyl copies for the cleaner-sounding, more convenient and (in some ways) more durable new format. Such releases concentrated around baby boomer nostalgia, and many of them soon cycled out of print again on CD; large quantities of materials in specialist genres or from before the 1960s remained essentially unavailable into the 2000s and beyond. Nevertheless, a significant and devoted sub-industry of reissue continued, with labels such as Sundazed, Collectables, and Rhino negotiating for reissue of albums and singles that the major labels had left untouched.

For older recordings such as pre-World War II cylinders and 78rpm discs, it was only the work of assiduous private

collectors that ensured the survival of many recordings. Most digital copies of Skip James' 1931 Paramount Records release *Devil Got My Woman*, for instance, are reproductions of a single physical instantiation, an excellent-condition shellac platter owned by Nick Perls. Perls, the founder of reissue label Yazoo Records, reissued all of James' 1931 recordings in 1986, sourcing them from best-available original pressings (given that the master recordings had been destroyed by the 1940s).

Devil Got My Woman has been reissued a multitude of times by European firms, for whom the work is in the public domain; they often simply use Perls' recordings from the Yazoo release directly. Copyright terms for sound recordings in Europe, which lasted 50 years for much of the late 20th century but which were recently extended to 70 years in many of those countries – allow for the unencumbered reissue of historic American recordings which cannot be reissued under the same terms in the United States, due to the absence of an audio public domain under US law. Indeed, a 2005 study commissioned by the Library of Congress found that more American records from the period 1890-1964 were available through reissue labels than through the current rights-holders – oftentimes via international labels issuing what are public-domain works in their home countries. The public-domain status of a recording in another country is no protection for a US release, as one of the most successful classical reissue labels, Naxos Records, found in 2005; in *Capitol Records v. Naxos of America*, Naxos was found to have infringed New York state copyright by selling recordings in the US that were recorded in the United Kingdom and had fallen into the public domain there.

Should libraries and archives be worried about adding such gray-market works to their collections, if their copyright status is legally dubious? To the contrary, heritage institutions

should look to increase their holdings of sound recordings; commercially released recordings, in particular, remain relatively underrepresented in archival collecting, perhaps a legacy of the longstanding belief that popular cultures are less worthy of consideration than serious cultures (though some excellent national and institutional sound archives now exist for older and rare recordings). Even less common among institutional collecting are bootlegs and mixtapes, rarely given a second thought even by private collectors and undoubtedly legally troublesome. Yet far from spurning them on account of their copyright-defying status, libraries and archives should, rather, begin endeavouring to collect such records, as evidence of cultural practices surrounding what Barry Kernfeld calls "disobedient music distribution".

Heritage institutions could benefit greatly from recognizing the contributions of present-day reissue labels to audio accessibility. The potential for symbiotic partnerships exists, in that re-issuers make it easier for institutions to acquire desirable recordings for collections, and in turn, libraries and archives could look to re-issuers as a conduit for negotiating wider access to their holdings. Furthermore, reissue labels and cultural institutions might become partners in attempts to change copyright laws for the benefit of greater access. Legislation to allow for reuse, or limit damages, of orphan works, unsuccessful in the United States up to this point, would serve to assuage fears of risk among content providers (such as e.g. sound archives and re-issuers) who cannot locate rights holders. Compulsory licensing systems for such works which would permit easier reissue – particularly in the United States, where even 19th-century recordings remain under state copyright – would be a boon to listeners, though such proposals might seem opprobrious to proponents of the Romantic, personality-based moral rights justifications which undergird much Continental copyright law.

Chris Hubbles is a doctoral student at the University of Washington Information School in the United States. His current research examines music and audio recordings as information objects, and focuses on problems surrounding access to, use of and preservation of musical materials.

The Cyberbeetle and Downsampled Masterpieces – Experiences from Using Open Archival Content in Creative Works

Kati Hyypä

Artist, Germany

Archival content such as images and sounds have great potential for a wide variety of creative uses. Online collections which are in the public domain or licensed with an open license are particularly suited for reuse purposes. While large amount of archival items remain still inaccessible and copyright restricted, many cultural institutions are interested in publishing openly licensed collections, and initiatives such as the OpenGLAM aim to facilitate the availability of such collections further (<http://openglam.org/>). Finding interesting, reusable archival materials has also been made easier by curated approaches, such as the Public Domain Review, which promotes compelling public domain images, books, film and audio across the Internet (<http://publicdomainreview.org/>). Furthermore, there seems to be enthusiasm around organizing local events, such as hackathons and workshops in order to bring the various providers and users of open cultural content together to explore the creative possibilities of archival materials.

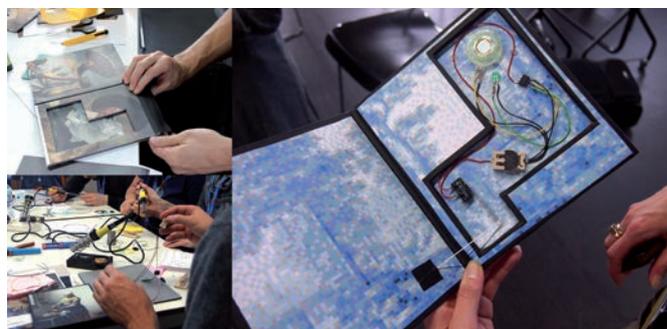
I am presenting at the SOIMA 2015 exhibition few examples of using openly licensed cultural content in the context of creative works. Being an artist and designer, my contribution stems from practical observations rather than theory. My initial experiences with reusing open archival media were focused on organizing workshops related to video remixing and animated GIFs. Since then, I have shifted towards making installations and other physical artefacts which apply image and sound content. The presented examples belong to this category and focus on archival content mainly from Germany and the Netherlands. With the examples I hope to provide insights and further inspiration into working with archival materials in the context of tangible artworks and participatory settings.



The first example is a playful artwork called *Cyberbeetle*, which I made as a part of the Coding da Vinci open culture hackathon. This first edition of the hackathon was organized in Berlin during April-July 2014 and focused on reusing openly licensed content from German cultural institutions (<http://codingdavinci.de/>). The main inspiration for my project came from high resolution insect box scans provided by the *Museum für Naturkunde Berlin*, and in particular the

Chalcosoma atlas beetle. An image of this peculiar creature was transformed into a robotic beetle, who has his own wooden insect box (<http://katihyypa.com/cyberbeetle/>). When the box is turned around, doors are revealed, which conceal a miniature home theatre. The *Cyberbeetle* is usually slow and grumpy, but when the TV is turned on, a music video starts playing and he cheers up and dances. The visuals in the music video were made using the insect box scans, photos of plants from the *Botanischer Garten & Botanisches Museum Berlin-Dahlem* and pictures of electronic components, while the music was made by Tomi Hyypä based on animal sounds from the *Tierstimmenarchiv*. The *Cyberbeetle* won the Funniest hack award of the hackathon.

Taking part in Coding da Vinci was in many ways a positive experience. Having an open, shared space where different communities could meet face to face was a great advantage. It was a quite different to meet people from the content providing cultural institutions in person, as compared to merely browsing the collections online. It was possible to ask questions and obtain expert insights into the collection items. Bringing together designers, developers, educators and other participants interested in using cultural content facilitated also exchange of ideas and forming of teams for different projects. It was also of great value for me to receive supportive feedback on my initial project ideas, as the encouragement gave further enthusiasm to go on with the project. What worked also well was the time frame of the hackathon. Instead of just a day or two, several weeks were scheduled for finishing the projects between the kick-off and the final presentations. In the end it was great to show the final work and receive positive responses, especially from the content providers. *The Museum für Naturkunde Berlin* even scanned the *Cyberbeetle* later, making him also part of their archive.



My second example is also a face to face event where people came together to work with archival materials, namely a DIY workshop called Downsampling Masterpieces. I gave the workshop as a part of Europeana Creative project's Redesign Your Cultural Heritage session at the Mozilla Festival in London in October 2014. The workshop explored expressive opportunities in low resolutions and the participants created 8-bit style melody cards from famous paintings

and music pieces which are in the public domain (<http://katihyypa.com/downsampling-masterpieces-workshop/>). The images used in the cards were from the Rijksmuseum's digital collections and included iconic works such as the Night Watch, while the melodies were based on recordings provided by Sound & Vision, including Beethoven's *Symphony No. 9*. Embracing the 8-bit aesthetic, the images were pixelated and the sounds were turned into code run on a tiny microcontroller.

The workshop was in general a positive experience. However, as it took place in festival settings, it was short and did not allow total creative freedom since the concept was provided at the outset. Had there been more time, it would have been nice to develop more extensive and diverse projects with the participants. I also did not have really the chance to discuss in detail with the participants how they experienced the workshop. Nevertheless, developing the workshop concept gave me insights into working with archival materials. I found it an interesting challenge to look at well-known works of art from an unconventional perspective. I had an initial idea to focus on resolution, as this is often an issue when using archival materials. For example, high resolution images are often unavailable for free reuse due to copyright reasons. Although my source materials for the workshop had no lack of resolution, I played around with them, making down sampled

versions. It was this unpredictable, exploratory process that ultimately led to the workshop concept. Taking the time to experiment with archival content without a fixed goal can turn out to be a good way for finding new perspectives.

Overall, working with open cultural content has been a great source of inspiration for me and I think that bringing people with different backgrounds together to make something hands on from such materials could be explored to a greater degree. There are already many open collections available online, including examples of encouraging their creative use, such as the Rijksstudio (<https://www.rijksmuseum.nl/en/rijksstudio>). However, having more examples, also of tangible artefacts and artworks, would be welcome in order to highlight the potential of archival content. Sustaining a dialogue between the archives and other institutions which provide content and the developers and makers of various kinds is also important for both practical and inspirational reasons. Engaging less involved communities in the dialogue could also prove to be fruitful. For example, it has been a positive observation for me that my open content based works have also been circulating online amongst people who are interested in DIY electronics. This also points to the importance of documenting the created works properly, continuing the archival practice - preferably with an open license.

Kati Hyypä is a Berlin-based freelance artist and designer who explores playful ways to connect with technology, making her own artworks as well as giving DIY workshops. She has explored creative uses of openly licensed archival content for the past five years in different contexts and eagerly promotes the hands on use of open collections. Hyypä has a background in interaction design and during her previous work at Media Lab Helsinki (Aalto University's School of Arts, Design and Architecture) she and her colleagues organized workshops focusing on making new creative works from archival audiovisual materials, such as video remixes, and also studied challenges in archival content reuse.

Problems Concerning Providing Internet Access to Documentary, Feature and Educational Professional Films Created in Poland Before 1989. An NGO Point of View

Jagoda Komusińska

Social Innovation Workshop Foundation, Poland

For years, the Polish Ministry of Culture and National Heritage has been financing two programs aimed at the digitisation of particularly valuable or endangered heritage. One program is dedicated to public and the second to non-public (religious, NGOs, scholarly) institutions. Among all the possible types of digitized heritage, audiovisual works are the least numerous. When the share of digitised works that are made publicly accessible through internet is considered, the gap between films and any other heritage is even more staggering. Out of over 160 institutions that benefitted from the programs, less than 10% prepared any digitised copies of audiovisual material, and only 6 of them were professional production houses. Although the general requirements of the Ministry's program for the beneficiaries is to upload at least 75% of digitised material for general internet audiences, examples of obeying it are an exception rather than the norm for audiovisual materials.

As far as professional audiovisual production in the market economy is – understandably – in the hands of its producer, questions arise when it concerns works that was completely sponsored by the state (and therefore by all citizens). This was the case of films produced in Poland before 1989 where all production houses were state-owned. The issue is even more complex given that the films were later also digitised thanks to public sources of funding. Currently the companies that became endowed with all rights to previously created films are hoping for their possible further commercial use and are therefore reluctant to making them publicly accessible. The problem of obtaining all required copyrights from all the creative authors of the film – a prerequisite for distributing the work in any new field of exploitation - is not met with much attention on the side of heirs of state companies that produced the films.

The project of the Social Innovation Workshop Foundation is called "Eculture. Making Heritage Alive". It is ran by a team of cultural economists, a sociologist and graphic designers thanks to the financial assistance of an EEA grant in the framework of the Citizens for Democracy program. Eculture satisfies the goal of the program in a twofold manner: (1) it evaluates the efficiency, philosophy and execution of governmental programs dedicated to digitisation, with the foundation acting as a watchdog and (2) it strives to change common social perception and approaches to digitised culture with a big emphasis being put on possibilities for its free use. Many endeavours undertaken by the foundation could not have been executed without the strategic alliance the foundation has with the Digital Centre (Centrum Cyfrowe) Foundation that specialises in legal aspects of intellectual property.

The activities of the project are mainly addressed to cultural institutions. In this respect the foundation presents the

institutions with information on progresses in copyright law and advocates the use of creative commons licenses and broadening the scope of online activity of the institutions. The second genre of recipient of the project is the Polish internet user. The foundation tries to spread the information about digitisation and its sizes so that more people would visit the websites of institutions and virtual repositories of digitised works. The internet users are also educated (especially persons with artistic abilities) about how to reuse the heritage. All members of the foundation feel that such a broad initiative is deeply needed in Poland, where levels of cultural participation are very low, the society is atomised and has problems with united identity, social problems overshadow national pride and the internet is widely used to channel frustration and verbal aggression. Particularly, when cultural activity indices are concerned, results of literature-reading are most alarming, whereas museum-going is gaining popularity year to year and Polish cinema is recently flourishing – both in terms of the quality of the movies produced as well as the quantity of audience frequenting cinemas. Therefore, throughout the project, the foundation especially tries to make use of this hype of interest in modernised museums and cinema and to leverage it to the online world of digitised works of audiovisual art. One more motive behind this mission of encouraging Polish people to actively use heritage online is that it is believed to foster creativity and to increase the level of trust and social acceptance of the Polish state. Any public data being made available to the public online (even from the public domain) is still a novum in Polish society, which is used to treat the state as a bureaucratic machinery containing secrets, unapproachable to citizens. By advocating openness in digitised culture the foundation encourages the citizens to claim their right to what is public and to cherish it. It also encourages the institutions to take the initiative of becoming "open".

In the wide array of actions undertaken by the Eculture project, the most important one is running an expert blog. Its mission is to popularise knowledge about intellectual property rights, economy of culture and Polish and European heritage. Every few days the analytics from the team upload some articles on various aspects connected with digital heritage, may it be the history of botanical sketches, a virtual exhibition prepared by the Google Cultural Institute, an initiative for using new technology in culture for needs of handicapped persons or a competition for a creative remix announced by the Rijksmuseum. The portal www.ekultura.org, with the blog being its heart, offers also a map of digitisation in Poland, based on a database compiling all known digitisation initiatives categorised by the respective regions. In the same time the analytics take active part in consulting new laws regulating the cultural sector and contacting representatives of different types of institutions for interviews for in-depth research.

A series of public meetings will be held in a prestigious venue in Krakow. The meetings will feature authors of creative ideas that ignite the heritage through the use of modern technologies. The guests of these meetings include the polish Wikimedia project, creators of mobile cultural applications and virtual museums. A workshop for primary school teachers and children and a competition for a remix of polish heritage are planned before the end of 2015, provided the foundation finds additional financial sources (a commercial partner). The Facebook fan page of the project exceeded 650 fans as of 30 April 2015.

A big concern of the Eculture project is the small scale of accessibility of digitised audiovisual heritage on the Internet.

The main problem derives from an unclear provision in intellectual property law regarding obtaining consent for digitization from the various authors of the film. The production houses undertake different policies to resolve this problem. My presentation will be based on in-depth interviews with representatives of production houses, Polish national television and representatives from the Ministry of Culture. It will show some case-studies of digitisation. The presentation will address the problems of motivation of production houses in choosing the movies to be digitized and ways of distributing them (is the uniqueness of content the main reason for digitization?). It will also tackle the question of whether publicly-funded films should be distributed free-of-charge via the internet.



Jagoda Komusińska graduated in Film and Media studies (MA) at the Jagiellonian University in Crakow and International Economic Relations at the Cracow University of Economics (MA). As an Erasmus scholar, she attended one semester at the CaFoscari University of Venice. Currently Komusińska is a PhD candidate at the UNESCO Chair in Heritage and Urban Studies, specialising in topics related to economy of culture, creative industries and cultural policy. She is a theorist and a practitioner of Polish multicultural heritage and experienced in working at audiovisual production sets in Poland and Italy. In the Social Innovation Workshop she works as an analyst, mostly engaged in the Eculture project.

Open, Connected and Smart Heritage

Johan Oomen

Manager Research and Development Department, Nederlands Instituut voor Beeld en Geluid, the Netherlands

As a result of digitisation of analogue holdings and working processes, more and more material from audiovisual archives is being made available online. This marks a transformative shift, as archives and users are now sharing the same information space. Once digital and part of an open network, objects from audiovisual archives can be shared, recommended, remixed, embedded, cited, referenced to and so on. It is a far cry from several years ago, when users were obliged to visit brick and mortar institutions to access collections. This shift towards digital enables archives to fulfil their public missions better; crossing geographical boundaries, using new channels for content distribution, engage with user groups and use new technologies to make work processes more efficient and allow for new access points to collections. It also introduces fundamental challenges, forcing audiovisual archives to [1] rethink their role and function in the value chain of media production and modern society at large, [2] assess which activities and competences are vital to succeed in a digital context.

We envision the future audiovisual archives to be smart, connected and open; using smart technologies to optimise workflows for annotation and content distribution. Collaborating with third parties to co-design and co-develop

new technologies in order to manifest themselves as frontrunners rather than followers. Being connected to other sources of information (other collections, contextual sources), to a variety of often niche user communities, researchers and the creative industries. To embrace the use of standards defined by external instances rather than by the cultural heritage communities themselves. Fully embrace 'open' as the default to have maximum impact in society: applying open licences for content delivery, using open source software and open standards wherever possible. Promote open access to publications and so on.

The presentation be illustrated by examples from leading initiatives that the presenter is directly involved in, including: AXES (EU research project on multimedia retrieval – www.axes-project.eu). EUscreen (pan-European aggregator for audiovisual heritage – www.euscreen.eu). Europeana Sounds (aggregator for sound collections – www.europeanasounds.eu). OpenGLAM (community sharing knowledge on open access to heritage content – www.openglam.org). LinkedTV (EU research project on linking media resources – www.linkedtv.eu).

Johan Oomen is head of the R&D Department of the Netherlands Institute for Sound and Vision and researcher at the Web and Media group of Vrije Universiteit Amsterdam, focusing on how active user engagement can help to establish a more open, smart and connected cultural heritage. He has served as Network Officer for Europeana, board member of CLICK-NL and lecturer at ICCROM's Sound and Image Collections Conservation training courses since 2011. He has worked for British Universities Film and Video Council and RTL Nederland. Oomen has given talks at leading conferences and published numerous articles in journals. Oomen holds a BA in Information Science and an MA in Media Studies.

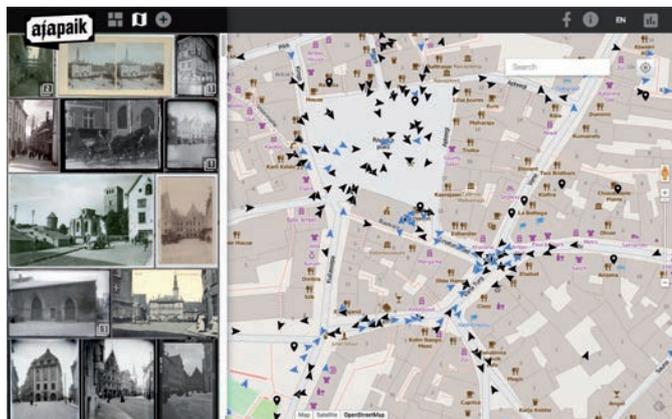
Ajapaik.ee – Gamified Crowdsourcing of Geotags and Rephotos for Historic Photographs

Vahur Puik

Member of Board / Project Manager, Estonian Photographic Heritage Society, Estonia

Every photograph has been taken somewhere, in a specific spot in space. And many photographs have been taken to explicitly depict places, to convey the views of our physical environment. Public collections in GLAMs have hundreds of thousands of historic photographs that are being or already have been digitized and made accessible online, great part of these are also view photographs and a very natural question to ask about these pictures is "Where have the pictures been taken?". The problem with these historic views is that the location of the pictures is mostly only in textual form (a street name, a description) and not in the form of geographic coordinates that would enable presentation of the pictures on a map or even in much talked about augmented reality applications. The problem is universal and common to all photographic collections.

The need for geotagging historic pictures has been recognized in recent years (see f.i. the report *Geocoded Digital Cultural Content*) and there are several sites dedicated to that task (historypin.org, whatwasthere.com, pastvu.com). Still the number of items on the aforementioned platforms does not yet reach half a million on any of these while there are numerous individual collections counting several millions of images. So only a small fraction of historic photographs in public collections (globally) that depict places have been pinned on a map.



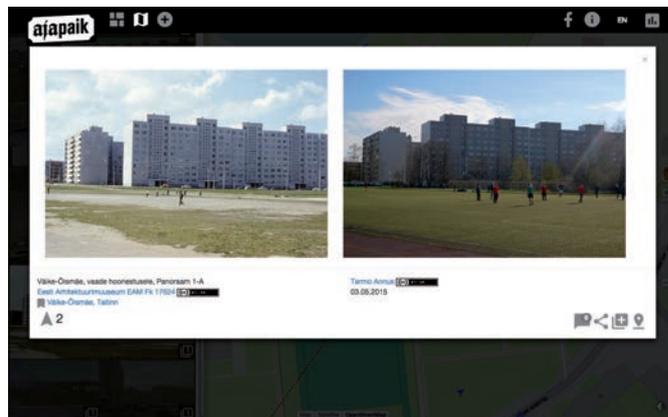
If the descriptions of the images are very accurate automated geocoding can be used whereby the address is translated into geographic coordinates (see oldsf.org, oldnyc.org), but this only gives an approximate point on the map and rather the coordinates of the object (building) on the image, not where the photographer was standing and there is no information about the direction of the view.

The question is about finding a scalable work flow for the task of precise geotagging with the direction of the view. We argue that the model where the content owner (uploader) also has to be the one to pin the content on the map is not effective enough and is actually unrealistic as the institutional staff

often might not have the knowledge to identify the places on the pictures. The complexity of the geotagging task varies – on some occasions the historic views are easily recognisable, whereas other cases demand for specific and very local information or thorough research.

The initial ideas behind Ajapaik.ee have been microtasking and crowdsourcing – tasks can be divided and useful information harvested with the help of users. We thought that geotagging is really a task that is suitable for crowdsourcing as people from the places on the pictures should know best where exactly the pictures have been taken. We've also prioritized the content from the public collections as it belongs to all of us and thus enriching it with metadata and making it more easily searchable is beneficial for society as a whole too. Equally important is the principle of social validation of the crowdsourced metadata. Statistical algorithms are used to calculate the most viable from all the location suggestions made for every single photograph – there are no administrators approving the location suggestions, but the suggestions by different users validate each other.

Therefore the owners of the historic photographs (public collections) do not have to manage the single instances of user generated data which makes the process less labour intensive for them.



The other task for users is adding repeat photographs (rephotographs) to historic pictures preferably with the help of the mobile application in order to create then and now picture pairs to exemplify the changes that have taken place in the environment. Rephotography has become a very popular and even intuitive way to react to historic views becoming available online, there are also dedicated platforms for that (timera.com). The geotagging web applications also offer the possibility to view the historic pictures overlaid on Google Street View. We encourage users to go outside and make the repeat shots themselves as it is a very heuristic process and also for the users literally anchors the historic pictures and the information on the images to the places.

Ajapaik uses gamification as a strategy to make it more engaging. In short the historic imagery is the source data for creating a location based game that is at the same time a tool for harvesting geographic metadata for historic photographs and a platform for presenting old pictures on a map.

We started with around 2000 images from several Estonian cities and most of these got geotagged quite quickly. So the overall functionality and especially the geotagging algorithms proved themselves well, but the bottleneck was content curation. How to regularly supply users with new historic images was the next big question.

The solution has been to start to crowdsource content curation as well. Users can make queries to public repositories (currently Ajapaik is connected to the Estonian central museums' database muis.ee) from our site, select images, make albums out of these and direct the imagery to Ajapaik for (other) users to geotag and afterwards rephotograph the historic pictures. By July 2015 or a couple of months after connecting to muis.ee the number of pictures on Ajapaik has risen to more than 19,000 and the number of geotagged images has reached 10000 so actually we've come to a situation where we already have a surplus of images not yet geotagged.

In principle the platform is in no way limited only to Estonia, it is meant to be a universal tool that can be connected via APIs to different repositories (europeana.eu, dp.la, Flickr Commons and other local or national databases). In September 2014 we won a round at the Europeana Creative Open Innovation Challenges and we've included some smaller sets of images from Paris, London and almost 800 images from Helsinki.

It has become evident now that totally new problems and challenges arise.

In order to become an international platform also an international brand name is needed. We've registered the domain Timepatch.net but haven't used it, so actually rebranding has to be conducted. Also, as mentioned before, local people from the places depicted on the photographs are needed for the geotagging. Accessing the historic imagery is mostly a technical issue that is easily solvable, whereas reaching users from different localities is a much more complicated task demanding communication, marketing, partnerships with institutions, etc.

Ajapaik has been developed as a non-profit initiative by the Estonian Photographic Heritage Society and has been funded by Estonian grants. A total of 50,000 € (by 2015) is actually a low budget for an IT platform development and only since autumn 2014 there has been a full-time team of two people. Although we've made progress and added a lot of new functionalities our development process has not enough followed the user centred (service) design principles, we have not been able to use testing resulting in a partly overcomplicated user interface that is not easily understandable for new users.

In the middle of 2015 we are in a problematic situation – we've validated our technical solutions, but the project is running out of current funding and new recent funding applications did not get positive answers, but the platform is in great need of user interface review and redesign, rebranding and marketing.



Vahur Puik has worked as photographer and in several Estonian museums in positions related to exhibitions and photographic collections. With an academic background in cultural geography, he has been drawn to landscape in connection to both photography and museums. As a long time digital optimist he has been carefully following the global trends in digitising (photographic) heritage, participatory museum approaches and crowdsourcing. Since late 2012 he been working full time on the development of Ajapaik.ee. In spring 2015 he created a new participatory tagging app, Sift.pics.

Discovering Europe's Sound Treasures

Richard Ranft

Head of Sound & Vision, The British Library – Coordinator of Europeana Sounds, UK

A huge number of precious sound recordings are held by memory institutions in Europe. Results of a 2005-2006 survey (Klijn and de Lusenet 2008) estimated that there are 9.4 million hours of audio recordings – equivalent to over 1000 years of non-stop listening. These recordings, held in national and local archives, museums, libraries, audiovisual organisations and research establishments, represent the collective memory of Europe in the medium of audio. Since that survey, the amount has increased, yet these collections remain largely inaccessible. One problem is the urgent need to digitise and preserve. Many recordings reside on old and obsolescent formats that need special equipment and skills just to replay let alone digitise them. Yet, even the collections that are already digitised and made available online by individual institutions are still hard to find, being dispersed, disconnected and difficult to search across national boundaries and in different languages.

Launched on the web in 2008, Europeana is transforming access to Europe's rich cultural heritage. Europeana's web portal www.europeana.eu provides a single point of access through a multilingual interface in 32 languages, aggregating catalogue records from many institutions and normalising the data in a common standard to facilitate cross searching. The amount and range of content that can be discovered via Europeana is astonishing. It connects over 40 million records to online digital objects from collections held by over 2500 institutions: paintings, drawings, maps, photos and pictures of museum objects; books, newspapers, letters, diaries and archival papers; sounds and videos.

Web analytics show that audiovisual items on Europeana get 10 times as much attention as text objects and still images. Yet the proportion of audio on Europeana is just 2% of the total. The reasons for this include the lack of available digital or digitised audio, the need to improve ways to describe them, and the challenges of making available items that are protected by copyright laws.

Europeana Sounds (2014-2017) is addressing this content gap and is acting as a catalyst to transform access to Europe's sound treasures. Funded by the European Commission, the project is coordinated by the British Library, which has brought together 23 other partner organisations from 12 European member states, including memory institutions, web innovators, technologists and rights specialists. Its activities are organised in seven work packages: aggregation, enrichment/participation, licensing guidelines, channels development, technical infrastructure, dissemination/networking, and project management/sustainability. Europeana Sounds has the following aims:

- to aggregate via Europeana a critical number of audio items and related items (scores, texts, images, videos) for public audiences, the creative industries and academic researchers.

- to improve discovery and use by enriching and cross-linking metadata, powered both by automated semantic enrichment and by crowd sourcing.

- to work with rights holders and data providers to unlock access to and use of Europe's audio heritage.

- to improve usability by creating thematic Europeana channels for audio and other content.

- to improve Europeana's technical infrastructure for aggregating time-based content.

- to promote and engage with end-users and extend a sustainable network of other data providers through the International Association of Sound and Audiovisual Archives (IASA).

Many thousands of audio items dating back to the invention of the first sound recorders are waiting to be discovered in numerous museums, archives and libraries throughout Europe. Metadata aggregation is being tackled by bringing together datasets from different institutions, aligning the descriptors and enriching the metadata (for example by adding genre labels) and then publishing the information on Europeana. Europeana Sounds will ultimately add 545,000 new sound items (more than doubling the amount of audio content aggregated in Europeana) and 225,000 new supporting items, using ontologies and metadata profiles dedicated to time-based media.

The project is giving a strong focus on the lack of specific metadata in two areas: description of characteristics of time-based media to allow, for example, searching within a recording, and multilingual capabilities. Existing metadata will be enriched as well as facilitating the generation of new metadata. The scale of the challenge (potentially more than 1.5 million items of metadata describing just the audio content) necessitates both the exploiting of techniques for automation, based on semantic web technologies, and enhancing information through user participation. During the course of the project, partners will work with several national Wikimedia chapters, beginning with an edit-a-thon held in January 2015 with Wikimedia Netherlands and birdsong experts to surface audio clips of nature sounds in relevant Wikipedia articles. User participation provides access to the vast knowledge that resides in each partner's community of interest.

A key activity is examining solutions for copyright issues, as a major challenge is working with barriers to access due to copyright. Issues being addressed include the geo-locking of content, out-of-commerce publications and orphan works. The project is working up guidelines for data providers on copyright legislation and on applying consistent rights labelling to digital objects, while working with collecting societies to identify easier ways to seek licensing for in-copyright works.

To highlight subjects of particular interest and bring together content on different media from different collections in a user-friendly interface, Europeana Sounds is creating thematic channels on Europeana. A beta version of the first channel to be launched this year will focus on music. This will include examples of musical performances, related objects such as musical scores and manuscripts, photographs of musical instruments and in some cases videos of musical events, profiles of key composers and a rich collection of folk and traditional music from around the European regions. The music channel is aimed at "culture vultures" – those users who may have a professional interest in music in some way, whether as composers or performers or students of musicology.

As a "Best Practice Network" Europeana Sounds brings together a consortium of internationally renowned institutions with a long-term goal to sustain the advances made during the three-year project. New data providers will become associated members of the network and IASA will help extend the network from 2017. These relationships will result in a total inventory of sound and sound-related content by that point of at least 1.5 million items – more if rights are cleared for access to additional content. By partnering with three external platforms, Historypin, Spotify and SoundCloud, Europeana Sounds will bring in other audiences and extend

further the public reach of Europe's rich sound treasures. And while the project is not directly concerned with audio preservation, by transforming access to audio heritage it will highlight the importance of sound collections in culture, memory and in regional and local identity to raise the profile of and strengthen the case for their long-term preservation of collections.

Sound reaches out powerfully to European audiences. 40% of the population of the EU are regular radio listeners. Over 391 million music tracks were sold in Europe in 2012, and over 75 million were played on European radio in the same year. Moreover this demand for sound is increasingly online: 49% of global online music consumers access their music this way several times a week, while 28% access digital music in this way on a daily basis. Sound tracks selected for Europeana Sounds embrace a range of popular subjects: classical music and contemporary performances, with timeless and universal appeal; traditional and folk music and storytelling; sound effects, environmental sounds and noises of the natural world; languages, accents and dialects and oral recollections, all with particular resonance in different regions. Together these reflect the diverse cultures, histories, languages and creativity of the peoples of Europe over the past 130 years. Europeana Sounds is building a much-needed gateway to Europe's incomparably rich sound and music collections – truly, putting sound treasures at our fingertips.

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Richard Ranft is Head of Sound & Vision at the British Library, with responsibility for 7 million sound recordings, 200,000 videos and 750 million newspaper pages, and for bringing them together in digital form to create new services for users of the British Library collections. He serves on the boards of the Europeana Foundation, the International Association of Sound & Audiovisual Archives and the EUscreen XL project and he is Coordinator for the 2014-2017 Europeana Sounds project.

The Memory of the World Programme and the Preservation of Knowledge

Joie Springer

Register Subcommittee of the UNESCO Memory of the World Programme, France

Documentary heritage transcends recognized geopolitical boundaries as it encompasses shared cultural, social or spiritual values. However, this heritage needs to be safeguarded from the consequences of social upheaval, natural catastrophes, chemical deterioration and technological obsolescence among others. The presentation will provide a description of UNESCO's Memory of the World programme and how its action has contributed to the preservation of diverse forms of knowledge, whether this derives from the output of minorities and other lesser known groups within a society. Through experimental pilot projects and publicity campaigns, it has mobilized efforts to safeguard original material, and encourage the preservation of heritage for the benefit of present and future generations. With its twin objectives of access and preservation, it enables a range of perspectives that can lead to a broader and more balanced interpretation of history as well as significant events that have affected human beings as a whole.

But effective preservation of knowledge requires tremendous resources and necessitates the establishment of partnerships and collaboration among stakeholders. Through the Memory of the World, inter-institutional cooperation has resulted in greater protection of all types of documents, including audiovisual, and the development of resources, both human and financial. Yet, even more dialogue must be engaged if a greater proportion of documentary heritage is to be ensured. Audiovisual documents are particularly vulnerable and overcoming the challenges to preserve audiovisual

archives is one of the activities where the Memory of the World Programme has achieved some success. Despite this, collaboration in finding solutions must be further reinforced as audiovisual documents serve as a lasting record of key events of history and ultimately, is an often unique testimony of global action and development.

Examples of past cooperation will be presented as a model along with current initiatives that will support both preservation and access in addition to raising awareness of the objectives of the Programme. These include partnership with the World Digital Library which has facilitated the growth of multilingual and multicultural content on the Internet as well as providing access to educational resources. The PERSIST strategic plan to promote digital preservation will provide the basis for the development of a forum for all relevant stakeholders be it heritage professionals, governments or ICT industry to find common solutions for digital preservation. The Programme recognizes that close cooperation with the private sector to find solution is essential for the development of products that facilitate long term retention and preservation of information. In this regard, it encourages private sector companies to consider their role as integral to the knowledge management sector.

Finally, the presentation will highlight and underline the vital role of heritage institutions, as well as illustrating how audiovisual documents have allowed human beings to share precious knowledge with others across countries and cultures.

Joie Springer is a consultant specializing in providing advice on a range of documentary heritage issues. She is a member of the Register Subcommittee of the UNESCO Memory of the World Programme and was the Programme manager from August 2007 until her retirement from UNESCO in April 2014. Springer was the Programme Officer for UNESCO's activities supporting national development through the development of archives (including audiovisual archives, libraries, digital heritage, general preservation activities) and the UNESCO project coordinator for the World Digital Library. She has contributed many book chapters, conference papers and journal articles on archive and library management and documentary heritage. She is a graduate of the University of the West Indies (Barbados), ENSSIB (France) and the University of Leicester (UK).

The Phonebox Project

Payal Wadhwa

Founder-Director, InspireConspireRetire, UK

In this age of interconnected and smarter cities, where electric poles have the power to communicate to benches who talk to buses who in turn makes lives of those who depend on public transport more streamlined and efficient, it becomes fascinating to stumble upon symbols of the past century, that once defined the way a city moved. And to realise that whilst they've stood the test of time and remained as relevant as they could have been, they have gradually diminished to markers of a time lost, unobserved by a world that forgot to slow down.

It is in that moment, that the phone boxes become fascinating to observe, a point of discourse and perhaps a means to rethink the ways we may re-appropriate them into the social fabric of the city.

These icons, once of social and cultural change and now of erstwhile nationalistic pride remind us of the ways we once communicated, of how they had the power to orchestrate movements around a city and how they once made the world a smaller place. They allowed people to reach out to their loved and important ones, who may have sat miles away – figuratively facilitating a movement across planes that had once not been conquered before.

In remembrance of past times, these city markers stand tall. And in the same breath, so do the archives, of sound and image – of the times lived by those that walked the same streets, as perhaps we do today.

To draw parallels between this edifice of technological accomplishments and the institutions that have strived to preserve, for memory, record and posterity, is perhaps tenuous.



But at InspireConspireRetire (ICR), we began to explore ways of reintegrating phone boxes back into the city and somehow stumbled across bringing them alive through sound archives. While serendipity seemed like the simplest logic to explain this connection, its origins actually sit in something more fascinating – an exercise that led to triangulation of a few mapping parameters in London.

The outcome of this mapping intervention is what is now called the Phonebox project, and is one that grows slowly yet steadily from strength to strength.

The project has different strands/themes – each explained in detail here.

The city as a museum – An installation by ICR

The installations were an outcome of a series of explorations that sought to build stronger awareness of our shared heritage and stories of architectures in the city. It posits the phone boxes as storytellers of London.

Installed across the borough of Westminster, we planted over 40 narratives that celebrated various facets of London's architectural heritage and allowed for those that encountered them, to build their own meta-narratives based on the sequence they discovered them in.

The installation stemmed from a simple thought – when we walk around the city, does the city provide us with enough reasons to be curious? And if it does, where do we get our information from?

While we strive towards smarter and interconnected cities that provide us immense information, this strand of the project deliberately sticks to paring back to communicate the stories that need to be told, AT the place they live & breathe in – without anyone needing to log onto a website or download an app. It is in response to the nature of this iconic structure, of its provenance and association with times perhaps perceived to be simpler, and slower.

As an experience that requires no effort from its audience, but for that fleeting moment to stop and observe.



Sounds of the city

The interconnections between phone boxes and archives began to get drawn up, when all the phone boxes of London were mapped according to the data available to us from British Telecom and English Heritage (agencies responsible for the upkeep and preservation of the phone boxes – some are actually listed buildings)

It is apparent that there is a heavier concentration of phone boxes around some of the larger cultural institutions in London, presumably because they also make for good tourist

attractions. The Victoria and Albert Museum, The Royal Opera House, The Design Museum as well as West End are primary examples of the same.

This led us to question if this strategic positioning could be employed to create (what is, at the moment) the main thrust of the Phonebox project. We are in the process of talks with various institutions to request access to some of their sound archives (and image – depending on scale of funding available) to be made available, in phoneboxes within walking distance of the institutions. We propose the use of a Freephone number, that may be dialled out to access a library of archival content that literally takes these archive to the peoples.

These phone boxes can become what may allude to the notion of listening stations or ‘mouthpieces’ to the architecture surrounding them, creating an interest in the histories of the city. Simultaneously, user access data harnessed off these listings can help define the interest levels in certain content that the institutions spend, to harness. They can become a portal to understand audience interests and directly influence programming based on volume of data activity. They can also become a medium for curation of archives in direct response to other data points harnessed from the city or the institution.

Whilst these two strands for the Phonebox project particularly adhere to the ideas worth sharing at this conference, I mention here, the other two strands that have cumulatively led to building collaborations with other city stakeholders. Walking is an integral activity in the social fabric of a city like London. For us it is interesting to consider if the Phonebox project remains a mere punctuation in the movement of the city or if it can fuel an ambition to walk and discover more. A scripted walk around central London was our first point of intervention, to be repeated multiple times with various city historians, telling tales of the making of modern London through the histories of the Phonebox.

Solarbox



This soon translated into a collaboration where The Phonebox project is now a part of the City Interpretation and Engagement program led by ICR for Solarbox, Solarbox is a social enterprise that turns disused phone boxes in the city into solar-charging points for mobile phones.

Solarbox becomes a platform to take the installation strand further and supplement it with interactive screens (QR codes for mapping). Commuters can use their time to know more about their immediate surroundings and plan their route after charging their phones, to encounter landmarks of the city they have just found, scanned and saved directions to, using QR codes.

As we begin to raise more capital towards this collaboration, our plans are to extend capabilities of the intervention to bring in image and sound archival content that is geo-locatable and allows for a more experiential interaction with the city. It can tangentially allow for this content to shift into the realm of gamification as well as user curation, based on what the focus of this collaboration may be over the next year.

Where we are at, is just the beginning of an approach that may allow for users to enter an active discourse with sound and image archives and redefine their relevance and context, in response to newer crowdsourced content.

The Phonebox project began as a part of Storary, our urban narratives lab at InspireConspireRetire. It was a part of the programming at the London Festival of Architecture in 2014, and has garnered support over the year from British Telecom, The Westminster City Council, Mayor of London, Solarbox and Spacehive. The project aims to build newer strategies for engagement with archival content (digital as well as analogue), driven by simple interfaces as well present opportunities for extension into extended formats such as augmented reality, connected ways of harnessing the iBeacon technologies etc. We are at a stage where we are putting all our energies into finding more collaborators and funding, to build better with support from various local councils and institutions. The vision for telling more experiential stories within cityscapes that allow for them to be more relevant, remains the main thrust of the work at InspireConspireRespire.

<http://comeconspire.com/the-phonebox-project/>



Payal Wadhwa is an experiential designer and cultural strategist. She is the founder of a practice called InspireConspireRetire in London focusing on making meaning and building cultural value through design, interpretation and engagement. Wadhwa's work is defined by a narrative practice which manifests itself in exhibitions and interpretation programs, data driven projects in cities particularly around cultural heritage, creation of strong brands and immersive environments and interventions in public spaces. Wadhwa is an alumnus of the National Institute of Design, Ahmedabad, and Central Saint Martins in London and a cultural strategist on the V&A Innovation Management and Leadership Programme in April 2013.

Challenges at the Europeana Space Project; Copyright Law and Implications

Sarah Whatley & Charlotte Waelde

Professor of Dance, Coventry University, Coordinator, European Space, UK & Professor of Intellectual Property Law, University of Exeter, UK

Dance has significant social importance and leaves traces in various ways, but of all the art forms, as an embodied, ephemeral practice, it does not easily produce hard copies for preservation and easy circulation. The opportunities provided by digital technologies have led to interesting ways to visualize dance content in new ways and to develop new creative expressions and cultural artefacts. But this has also led to questions about the place of dance within our cultural heritage milieu.

The definition of cultural heritage as distilled from the international conventions:

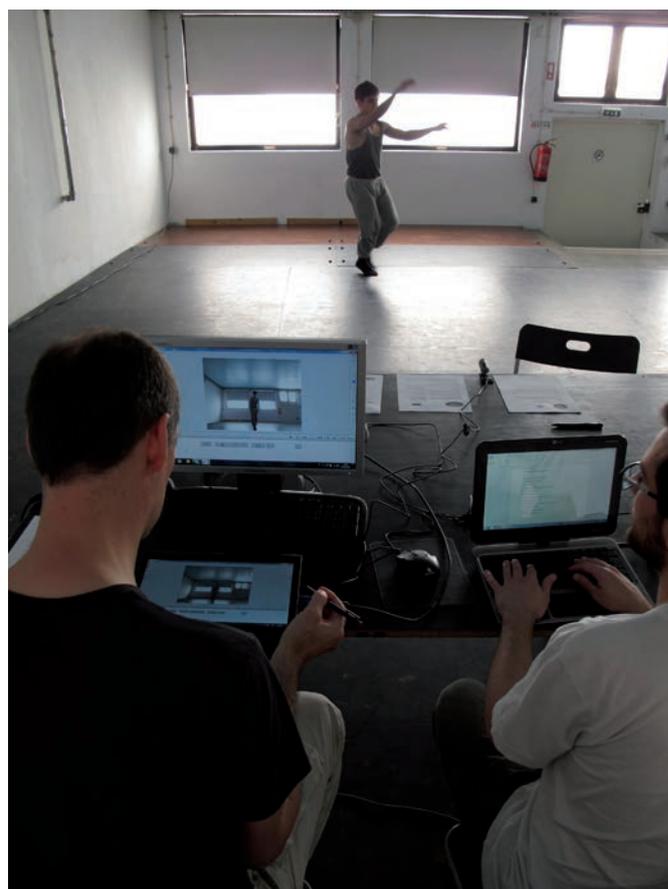
“Cultural heritage is some form of inheritance that a community or people considers worth safekeeping and handing down to future generations.”

“Cultural heritage is linked with group identity and is both a symbol of the cultural identity of a self-identified group (a nation or people) and an essential element in the construction of that group’s identity.”

Dance, as an ephemeral, intangible art-form, has only recently been recognised in the UNESCO International Conventions. The Convention for the Safeguarding of Intangible Cultural Heritage 2003 is concerned with the protection and promotion of intangible cultural heritage, including dance, that is passed down and recreated through the generations, while the Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005 protects current intangible artistic creativity and values, including dance. Inclusion within the International Conventions is important because these Conventions place obligations on states to protect and promote intangible cultural heritage. But as the intangible dance becomes tangible and fixed in the records of our memory institutions, questions are immediately raised over matters of authorship and ownership of the dance, of the place of the law of copyright in ascribing rights and obligations in the work, and of the power that copyright gives to the author to exercise the exclusive rights of reproduction and dissemination on which the law is based.

The Europeana Space project is working with our digital cultural heritage with a view to create new opportunities for employment and economic growth within the creative industries sector based on Europe’s rich digital cultural resources. The specific areas being investigated are dance, TV, open and hybrid publishing, games, museums and photography. Teams of experts within the Europeana Space project are developing tools and content within these projects which in turn will be made available during project specific hackathons. The best ideas to emerge from the hackathons will be supported through business modelling workshops. The overall project thought to have the most potential will

enter a phase of incubation and will be supported with expert business advice. As the intangible art-form within the group, dance is bringing its own copyright and cultural heritage challenges (<http://www.europeana-space.eu>).



The aim of the Europeana Dance Pilot is to create a general framework for working with dance content and the metadata accessible through Europeana and in so doing enable the production of two innovative models of content re-use, one for research purposes and one for leisure. As such two applications will be developed based on this framework: DanceSpaces and DancePro.

Dance content of the pilot, including content drawn from the regional, national and private archival collections of partners and from Europeana, will embrace contemporary dance, classical ballet and other theatrical dance forms as well as social and popular dance, folk, national and indigenous dance forms, and more ancient dance forms including those inscribed on historical artefacts (drawings, objects, paintings, texts and other kinds of inscriptions), notations and other forms of dance scores, books and other textual objects, publicity and marketing materials (posters, programmes, etc.), audiovisual recordings, photographs, and digital visualizations (using motion capture and other tracking devices).

Europeana is an on-line portal through which images of Europe's cultural heritage from memory institutions throughout Europe may be accessed (<http://www.europeana.eu/portal/>).

Copyright and the dance pilot

Sourcing works

Copyright features strongly in the European Space project, including for the dance pilot. In terms of accessing cultural heritage information, the dance pilot has found using Europeana as a gateway to dance cultural heritage to be challenging. As the portal lacks a search function, finding suitable content has not been easy. Even when found the permissions associated with re-use have tended to be opaque, and the copyright owners elusive.

Monetising dance

As regards thinking about monetising dance content for Europeana Space, where exploitation strategies could be built on the exclusive rights found in the law of copyright, finding a business model is demanding. Current thinking suggests that while copyright is and will be important for the dance project, actual monetisation and job creation is likely to be incidental to dance content.

Copyright and the process of development of the dance project
Copyright has to be considered throughout the life of the Europeana Space project. This is particularly so if the tools and/or content is to be monetised; any investor in processes or products will want to know where copyright authorship lies and therefore who is the owner and able to exercise the exclusive rights. The project process has been particularly challenging given the ultimate intention is to stimulate the economy within the creative industries sector: what is produced during the course of the project may ultimately be capable of generating a return. While it is often the case that those involved in these types of projects may be willing to see their works protected by copyright made available on an open basis, there is a tendency to draw back from this approach if it is thought that third parties make some commercial benefit. Careful thought therefore had to be given to the copyright arising in (a) works/tools used by the pilots; (b) during the course of the work carried out by the

pilots; (c) the hackathonees; (d) during the incubation process –, which was to be owned and managed. Solutions were found in a range of responses including agreement between partners in the description of work and consortium agreement, with those engaged in the pilots, with hackathonees.

Europeana Space partnerships

The Europeana Space consortium has 29 partners from 13 European countries.

The consortium includes representatives of the whole value-chain to ensure the best possible delivery of impact: creative industry and technology-based SMEs, cultural bodies, memory institutions, broadcasters, national cultural agencies and centres of excellence in multidisciplinary research.

The project's partner organisations have outstanding skills in areas relevant to the project's objectives: the building of technology platforms, IPR management, content provision, management of major digital cultural collections and of digitisation programmes; online publishing, games development and the use and re-use of cultural objects for commercial exploitation purposes.

Full details can be found at <http://www.europeana-space.eu/partners/>.

Funding Europeana Space

Europeana Space received funding from the European Union's ICT Policy Support Programme as part of the Competitiveness and Innovation Framework Programme, under GA no. 621037.

Europeana Space and difference

Europeana Space is one of a family of projects designed to support the work of Europeana. Europeana Space is different because of its focus on the use of our digital cultural heritage to contribute to the economy: in other words, the focus is on using our cultural heritage as a way to stimulate the economy. It also has a focus on "open" content and open source tools – although not exclusively. Finding examples of open strategies in economic stimulation in the current climate is challenging.



Sarah Whatley is Professor of Dance and Director of the Centre for Dance Research (C-DaRE) at Coventry University. Her research interests include dance and new technologies, dance analysis, somatic dance practice and pedagogy, and inclusive dance practices. Her current research is funded by the AHRC, Leverhulme Trust and she is involved in several EU funded projects with a focus on the impact of new technologies on (intangible) cultural heritage. She led the AHRC-funded Siobhan Davies digital archive project, RePlay, and has published widely on the impact on dance of digital archival practices. She is editor of the *Journal of Dance and Somatic Practices* and sits on the editorial boards of several other journals.



Charlotte Waelde is Professor of Intellectual Property at the University of Exeter School of Law. Professor Waelde's research focuses on intellectual property and digital technologies and the intersection between the two. Her work is necessarily international in nature, but also has strong comparative, European and domestic influences appropriate to the subject areas. Professor Waelde's focus is on the interface between intellectual property law and changing technologies, the changes in the law wrought by those technologies, and the impact that those changes have on the way that the law is both perceived and used by the affected communities.



The requirements for sustainable sound and image preservation and access continue to rapidly evolve. In the last 10 years alone, we have seen a dramatic shift in the skills required of caretakers responsible for the longevity of these materials. No longer do we want people who can only handle physical media and reformat it; today we need expertise in a range of topics — from policies and workflows to digital storage and databases. How are experienced professionals expanding their skillset in order to manage these shifting demands? And how are new professionals being taught to work in a world that will undoubtedly require different skills than we need today? Presenters in this session will provide a variety of perspectives on these questions.

Turning Vision into Reality and Enabling Positive Change

Moderator: **Aparna Tandon**; Visual Facilitator: **Chris Malapitan**

A picture is worth a thousand words and has the power to shape as well as transform our ideas. Some of the biggest inventions of our time - the aeroplane for example - were imagined as two dimensional drawings! Using the powerful tool of visual thinking, this session will engage the audience in a participatory brainstorm to sketch an image of the future of sound and image heritage, and then outline action steps or strategies that we need to adopt today in order to make a positive change and turn our vision of the future into reality.

Enhancing Institutional Capacities and preparing the next generation

Special Focus on the Arab Region

Zaki Aslan

Director, ICCROM-ATHAR Regional Conservation Centre in Sharjah, UAE

This paper/ presentation discusses strategic needs for professional education programmes as a means for the protection of sound and image heritage in the Arab region, with special reference to the Gulf States. Based on analyses of the state of conservation of sound and image media, needs assessments, initial stakeholders' meetings, and ongoing regional programmes, the paper/presentation offers an overview of the status quo and strategic directions for professionalization in this field. It argues that a comprehensive understanding is crucial for the sustainability of existing and emerging educational programmes and initiatives, particularly, in this part of the world.

Advancing heritage conservation in the Arab region is related

to the limitations of available professional skills and guidance for the various levels of intangible heritage protection and management. In addition, there is insufficient general public awareness in relation to oral and visual recorded cultural heritage issues in the greater area. This limitation is primarily driven by the inadequate definition of subject areas that respond to conservation training or educational priority needs at training and higher education institutions, which have emerged in the last decade. It is therefore important to enhance clarity in effective training requirements and education methods at various levels, and to encourage interdisciplinary conservation work in the training and education processes.

Zaki Aslan is the founding director of the ATHAR Regional Centre of the Sharjah-ICCROM ATHAR Regional Centre (Archaeological-Architectural Tangible Heritage in the Arab Region). He was previously Manager of the ATHAR Programme (Conservation of Cultural Heritage in the Arab Region) at ICCROM, Rome, Italy (2003-2011). Zaki has provided technical advice to the Arab States in the Mediterranean and the Gulf countries on issues related to heritage conservation, management and planning, World Heritage procedures, national heritage strategies and governance, as well as education and curricula development at graduate level. Zaki has more than twenty years of experience in the fields of Cultural Heritage Conservation and Planning. He holds a Ph.D. in Heritage Conservation and Management from University College London (UCL), U.K., and a MSc in Conservation of the Built Environment from the University of Montreal in Canada (1991). He has also represented ICCROM in EuroMed Programmes as well as UNESCO World Heritage activities in the Arab States.

Managing and Transferring Knowledge

Eva Baaren

Presto Center, the Netherlands

Introduction

This SOIMA reports the major findings of the recent a workshop at the EBU headquarters in Geneva hosted by the Belgian broadcaster VRT and the Netherlands Institute for Sound and Vision. The workshop was initiated to discuss the uptake of automatic metadata extraction (AME) in daily operations at broadcast archives.

Context

The workshop focused on R&D technologies such as speech recognition, computer vision and natural language processing and asked the question what factors influence the transition of these kinds of innovations to their implementation in the operations environment of broadcast archives.

The meeting brought together 30 experts, representing mostly broadcast archives' R&D departments. The first main question was whether the implementation of metadata extraction technology lags behind expectations, given the large research investments of the past decades and the promising results in demonstration systems. The second question that came to the fore was what factors influence the implementation success of R&D results for metadata extraction technology in production environments.

Throughout the day, speakers made it clear that crossing the bridge from innovation to daily production environments is challenging. When it comes to defining barriers, opportunities and best practices, experiences differ from organisation to organisation. Three main themes could be distinguished: accuracy of the technology, policies and workflows, and the role of organisation cultures.

Accuracy of Technology

One of the factors that many presenters addressed is the maturity of the technology and especially, whether the accuracy levels are sufficiently high to warrant implementation in operations. A case study from VRT regarding a tool for journalists that uses automatic transcription using speech recognition hinted at the importance of high accuracies. Because of arguments for unaccountability, an innovative system runs the risk of getting rejected when errors are made. However, according to Francesco Veri from the Swiss Italian broadcasting corporation RSI, lower accuracies do not always have to be a problem: other situational factors such as lack of human resources to do manual annotation or the ability to correct errors by hand can still make the integration of 'imperfect' technology worthwhile. Moreover, as most attendants agreed, waiting for the 'perfect' technology doesn't make sense.

Humans make mistakes too, or are sometimes not capable of annotating large quantities of data. Collecting (user) experiences with new technology is important to understand what errors are significant and which aren't. They also help improve the technology or related workflows. In general, it

is crucial to get a sense of how the technology performs on real data of varying kinds and for real end-users. To a certain extent, technologies need to be pushed (or pulled) out of the R&D environment in order to become mature. This means that organisations need to assess whether technologies are 'good enough' to take into production, starting small and gradually scaling up, and monitoring the output of the technology on various levels. For speech recognition technology, for example, output should be monitored both on the level of speech recognition accuracy, search (precision and recall) and user experience (whether more content can be found). Eventually the outcomes can be used to improve on the technology or to make adaptations to the workflows in which the technology has its part. The success of this circular way of working depends, in turn, on suitable organisation policies, workflows and realistic expectations.

Workflows and Policies Addressing the balance between new opportunities and the acceptance criteria for an operational context, is key to successful innovation policies. In his talk, Bouke Huurnink from the Netherlands Institute for Sound and Vision discussed timing issues. Implementing new technologies can imply a change in the established daily workflows of archivists, people working with digital forms of access, and people retrieving content. These changes are beyond the scope of individual teams or departments and depend on a commitment from policy makers, who, in turn, typically do not focus on innovation. This can make successful technology transfer a matter of lobbying for your project. Good timing can help. A lot. As Mr. Huurnink pointed out, timing played an important role in implementing automatic metadata extraction at Sound and Vision in the context of its reorganisation activities, where new plans, workflows and teams had to be re-established.

Organisation Culture

Several presentations mentioned expectations and fear as keywords in the context of innovation uptake. Perhaps the most profound and most intangible factors influencing technology adoption are embedded in the people that constitute an organisation's culture. First of all, expectations of new technologies are typically either not tuned to reality or too general. Technologies are expected to solve problems rather than create new ones, reduce workload rather than change its nature, and improve the quality of products rather than demonstrate errors. When one of these expectations is not met, other forms of added value tend to be overlooked. Expectation management and informing the organisation adequately should therefore be central to any innovation activity.

A second issue is fear. In the case of metadata extraction, content specialists and archivists can feel threatened by the idea that automated processes make their specialist work redundant. While this may be true in some cases, moving

the tedious types of work for large quantities of data in the hands of machines opens up new opportunities for more qualitative and interesting types of work, such as curation, contextualisation, partnering, or quality control. This may require a willingness to learn new skills and to understand and work with automated processes.

Expectation management, Advocates, Knowledge and Co-creation

During the workshop, several examples of solutions to help the implementation of automatic metadata extraction were addressed. One proposed solution was providing clear steps for the transition from one workflow to the next. Both speakers from RSI and the Dutch public broadcasting organization showed how automatic subtitling can be combined by user-friendly tools that use automatic processes and at the same time maintain the option of data entry by individuals, ensuring that human operators play a central role in correcting errors and monitoring progress.

Another way of dealing with expectations is through co-creation. The speech recognition case study from the VRT regarding a digital tool for journalists shows that pulling end-users into the development loop helps build better interfaces and increases user acceptance. VRT also presented a case study of extending co-creation towards incubation-type of activities. These allow start-ups to further develop, experiment and test new technologies with audiences both within and outside of the organisation.

Allocating dedicated time slots for discussions between technology and archive experts can create a more fundamental understanding of the potential and limits of technologies in development. Face-to-face events can in turn help R&D departments become more aware of daily needs, expectations and considerations from the production environment. According to Peggy van der Kreeft from Deutsche Welle and Susanne Weber from BBC World, this is something to consider long before committing to new innovation projects.

Agile development approaches can also be of value to

increase the success factor of embedding new technology in the operations environment. SCRUM teams that take care of small development steps in relatively short 'sprints' of a week or two can more easily make the translation from prototypes to tools and interfaces. They can tune them to specific organisational needs and goals while keeping users up-to-date after every sprint. In the case of Sound and Vision, these teams serve both as advocates and critical experts when it comes to innovation.

Wines on a Shelf

Back to our earlier. Do broadcast archives lag behind on expectations when it comes to implementing metadata extraction technologies in operations? The responses at the end of the workshop day were divided. Some technologies, such as speech and speaker recognition, are ready for take-up, if implemented with care. The general feeling here is that implementation indeed lags behind. Others, such as computer vision are maybe not quite there yet, although recently a lot of progress has been made in this area. Especially with respect to processing large quantities of data, the accuracy levels of the technology and ease of implementation, it seems that some crucial steps still need to be made. Nevertheless, participants agreed that R&D departments need to be ahead of production environments, and should advocate results from research with a critical mindset. Production environments will always – and for good reasons – have to consider policies, business cases, workflows and daily consequences. Bridging this gap between perspectives is a continuous process that needs to be invested in on a regular basis by means of workshops, face-to-face meetings, round tables and other types of information exchange. Fortunately, like wine, technologies can be kept in the dark cellar of R&D for a while. Timing was crucial, as we already discovered: as long as it's safeguarded under the right conditions, technologies can be consumed with the right flavour. And as wine lovers will know: in the end, it's all about the finish.

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Eva Baaren has studied Media & Communication and specializes in media in transition, especially when it comes to television and digitization. She has done extensive research on the institutional and political factors driving innovations such as interactive television and HDTV and participates in projects on television archives and (big) data. Having worked in or with different scientific disciplines and the television field, Eva has an interdisciplinary mindset and a keen interest in practices and politics surrounding new media, science and higher education. Currently, Eva holds a position as coordinator at the Dutch Institute for Sound and Vision, where she contributes to the role of the institute as a centre for knowledge, innovation and cooperation. She is also a member of Utrecht University's Centre for Television in Transition.

Adapting University Curricula in a Digital and Globally Networked World

Mona Jimenez

Associate Arts Professor/Associate Director, Moving Image Archiving and Preservation Program, New York University, USA

The Moving Archiving and Preservation Program (MIAP), in the Department of Cinema Studies at New York University, has just begun its second decade. Profound changes have occurred in the media preservation world since MIAP admitted its first students in 2003. "Born digital" media production has exploded and digital files have become a preferred medium for preservation and access of moving images and sound. Collecting institutions are pressured to set up digital repositories that require whole new sets of skills and infrastructures, while still dealing with the urgency of analogue collections. MIAP graduates must be ready to help them succeed. Meanwhile, the span between the oldest collection materials (typically film) and the newest (typically file-based productions) continues to grow wider and wider. Thus, the skills and knowledge needed for the care of these collections must also expand and broaden; thus, there is more to teach every year in MIAP's two-year program.

From the beginning, MIAP included a course in Digital Preservation, and early on the curriculum incorporated the examination of born-digital materials; i.e., digital video and television, multimedia and web sites. Digital Preservation in particular has been re-envisioned in structure and content many times over the past ten years, as standards and practices for digital repositories have developed and MIAP has sought to keep current. MIAP also always taught a hands-on class in Video Preservation. With preservation master formats for analogue video becoming file-based and fragile digital formats proliferating; digitization skills have become increasingly complex. Exposure to different forms of film to file transfer also became important at various points in the curriculum.

With the growth of digital repositories, digital production, and digitization efforts, almost every MIAP class had to add new digital skills or content. To address issues of repetition and sequencing, a new first semester class is being added. Digital Literacy for Moving Image Archiving and Preservation will give students core information on topics such as encodings, file and wrapper types, and storage types; how data exists in different descriptive systems (such as databases or content management systems); and will allow them to practice with software for performing such collection management tasks as creating directory structures, duplication, error-checking, and transcoding files for different uses. This base knowledge complements core information provided in the first semester about analogue film and media; both are key to later classes such as Collection Management and Digital Preservation.

However, becoming an audiovisual archivist goes far beyond technology or the mechanics of collection care. Archiving and preservation are carried out in the specific contexts that vary greatly. Professionalism in audiovisual archiving also is about having genuine respect for the media and film works

and for those who made them; it is about understanding their histories and lifecycles, how they were made, and how they are best experienced. It is about observation, listening, looking, and communication. It is about decision-making, hard tasks like selection and prioritization and determining the what, why and how of the actions one can take on any given day. It is about teamwork and collaboration and vision.

MIAP was created to fill an educational gap – how to care for and preserve audiovisual collections – and thus is an area of study that was not part of programs that train archivists, librarians and conservators. To prepare our students to work in the primary memory institutions of archives, libraries and museums, they needed to understand the practices of these disciplines and how they overlap, differ, and interact. This imperative made MIAP interdisciplinary in its approach to both curriculum and research, and has engendered new professionals that think across institutional lines. Solving problems across boundaries is a theme at MIAP.

Also, MIAP founders share the strong belief that many important audiovisual collections have not yet been collected memory institutions – thus one must engage with producers, collectors and informal archives. In addition, we believe that small, often struggling cultural organizations have as much of a role to play in heritage preservation as our largest and most well-endowed repositories. MIAP is committed to having our students apply archival principles in many different settings, believing that each site teaches us, in a real world way, about how audiovisual work is carried out. Students are placed in three separate internships during their two-year course of study, and MIAP has collaborated with a wide array of people and organizations to support learning, to promote the value of service, and to encourage change and growth in the larger field. MIAP students are exposed to the very largest, most well-endowed memory institutions, such as research libraries or the US Library of Congress, but also work with groups or producers who may be under-resourced or new to audiovisual preservation. They learn by doing about how to apply ideal practices to variety of custodial scenarios. In the process they hopefully see archiving, preservation and access as creative actions that are not a matter of one-size-fits-all.

Audiovisual Preservation Exchange (APEX), like many of MIAP's extra-curricular or research projects, reflects these founding principles of working across disciplines and boundaries, learning by doing, and a commitment to discovering what works best in a given scenario – all through some form of collaboration. APEX began with a long-term collaboration in Ghana that has resulted in a major project, MAARA or Making African Academic Resources Accessible, to preserve extremely endangered audio recordings made by professor and ethnomusicologist J. H. Kwabena Nketia. MAARA is being carried out under the leadership of archivist Judith Opuku-

Boateng of the Institute of African Studies at the University of Ghana.

APEX: Bogotá, organized in 2013 by Juana Suárez, was the first example of a student-led APEX initiative with faculty advisement. This form of APEX takes place over a week to ten days, where members of the MIAP community and allies travel to another country and work side by side with colleagues on endangered collections. They engage in a wide range of activities that illuminate their respective approaches, challenges and knowledge bases, and typically there are opportunities for information-sharing, screening films or videos, or instruction. Digitization and the management and preservation of digital files are always a popular topic of exchange.

APEX has enriched MIAP and its curriculum by broadening its network of colleagues and by increasing the knowledge of faculty, staff and the larger MIAP community on archiving practices internationally. It has functioned as a form of professional development for MIAP's students and graduates, since in recent years they have taken the lead in organizing and shaping the scope of the activities with the host organizations. Follow-up activities have included preservation projects in conjunction with the Orphan Film Symposium (an international symposium organized by NYU Professor Dan Streible), and conference panels where partners have shared

their opinions about how international exchanges can be most useful and long-lasting.

Although in relative terms the US is very rich in resources, efforts such as APEX are not permanently funded and are carried out as extra-curricular or research projects and are essentially as 'labours of love'. Travel for APEX Ghana was initially funded through a New York University global research grant and a dean's grant, with in-kind supplies from several US-based companies and individuals. None of the APEX projects would have been possible without significant in-kind contributions from host institutions. For MAARA, very significant in-kind and direct support was provided by NYU and the University of Ghana and in 2014, two one-time grants were received from NYU. For the most recent student-led efforts, each year the cost-sharing between MIAP and host institutions has been different. Host institutions have covered such expense as meals and local travel and in one instance, hotels. Travel for NYU staff or faculty advisors has been supported by NYU but MIAP students and graduates have paid from personal funds, although they have received a partial subsidy from NYU each year, and as noted above, host institutions have supported their costs as well. Donations for APEX have been increasing slowly. While MIAP primary focus must always be on the basic curriculum and our fundraising focus must always be for student financial aid, APEX has taken hold in the program and will continue for the foreseeable future.

Mona Jimenez started transferring obsolete videotapes in the late 1980s and has been an advocate and organizer for the preservation of independent media and media art ever since. She is Associate Arts Professor/Associate Director in NYU's Moving Image Archiving and Preservation Program, where she teaches the preservation of video and digital works. She is co-editor with Sherry Miller Hocking and Kathy High of *The Emergence of Video Processing Tools: Television Becoming Unglued*, that documents collaborations between artists and technologists to create custom tools for media art <<http://press.uchicago.edu/ucp/books/book/distributed/E/bo15981361.html>>. Since 2009 she has been experimenting with participatory models of media/film archiving locally and through Community Archiving Workshops organized by the Independent Media Committee of the Association of Moving Image Archivists. She is the founder of Audiovisual Preservation Exchange (APEX), a project to network audiovisual archivists, educators and students internationally through shared work on collections.

Preservation of Sound and Image Collections

Flower Manase

Curator, National Museums of Tanzania, Tanzania

Background

Education and training are key aspects to ensure sound and image collections are well preserved and are accessible to users (mainly the general public). Sound and image collections differ in format, size and content and each requires special handling knowledge and skills. Despite having higher education programs in Europe and America, the number of those who are enrolled worldwide still does not match the available collections in different institutions.

Due to that, there is a gap of knowledge, skills and experience among institutions that are custodian of these important collections. There is a need for new approaches to be developed to tackle the problem. The focus should balance both institutions in Europe, America, Asia and Africa, considering their needs and available facilities.

The first approach is to ensure trainees create a mutual preservation planning (if it doesn't yet exist) for their institutions, which are custodians of these audiovisual collections.

What is preservation planning?

According to Caravaca *et al.*, "Preservation planning is a process by which the general and specific needs for the care of collections are determined, priorities are established, and resources for implementation are identified. Needs assessment surveys are essential to preservation planning and must be carried out before a plan is drafted. The survey should assess the entire building in which collections are housed. Hazards to collections are identified, considering such factors as environment, storage, security and access, housekeeping, conservation treatment, and policies and practices" (Caravaca *et al.* 2014).

Now that we understand preservation planning, let's ask ourselves the following questions:

- Do all the institutions with audiovisual collections have a mutual preservation planning?
- What are the priorities in their preservation planning?
- Do they have enough resources and facilities for preservation?
- Do these institutions require a need assessment survey before implementing the plan?
- Do home projects after SOIMA training first need to address preservation planning for them to be successful?

This set of questions needs to be answered before the trainee and trainer start the journey of the training programme.

The second approach is to add topics to the SOIMA programme that can help professionals to thoroughly think and work outside the box in order to implement the major role of conservation of audiovisual collections despite poor facilities and inadequate resources. Until now, the SOIMA programme has offered in-depth knowledge of conservation

of audiovisual collections in different formats. The programme has moreover highlighted general rules of management of such collections. All these topics offered in the programme are relevant but there is a need to add new topics that can help tackle the challenges faced by institutions with poor facilities and minimal resources, like museums.

The topics should be in turn implemented by trainees as part of a home project to ensure that the existing challenges are under control. Some of the following topics should be suggested:

- **Preservation planning for collection** management in cultural institutions in order help professionals to conduct an institutional assessment (capacities and capabilities) and establish their common challenges.
- **How to write a preservation grant proposal** for the institutions with critical challenges that hinder conservation.
- **Preservation assistance grant** - To help institutions improve their ability to preserve and care for their collections through conservation assessments, the purchase of preservation supplies and of environmental monitoring equipment and the attendance of preservation training programs.
- **Challenges grants** - Intended to help institutions secure long-term improvements and support for conservation programs. Grants may be used to support ongoing program activities that bring long-term benefits (in terms of audiovisual conservation) to the institution.

The third approach is a sustainability assessment of the presented home project. Both trainer and trainees should assess the sustainability of home projects and its relevancy to the established institutional priorities. Some of the home projects presented after the end of the training sessions do not foresee the institutional challenges. As a result these projects turn out to be a failure due to the challenges of some institutions.

For the case of Africa and mainly Tanzania, the museum institutions have a lot of information in the form of audiovisual collections. But the museums are challenged with inadequate conservation facilities, equipment and funding resources. In such conditions museum professionals are left with their acquired knowledge and skills that cannot be implemented due to acute challenges the institution faces. The challenges museums are faced with are a bit different than those of archives. Most of the national archives are well supplied with equipment, facilities and resources for the management and conservation of audiovisual collections.

The fourth approach is a situation analysis of the institutions (museums, archives and cultural centres) of which employees enrol for the SOIMA programme. There is a need to consider the variations of facilities and resources that are available from the variety of institutions in Europe, America, Asia and Africa.

In order to regulate the training to fit the participants from the specified locations, there is a need for an in-depth situation analysis in the respective institutions. Situation analysis can be carried out through a survey by the participants from the respective places. The participants should be able to assess the capacity and capability of his/her institution in terms of available facilities, resources and equipment.

The fifth approach is to maximize the number of trainees from areas with acute conservation and institutional challenges. The results of the situation analysis (from represented institutions) will raise the awareness of the SOIMA programme organizers about the source of the problem. The organizers can find a way to neutralize the condition by increasing the number of professionals who will join the course and learn how to carry out conservation and find solutions to institutional challenges that hinder conservations in those locations. This can be achieved through giving priority to locations or institutions that due to numerous factors lack capacities and capabilities to manage their audiovisual collections.

The last approach is to form SOIMA branches in Africa, Asia, Europe and America. Since the SOIMA programme has covered numerous countries in the world, it is time to form

branches in the respective locations. The aim of forming the branches is to expand and ensure that information reaches more institutions that are custodians of audiovisual collections. An example of the institutions and professionals that have been less represented in the programme are librarians from media houses like television, radio and newspapers. The formation of the branches will increase the chances of more institutions to join and participate in the programme, thereby increasing the coverage scope of the SOIMA programme.

In conclusion to these approaches, the organizers of the SOIMA programme may also create a new residency program either in Africa, Asia, Europe or America. The aim of the residency program is to equip the selected candidates with practical knowledge and skills that can also be used in their institutions to overcome conservation and institutional challenges. The SOIMA programme has succeeded in substantially improving the field of audiovisual collections. Now it's time for us to strive for excellent conservation programmes that not only enhance conservation techniques, but also impart knowledge to overcome institutional challenges that hinder the achievement of audiovisual conservation projects for many institutions in developing countries.



Flower Manase is a curator at the National Museum of Tanzania. She holds a Bachelor of Arts in History and Archaeology from the University of Dar es Salaam and a Master in Natural Resources Assessments and Management from the Institute of Resources Assessment (University of Dar es Salaam). She has attended a number of training courses, including the Samp Network Management Course (2010) on Project Management/Logical Framework Analysis (LFA), Method of Institutionalizing projects and programmes, Communication methods in practice and theory; the Samp Network Management Course (2011) on Team building and Network methods, Institutionalization, Report writing and Evaluation in Sagay, the Philippines, and the ICCROM training on Safeguarding Sound and Image Collections (2013). She is a member of the International Council of Museums (ICOM), AFRICOM and the American Alliance of Museums (AAM).

Cinema and Audiovisual Education and Development in Mozambique

Miguel Marrengula & Isaù Meneses

Professor, Higher Institute of Arts and Culture, Mozambique

The challenges of preserving the cultural heritage through sound and image rely on the need for providing quality education and formation in arts and culture. The Higher Institute of Arts and Culture (ISArC) is the only one in Mozambique that focuses on educating people in arts and culture and has just introduced (in 2015) the graduate course in Cinema and Audiovisuals.

It is on this ground that this paper focuses on comprehending the dynamics and demands of education and training in cinema and audiovisuals in Mozambique.

Methodologically, the article was produced from the qualitative design concept of the application of a literature review, interviews and direct observations on the practice of cinema and audiovisual education.

The audiovisual and cinema activities have been taking a top position in the promotion of culture and local knowledge, development of strategies, entertainment, and so on, but very little is discussed about the academic training of the professionals who carry out these activities.

In this context, it is urgent to reflect on the contributions and challenges of training in cinema and audiovisuals in Mozambique and reflect on the path the Higher Institute of Arts and Culture (ISArC) can follow to reflect this dream and contribute effectively to the development of Mozambican arts and culture education.

The history of film and audiovisual education in Mozambique is marked by several dilemmas and ruptures. However, due to national needs and agendas, empirical learning has been taking place and satisfying, as much as possible, the demands in this area.

Despite the existence of various technical cinema and audiovisual professionals operating in other professional sectors, who benefited from the empirical experience and non-formal training, quantity and quality of these professionals needs an update.

What role does ISArC, with the creation of the degree course in Cinema and Audiovisuals plays in the upgrade process of this scenario? What challenges should ISArC and the country expect to face in order to meet the demands of professionals in this area both with respect to entries in teaching as with respect to the labour market response at the exit of the same? What steps to follow?

It is amidst this tangle of questions that this article intends to respond to the question "What dynamics and perspectives to embark for the development of cinema and audio-visual education in Mozambique?"

The primary objective of this article is to understand the dynamics and challenges of education and training in cinema

and audiovisuals in the Mozambican context.

Context of training in cinema and audiovisuals in Mozambique

The historical development of cinema and audiovisual education in Mozambique necessarily involves the understanding of the historical dimension of Mozambican society, heiress of the Portuguese film and audiovisuals history, at first as a former colony at first and later in the regional African context.

The creation of Mozambican cinematography is directly associated with the origin of the independent state. Before 1975, domestic production barely existed. The first works in the country were documentaries released by the National Institute of Cinema (INC), created shortly after the declaration of independence under the decree no. 57/76 of 4th March. The institute attempted to «Control and direct the film and video-tape making, and set the import and export policy as well as the distribution and exhibition of cinema.» (BR no. 26, series I) Its main production was *Kuxa Kanema*, a weekly program – lasting ten minutes – of news released in 1978 by the INC. (Covents 2011).

In 1991, the Mozambican film production was deeply shaken by a fire in the archive of the INC that destroyed almost all equipment and existing film material. Only a small part of the movie survived.

Despite all the difficulties, the importance of cinema for the government did not abate. That's why the Council of Ministers of Mozambique extinguished the INC and created the National Institute of Audiovisual and Cinema (INAC) by decree no. 41/2000 of August 31. This new institution has a legal personality and administrative and financial autonomy, supervised by the Minister of Culture, and its duties to study, regulate, supervise and promote audiovisual and national film activity. (BR no. 46, series I)

In July 29, 2002 was born the Mozambican Filmmakers Association (AMOCINE) – published in Bulletin no. 48 of Nov. 26, 2003, series III –, an organization that aims to «support national film production professional video education and training of different levels of staff and technicians in the film area».

Film education in Mozambique: structural and structural practices

In reviewing the art education literature in general and cinema in particular in the global and in the Mozambican context, the conclusion is that the literature on art and film education is rather scarce.

The educational process is not restricted to the classroom, since despite the absence of film education institutions, various image production projects and movements have been

covering the demands of these services both in terms of formal institutions (advertising agencies, television, video and photo shops, etc.) and informal institutions.

In the training in cinema and audiovisuals in Mozambique, the informal education occurs in a multidimensional perspective where individuals learn the practical use of cameras, image processing, coding and animation in different ways and depending on the contexts of social interaction.

The history of film education in Mozambique followed the social, cultural and political dynamics of the country. During the colonial period, education of natives in Mozambique was under the management and direct administration of the church, with particular emphasis on Catholicism with an education based on religious canons and grounded in the formation of Western cultural principles in general and Portuguese in particular.

The interruption of art and culture teaching as technical component in the post-independence period (1978) contributed in some way to the absence of state responses to the technical training needs in the field of cinema and audiovisuals and this prompted isolated initiatives of informal education in this area.

In the absence of a consistent training program in film, non-formal education has proved to be an indispensable resource. However, the emergence of the National Music School in 1984, the National School of Dance in 1983 and the National School of Visual Arts in 1983 served as a breath of fresh air for these artistic modalities of education at the basic and medium level.

The School of Communication and Art (ECA) opened by the Eduardo Mondlane University in Maputo in 2002 and the creation of the Higher Institute of Arts and Culture (ISARC) in 2009, served as the rebirth of the development of arts and culture education in Mozambique. Until then there hadn't been any kind of formal training in cinema.

Only in 2013 the ISARC took the initiative to introduce intermediate courses on film lasting six months and encouraged by the success of these courses in 2015 it introduced a degree in dance and a degree in cinema and audiovisuals.

However, the massification of formal teaching of arts and culture to the higher level in Mozambique is a hostage to the massification of the general education that supports higher education.

The challenges of formal education in film and audiovisuals: the role of ISARC

As Byamungu (2002: 15) and Herbst (2005: 5) state, if you are an African child and go to school, what do you learn after the initial

alphabet? When you already know how to read and write, what books are you given to read? What are the ultimate goals of the fascinating stories that you have to summarize for the exam? Is there any correlation between what is learnt in school and what life demands? Are the thematic choices, perspective and objectives of African academies relevant to the conditions of Africans?

The redundant and resounding answer to these questions, is NO (Byamungu 2002: 15).

These scenarios demonstrate that the challenges of education are generally very large, and even more complex when it comes to formal education in cinema and audiovisuals, challenging the educational institutions, researchers, teachers and practitioners of film and audiovisuals to reorganize their agenda so as to redefine the prospects for action and effective intervention that actually meet the practical needs of the Mozambican reality in particular and the African in general.

The main challenges of training in cinema and audiovisuals are based on four prisms: the social relevance, the cultural diversity and ethnolinguistics, the use of local knowledge and finally the infrastructure and human resources.

Of all that have come this far, relatively to the relevance of arts education in general and in particular cinema and audiovisuals, taking into account the training requirements, infrastructure, human resources available and the history of Mozambique in the area of cinema, we can conclude that this educational process should not only be part of the priorities, as it also needs an initiative of investments that facilitate the cinema and audiovisual catapult in general.

Furthermore, the cultural diversity that marks Mozambique and predicts job opportunities of cinema and audiovisual professionals can be respectively an inexhaustible source and sufficient reason for ISARC and other higher education institutions to look at this area as an opportunity to follow.

The operationalization of ISARC's strategic plan pillars (of internationalization, development of infrastructures and human resources) in general and in training in cinema and audiovisual in particular, implies the establishment of permanent and ongoing partnerships for the exchange of academic and educational experiences.

The teaching of arts and culture in Mozambique, will, similarly to other African countries, have a great influence on its historical legacy that somehow determines priorities and training policies.

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Miguel Lázaro Marrengula has a PhD in Social Sciences from University of Tampere, Finland; Department of Social Work Research (2008-2010). He is currently the director of the Pedagogic and Scientific Unity of the Higher Institute of Arts and Culture and Professor of Socio-cultural Animation at the Higher Institute of Arts and Culture of Mozambique.

Isaú Joaquim Meneses holds a PhD in Social Sciences Sociology (2011) and a Licenciante (honours) degree in Sociology from the Universidade Nova de Lisboa. He is currently the Academic Director of the Higher Institute of Arts and Culture; Senior Lecturer of Theory of Culture and Cultural Tourism at the Higher Institute of Arts and Culture of Mozambique, and Researcher in cultural studies.

This Is What You Want, This Is What You Get (Matching Real Training Needs to Delivery)

Mick Newnham

Manager Conservation & Research, National Film and Sound Archives, Australia

The concept of a regional association germinated during the ASEAN Audio/Video and Film Retrieval, Restoration and Archiving Conference Workshop held in Manila in 1993. The participants drew up a framework for a comprehensive program for film/video archiving including a recommendation to form an ASEAN confederation of film archivists to promote the development of film/video archiving in the region. In 1996 SEAPAVAA was inaugurated and the scope of the organisation spread to include the Pacific that shared many of the problems facing the ASEAN countries.

Since 1996 one of SEAPAVAA's key strengths has been training. Training projects from half a day to a four week residential intensive course have been run covering the full range of topics relating to all aspects of audiovisual archive management. To begin with the courses were structured in a very traditional way with a syllabus designed to cover the topics that were felt by the course designers to be important or necessary. Slowly our methodology changed to be more responsive to the needs of the members. We shifted from a core set of training to a more tailored approach; at the same time we also modified our delivery method to use the case study method.

Case study is well defined within education circles, two definitions SEAPAVAA has used are:
 "...complex examples which give an insight into the context of a problem as well as illustrating the main point." (Fry 1999).
 "...student centred activities based on topics that demonstrate theoretical concepts in an applied setting." (UK Centre for Materials Education, 2009).

This is not a new approach to training. Case studies have been used for many years in higher education. SEAPAVAA's approach to developing case studies was also influenced by the science arm of the Nuffield project in the UK in the 1960s. The aim of the Nuffield project was described as: "the need to make science intellectually exciting and to ensure that pupils understand the nature of science. There was to be stress on encouraging attitudes of critical enquiry and on developing ability to weigh evidence, assess probabilities and become familiar with the main principles and methods of science." (Meyer 1970).

In our work we developed case studies that would be identifiable for people working in the region. We used environmental conditions, infrastructure and resource levels that we had observed over the years of working with archives in the region. Although the situations used for the case studies may have been familiar, the details were modified so no single event or archive was clearly identifiable.

Serendipitously this approach also partly solved one of the issues we faced, that of providing effective training in what

was at best a second language for many archivists in the region. Working in their native language groups they were able to more thoroughly explore the case study scenarios and develop solutions to the questions posed with each member of the group being more able to contribute regardless of their proficiency in English.

This approach was commenced in 2008 at a workshop at the University of the Philippines and later in the year at an ASEAN sponsored workshop in Singapore. The feedback from each workshop was very positive and from that point case study became an integral part of SEAPAVAA's training strategy.

However at this stage the training was still based on a broad syllabus, albeit developed on our assessment of levels of skills and knowledge we had observed. The next step was to determine the real needs of archives across the region for training.

While surveys have notoriously poor response/return rates this was the only option available to us.

We were very aware that there were different training needs targeting technical, supervision and senior managerial levels. Additionally there are practical, theoretical and strategic skills within these employment subsets. The final survey was therefore split into four sections:

Section 1 background information on the nature of the organisation seeking information on the legislative basis, staff structure and collection profile.

Section 2 professional (librarianship) and technical staff, focusing on theory and practical/hands on skills.

Section 3 supervisory and middle level management with less focus on practical skills and introducing project planning and topics of a more strategic nature.

Section 4 senior management, directors and CEO's, strongly based on strategic topics and advocacy skills.

Sections 2-4 contained set questions outlining specific topics from a broad syllabus. Each of these sections contained around 15 questions and the option for free text comments. To simplify the responses were offered a simple choice based on the organisation's perceived needs with three responses to each question, urgent, some need and none. And a second response sought the depth of training required with responses of detailed and basic being offered. Even with this simplified response method this approach did create a large questionnaire.

The survey was distributed to all members in 2013 via e-mail with a covering explanatory letter. We also collaborated with the Pacific Area Regional Branch of the International Council on Archives (PARBICA) for the distribution and return of surveys in the Pacific region.

The immediate return rate was very satisfactory with approximately 50% initial return rate. The results were collated and analysed to prioritise the most urgent topics across each of the three sections.

The most sought training was determined to be disaster planning and recovery, across all the staff profiles. Accordingly

a two day workshop was developed to include a mix of hands on exercises and planning skills based on a case study. The workshop was scheduled to be run in conjunction with SEAPAVAA's annual conference in Vientiane, Laos in 2014. This was to reduce costs to members in terms of travel and time. The workshop was fully subscribed with Lao and foreign participants and the feedback was overwhelmingly positive.

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Mick Newnham is the Manager of Conservation & Research at the National Film and Sound Archive of Australia (NFSA) based in Canberra, Australia. Mick is lecturer in audio visual preservation with the Charles Sturt University and Visiting Fellow at the University of Melbourne's Centre for Cultural Materials Conservation. Mick has also contributed to the work of the International Federation of Film Archives (FIAP) Technical Commission, the Association of Moving Image Archivists (AMIA) Preservation Committee, the AMIA International Outreach Committee and the International Organization for Standardization's working group, which is responsible for ISO standards and recommended practices pertaining to the care of audio visual materials. Since 1995 Mick has been providing consultancies and training in audiovisual collection management and preservation on behalf of the NFSA and organisations such as UNESCO, SEAPAVAA, ASEAN and ICCROM. These consultancies have been conducted throughout Australia, SE Asia, the Pacific, USA, Europe, the Caribbean, Mexico, Africa and India. In 2014 Mick was elected President of the South East Asia Pacific Audio Visual Archive Association (SEAPAVAA).

Opportunities for Education and Training in Kenya

Mary Njoroge

Senior Archivist, National Archives, Kenya

Introduction

Kenya has a wide collection of audiovisual materials. These include magnetic tapes, films, video tapes, u-matic tapes, compact cassette tapes, vinyl tapes, slides, photographs, optical discs, and maps. Our past histories, philosophies, traditions, education, creativity, aesthetics events that have shaped our nation among others are captured in these Audio-Visual media that have been produced over time. However, we have no centralized archives of any nature related to AV materials that can provide information that would be used for our immediate Government planning, enrich our younger generation and market our country's heritage to the community of Nations. Our pride as Kenyans has been our diversity; ethnic, religious and social. This is now threatened and there is increasing need to conserve and preserve our heritage for the future generation. Our heritage informs our common values as a people. We must therefore draw from this heritage to enhance our lives and stimulate creativity.

State of audiovisual training in Kenya

Specialized skills are required in handling these AV materials during their creation, preservation and access phases. Unfortunately in Kenya, there are minimal training institutions where audiovisual archivists can enrol for specialized training in the area of audiovisual archiving.

Presently, training is offered in archives and records in universities and other tertiary institutions. These courses are offered as either a one year certificate course, two year diploma course, four year degree course or As a master's degree course. In 1988, Moi University, Kenya, launched a bachelor of information degree course where students could specialize in archives and records management. This was the first public university where students could acquire further studies in the field of archives and records management. Later on, other public universities started offering the same course up to the masters level.

Students taking the archives and records management option usually go for academic tours in various institutions to expose them to hands on experience in this field of study. One of the institutions that they visit is the Kenya National Archives where they take a tour of the audio visual section. Here, they get first hand information on what audio visual records are and their management.

For any student to graduate, they usually have to go for an industrial attachment where they gain skills and knowledge on archives management. Students who get attached to departments within the ministry of culture get an opportunity to learn audio visual archiving skills. These departments include Kenya National Archives, Department of Film Services, Music Commission of Kenya and Department of Culture.

Worth noting is that training on what audio visual materials are and how to take care of them is almost nil in the course work covered in the training institutions. Students usually come across these AV information carriers during academic visits or when they are doing their attachments. The attachment period is not usually long enough for the students to learn all the skills required in the management of AV materials.

To promote training for archivists who are already working in institutions where there is an AV collection, institutions mostly organize for the AV archivists to travel to developed countries for attachments and further training. Another option is usually to source trainers who visit Kenyan institutions and conduct training. For example, a two week audio visual training program organized by the International Federation of Film Activities held at the Kenya National Archives in 2012. Attendees were drawn from the Kenya National Archives, Heritage institutions in public and private organizations.

Recommendations

The following recommendations will go a long way in ensuring that the situation in Kenya is improved. These include:

I. Enactment of the national audio visual act which will act as a guide to all matters pertaining to audio visual archiving.

II. Establishment of a training school by the national archives where students can do their internship for a stipulated period of time after they graduate and before they get employment. This will provide them with hands on experience in all areas of archives management.

III. Introduction of audio visual archiving course and other related programs in institutions of higher learning. The Kenya National Archives to play an advocacy role on the need for more training in this field of study especially to the commission for higher learning and to learning institutions. This will ensure that students will be informed in making career choices and that when they enrol for this field of study, the curriculum will be in place.

IV. Liaising with other partners and stakeholders on archival training programs. These include international organizations such as IASA, ICCROM, UNESCO, FIAF and ICA. The stakeholders would include organizations such as universities, broadcasting houses, private and government institutions involved in conservation of cultural heritage.

V. Visits by Kenyan audio visual archivists to other institutions which have AV collections especially in developed countries. This will give them an opportunity to benchmark their operations with those of other institutions. They would also get an opportunity to network with individuals working in similar fields. They would also get an opportunity to learn new trends in the management of AV collections.

VI. Provision of funding and scholarships for persons who get opportunities to further their studies in developed countries. These persons would add to the pool of professionals with skills which they can share with other AV archivists upon return

to Kenya as well as contribute towards improved management of AV materials at their places of work. They would also be in a situation to provide consultant services to institutions which may not have personnel to manage their AV collections.

Conclusion

Collections in AV formats require specialized care and a controlled storage environment. This requires persons with

specialized skills in handling these materials to ensure their survival. This paper has shared the Kenyan situation, the gaps in the training levels for AV archivists and the impact this has had on the AV materials in Kenya. Recommendations are provided on what needs to be done to rectify this situation. This will ensure improved care for the carriers of cultural heritage materials.



Mary Njoroge holds a Bachelor of Science degree in Information Sciences from Moi University, Kenya (1998-2002) where she specialized in Archives and Records Management. In 2007, she took up an appointment at the Kenya National Archives and Documentation Services (KNADS) as an Archivist in charge of the paper records. Since 2013, she has worked in the audio visual archives section.

Audiovisual Archiving Education in the Philippines: A Community Building Approach

Benedict Olgado

Assistant Professor, School of Library and Information Studies, University of the Philippines Diliman, Philippines

It is estimated that only 37% of domestically produced feature films survived since the introduction of the cinematograph in the Philippines in 1897. The Society of Filipino Archivists for Film (SOFIA) approximates this to 3,000 titles from around 8,000 works, with only five pre-war films existing in one form or another, and only one work on nitrate left standing.¹ But the society's report doesn't fully cover the breadth of the Philippines' audiovisual heritage. The states of amateur, independent, and digital cinemas are unaccounted for, together with broadcast and video collections, home movies and other orphan works.

As with many in Southeast Asia, archives across the Philippines greatly lack resources primarily when it comes to skilled staff. This is even more evident when it comes to audiovisual collections, a domain in which only a handful of archivists have appropriate training and experience. More often than not audiovisual materials are relegated to the bottom of the priority list mainly because of the lack of knowledgeable individuals advocating their preservation.² Furthermore, there are audiovisual collections outside of institutionalized archives that remain neglected. From home movies of private individuals to audiovisual materials of various non-profit organizations, a great part of the country's audiovisual heritage is uncared for.

The pioneering audiovisual archivists in the Philippines during the 70s and 80s came from the film and television studio system. Most of them were ageing staff that learned the need for preservation as an extension of their practical experience as filmmakers, editors, laboratory technicians and projectionists. They were able to pass on their knowledge through apprenticeship but eventually the institutional knowledge they carried was lost given the closing of the studios and the lack of archiving institutions that valued their expertise.

In the 90s, the apprentices of this pioneering generation ushered a pivotal era in audiovisual archiving in the country. This second generation of AV archivists led the establishment of several key archives. Connecting these institutions and at the core of this advocacy was this group of passionate audiovisual archivists that formed the Society of Filipino Archivists for Film (SOFIA) which has functioned as the leading non-governmental coordinating body in media preservation. Incorporated in June 1993, SOFIA's founding members were drawn from the prime movers of the archive community at that time. They actively developed their skills and knowledge throughout the decade by attending and holding several workshops supported by various international organizations such as UNESCO, ASEAN, and SEAPAVAA. Consequently, they were to grow their respective collections and institutions.

But the decentralization of the movement that early on was

a beacon of grassroots mobility has faded by the late 2000s. SOFIA slowly became an insulated club of film enthusiasts and collectors, putting a prime on exclusivity of knowledge but failing to develop new skills in line with changing technology and new media. In less than two decades, the promising archives built during the early 1990s fell into disrepair as most of their archivists went to do other things. The community that was earlier built by SOFIA was not able to effectively expand itself and reach out to develop a new generation of archivists.³

Both the working environment that nurtured the pioneering generation of archivists and the apprenticeship/workshop model that their predecessors developed no longer exist in the Philippines. Self-thought education is starting to lose value in a field mired in standards and licenses. Specialized workshops in AV archiving are not held locally. Trainings, seminars and formal education abroad are way too expensive for any individual wanting to end up in this not-at-all-lucrative vocation. Anyone who'd like to learn moving image and sound preservation in the Philippines has no clear track to take. There are few persons in recent years that were able to do so but it was out of random circumstances or at very expensive personal costs.

Given these elements and with a growing archival consciousness in recent years through the urging of the production community, academic scholars, and even the general public that is constantly seeking content, and the burgeoning production of moving images and sound in different platforms, the need for audiovisual archivists is even more apparent today. This profession greatly lacking in number then asks: "How do we develop a new generation of audiovisual archivists in such a context?"

This scenario is not unique in the Philippines or even in the region. Western countries are also facing this issue of professional generational shift. For more than a decade or so now, many new audiovisual archivists entering the profession in these countries come from formal graduate programs such as the ones in NYU, UCLA, and UvA. Traditional library and archives programs are also expanding their course offerings to include new courses or at least integrate such topics in the curriculum.⁴ These programs constantly provide fresh blood while also consequently changing paradigms that shape the direction of the profession.

The University of the Philippines School of Library and Information Studies is the only institution offering formal education in archiving in the Philippines. For 100 years now, UP SLIS strives to be a pioneer in LIS education in Southeast Asia. In 2008 it instituted a graduate class in Audiovisual Archiving developed by adjunct faculty member Emma Rey, a SOIMA 2007 participant. In 2014, the School started offering a

class in Digital Preservation, a first in the region.

However it is quite difficult for UP SLIS to develop and offer a full program similar to that of its western counterparts. Primary reasons being the lack of qualified faculty and the needed infrastructure such as laboratories and an actual collection to work on.

The history of audiovisual archiving education in the Philippines, its current context, and the international professional trend, inform the pedagogy practiced at UP SLIS. By studying how previous generations of audiovisual archivists succeeded and failed in their professional development, a fully informed pedagogy can be developed.

This pedagogy combines the working environment and apprenticeship model of earlier archivists together with clear skills-based workshops shaped after training programs. In addition, it formalizes and develops the praxis of the pioneering generations by grounding and questioning it in theory.

The classroom provides an environment for them to explore two key questions: (1) 'Why do we do the things that we do?' and; (2) 'Why do we do the things the way we do them?' Questions that need to be constantly asked within the context of changing practice, technologies, and standards.

But at the heart of this model is that of community building. UP SLIS actively engages in outreach activities by mobilizing its students to serve the larger community. By partnering with various institutions and individuals in need of skilled staff and strategic interventions, UP SLIS advocates for and brings preservation solutions to audiovisual collections. In return these institutions serve as working laboratories for

students given the lack of proper resources by the University to set up its own audiovisual laboratory. Through coursework integration and internship placements, students are able to apply their learning and gain experience.

Students work in an institution for the duration of an entire semester. Needs, cases, and resources vary from institution to institution providing a changing environment per class. They engage in several activities including preservation survey, policy construction, collection assessment, workflow design, digitization projects, and disaster management support among others. It serves as a semester long outreach engagement with an objective to provide short-term solutions and long-term impact. All parties involved invest various forms of resources including funding, materials, skills, and of course, time. At times, the school is able to secure sponsorships from funding agencies to finance the whole endeavour.

The school and the profession are able to mutually benefit from each other while together they are continuously building a strong community of audiovisual archivists both within and beyond the classroom. This intersection provides a collaborative opportunity that fills in the gaps of the various parties involved. It also enables the bridging of the previous generation of audiovisual archivists with the new generation. It is a pedagogy that changes with the community and opens itself to shifting theoretical paradigms. The formal design of the course is structured to create a sustainability that aims to avoid the pitfalls of the previous generations.

By discussing the course syllabus, methodology, and tools together with the partnership design with various institutions, the presentation aims to highlight the strengths and opportunities of such a model while also looking at possible means of appropriating it for others.



Benedict Salazar Olgado (Bono) is an Audiovisual Archivist and Film Historiographer; he is currently an Assistant Professor at the School of Library and Information Studies of the University of the Philippines Diliman, where he teaches courses in Archival Theory, Audiovisual Archives and Digital Preservation. Prior to joining UP SLIS he served as the Inaugural Head/Director of the National Film Archives of the Philippines (NFAP). In 2014, he established ARCHON, a consulting firm based in Manila focusing on archiving, arts management, and cultural policy serving various public and private institutions in the region. He is an active member of a number of professional organizations, serving as Chair of the International Outreach Committee of the Association of Moving Image Archivists (AMIA) and as an Executive Councillor of the Southeast Asia-Pacific Audio Visual Archive Association (SEAPAVAA). He received his MA in Moving Image Archiving and Preservation at New York University. In 2011 he was named the AMIA-Kodak Fellow in Film Preservation.

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³ Felicidad Cua-Lim, "A Brief History of Archival Advocacy for Philippine Cinema," 2013 Philippine Cinema Heritage Summit: A Report (Manila: National Film Archives of the Philippines, 2013), 15-16.

⁴ Carla Arton, "So You Want to be an Audiovisual Archivist." Accessed May 10, 2015. <https://amiaeducomm.wordpress.com/about/so-you-want-to-be-an-av-archivist/#FutureProfession>.

Issues Relating to Photographic, Film and Sound Archive Management

Patricia Whatley, Director • **Caroline Brown**, Programme Leader • **David Lee**, Honorary Teaching Fellow
Centre for Archive & Information Studies (CAIS), University of Dundee, UK

This poster session addresses issues relating to teaching film and sound archive management and oral history and its management, from both the practitioner and academic perspectives. It refers to practical case studies and draws on experience of teaching on academic programmes relating to audiovisual material and oral history. The poster addresses all the key themes of the conference.

This poster addresses issues relating to education and training in the following areas:

- The historical development of audiovisual material, including photographs, and oral history;
- The creation and management of audiovisual archives and oral history archives;
- Appraisal, accessioning, cataloguing and preservation;
- Providing access to and promoting archives;
- Legislation and ethical considerations.

In particular the following questions will be addressed:

- How can these areas be taught? Onsite or online?
- What level should be taught? How long should training last?
- What is the relationship between theory and practice? Are these academic or practical subjects? Should we be thinking about education or training or a combination of both?

New creative uses of audiovisual archives and oral history and an increased understanding of the importance of these non-traditional media in recording and preserving the non-documentary heritage requires new skills and approaches by those managing these collections. The poster will discuss the challenges of this new environment.

Audiovisual archiving requires particular knowledge and skills that are often not covered in depth in traditional archive courses and which can be difficult to acquire in the field. The specialised nature of different film, sound and photographic material means that approaches to cataloguing and providing access are more complex and need a technical understanding of the media. Audiovisual material is inherently unstable and it is essential to understand its physical composition and potential causes of deterioration in order to ensure its long term preservation. The wide ranges of formats and media mean that this knowledge is not easy to acquire outside the parameters of a dedicated course. In addition an understanding of the history and development of audiovisual archival records is essential to ensure their proper management and preservation.

These considerations also apply to the products of oral history. Recordings may be audio or visual and require the same considerations in terms of preservation and access. Oral history is an interdisciplinary topic, with its own academic and theoretical foundations and it requires particular skills in terms of interviewing, transcription, as well as knowledge and understanding of legislative and ethical considerations.

The role of cultural heritage, in all its formats, in understanding organisations and societies is becoming increasingly recognised. Audiovisual archives and oral history recordings can entertain and inform but they also have the potential to contribute to creating and reinforcing community identities; they can be a powerful memory tool, particularly in this digital age. However they are increasingly at risk and require specialised knowledge to ensure they are preserved and used to their best potential. The creation of professional bodies and recognised standards only serve to reinforce this.

The Centre for Archive and Information Management at the University of Dundee (CAIS) runs online courses in archives, records management and digital preservation. It includes specialised courses in audiovisual archives and oral history which are taken by students wishing to be professional archivists, those wanting to specialise in film and sound material or oral history projects, and also by people already working in the field. Not offering this course would leave a significant gap and would raise questions as to why a professional masters programme was not addressing an essential, but specialised, aspect of the record keeping discipline.

CAIS is a world-leading distance learning programme in this field, in terms of numbers of students and the range of courses offered. All courses are offered online and are taught by experts. Most courses offered are at post-graduate level and focus on a mixture of academic education and practical skills. This poster session will look at the challenges and opportunities of providing courses in this environment.

In addition audio-visual archives and oral history projects are well placed to take advantage of digital developments, the growth of community archives and the need for working in sustainable partnerships. Any courses offering training and education in audiovisual or oral history archive management should take these developments into account. This poster will also address these issues.

Patricia Whatley • Caroline Brown • David Lee

The presenters are all affiliated to the Centre for Archive and Information Studies at the University of Dundee. Dr Patricia Whatley is the CAIS Director, Caroline Brown is Programme Leader and David Lee is an Honorary Teaching Fellow. All three presenters also have extensive practical experience. Dr Whatley is the University Archivist at Dundee, Caroline Brown is Head of Archive Services and David Lee was the manager of the Wessex Film and Sound Archive and is a member of various national and international audiovisual and oral history bodies.



Sound and image heritage is confronted with multiple threats that include deterioration, technological obsolescence, natural disasters and conflicts. In a world of reduced funding, is it possible to manage risks to this heritage? How can we overcome perpetual backlogs both in documentation and digitization? How can we ensure preservation of digital content for the next 50 years?

In this section, authors from around the globe will present how they have overcome some of the preservation challenges of sound and image collections. They will discuss, amongst other things, a good identification of the carriers which is often an essential phase in the development of durable collection planning and the safeguarding of this heritage for future generations.

Sustaining Sound and Image Heritage

Digitization and Conservation Project of an Egyptian National Film Archive

Hagar Ezzat

Assistant Lecturer, Cairo University, Egypt

Egypt's National Film Archive was established in 1938 and mostly treats political events, sports and film in Egypt. Its research focuses on films: both audio only films or sound and image films. The archive is however suffering from severe damage due to poor storage.

Digitization protects original historical documents and analogue records from further deterioration and damage because it eliminates repetitive handling. Conservation science is advancing and branching into many schools and disciplines, but they meet and unite in their basic essence,

namely their aim to safeguard and preserve the world heritage.

The main aim of this project was to digitize some cases and keep them in suitable boxes to protect them against microbiological damage and store them in a suitable temperature and humidity. Qualitative and quantitative investigation methods have been used to deepen the understanding of the case. A restoration process has started for the treatment of the deterioration aspects.



Hagar Ezzat is an Assistant Lecturer in the Conservation Department (Faculty of Archaeology) at Cairo University. In 2014 she obtained her master's degree with a dissertation on 'Scientific Methods Used in Indicating Faked Oil Paintings Compared with the Methods Used in Faking Process'. She is currently preparing a PhD on the Digitization and Dating of Historical Oil Painting. She is a member of the Egyptian Geographic Society and of the General Union of Arab Archaeologists. In 2014 she received the international publication award of the University of Cairo.

Characterization of Image Morphology and Identification of Degradation Products by Non-invasive Analytical Techniques; Daguerreotypes

Evan Maingi Maina

Laboratório HERCULES, Universidade de Évora, Portugal

There is an increasing awareness of photographic collections and their inherent problems. In the past, many paper conservators applied paper conservation techniques and storage criteria to photographs, and did not treat them as particularly different from other paper artefacts. It is now realised that photographic conservation is a new and somewhat separate field, to which archivists, chemists, photographers and photographic historians can contribute as well as paper conservators. Photographic conservation is developing rapidly in the area of chemical treatment, but there is much that can be done by improving handling and house-keeping procedures¹. The preservation of 19th century and 20th century photographic material, either negatives or positives, is of great concern to collection managers and conservators².



The characterization of the conservation status of photographic materials is usually assessed through visual analysis or optical microscopy. For instance, in daguerreotype surface analysis, large, widely spaced particles are present in shadow areas, while great quantities of very small, closely spaced particles are present in highlight areas. Analysis has also showed the substrate to be composed predominantly of silver with small quantities of gold and copper, and the particles to be predominantly silver with varying amounts of mercury and small amounts of gold and copper³.

The particles forming the image and the uniform parallel polishing of the silver can be easily seen in a low power stereo microscope. However, many of these materials cannot be completely characterized by a simple visual-optical evaluation and need more non-invasive multi-analytical techniques⁴. Most importantly, these techniques need to be safe, non-contact and non-destructive and well suited for in situ analysis of cultural heritage objects and especially for the extremely vulnerable daguerreotype photographs.

Daguerreotypes were the first successful photographic images presented to the world in Paris, 1839. This first form of photography was an instant success, and for over 15 years it was the dominant photographic process. Although millions

were made during this period of great experimentation, the extreme vulnerability of the image recorded directly on a polished silver plate led to the loss of many of them in a few short years. Those that survive are often deteriorated, often with highly coloured and obscuring corrosion products on their surface, and still remain highly vulnerable⁵. The most common form of deterioration found on daguerreotypes is a surface tarnish exhibiting interference colours. Previous analyses have identified the typical tarnish as consisting of silver sulphide, commonly referred to as "silver mirroring". In most cases the colour of silver mirroring appears blue under reflected light. Degradation in terms of formation of a hazy, spread out white surface layer and white spots obstructing the images has also been previously reported⁶.



In this work, examples of the application of in situ, non-invasive and non-destructive multi-analytical instrumental techniques used to study the morphology and degradation status of daguerreotypes are presented. This is in order to cross-check information about the production processes and the degradation status of the studied items with the conservators and art historians' analysis.

The analytical techniques used for the morphological and chemical characterization include technical photography, optical microscopy, scanning electron microscopy-energy dispersive spectroscopy (SEM-EDS), micro X-ray diffraction (micro-XRD), micro-Fourier transform infrared spectroscopy (micro-FTIR) and micro-Raman spectroscopy.

The materials used in this study belong to the Archive of the Camara Municipal of Evora, Portugal, and private collections. In the case of the collections belonging to the Archive of the Camara Municipal, this is particularly important since they constitute historical and cultural heritage of the city of Evora, hence the need to study them deeply in order to help the Archive in making informed decisions in terms of restoration and conservation. This project brings together experts from various inter-related disciplines, such as conservators, archaeologists, art historians, photographers and analytical

scientists. Conservators and historians at the Archive provided information on the conservation status of the daguerreotypes to be studied. They expertly opened the daguerreotype casings, documenting the whole process, and later re-housed the delicate image in archival approved casings for ease of handling during laboratory analysis. Staff members from relevant departments of the Archive were invited as well to take part and follow part of the laboratory analysis as a way of helping them to understand the chemistry involved in the daguerreotype process and the degradation products. A list of pathologies and conservation statuses was drafted in collaboration between the art historians and conservators.

This project has been generously supported by the European Union under the Erasmus Mundus ARCHMAT programme. Laboratory facilities have been provided by *Laboratório*

HERCULES, Universidade de Évora, Portugal in collaboration with the Archive of the Camara Municipal of Evora, Portugal.

This project will go a long way in helping the archive management, and especially conservators and restorers in designing conservation strategies for these kinds of materials i.e. daguerreotypes. It will bring some sort of shift from traditional visual examination of archival materials to use of advanced scientific techniques in understanding the chemistry involved in order to counter further deterioration and store them under appropriate conditions. This has also tremendously encouraged collaboration amongst professionals from different disciplines and inter-related institutions to work together under one common goal. This has also created a training platform for upcoming restorers, archivists, art historians among others.

Evan Maingi Maina holds a Bachelor of Arts degree in Archaeology and Sociology from the University of Nairobi, Kenya. Prior to taking a study leave to pursue a two-year Master studies in Archaeological Materials Science in Portugal, he worked with the Trust for African Rock Art (TARA), a non-governmental organization based in Nairobi. At TARA Evan was involved in planning and implementing a backup system for TARA's digital assets. He is also a former SOIMA participant in Riga (Latvia) and Vilnius (Lithuania) in 2011, and assisted in the preparation of SOIMA 2013 in Nairobi (Kenya).

¹ The preservation of photographic film. In *Care of Photographic Moving Image & Sound Collections*, edited by Susie Clark, 13-18. Leigh, Worcestershire: Institute of Paper Conservation (1999).

² Ricci, Camilla, Simon Bloxham and Sergei G. Kazarian, "ATR-FTIR Imaging of Albumen Photographic Prints." *Journal of Cultural Heritage* 8(4) (2007): 387-95.

³ Hess Norris, Debra and Jennifer Jae Gutierrez, eds. *Issues in the Conservation of Photographs*. Getty Publications, 2010.

⁴ Cattaneo, B., D. Chelazzi, R. Giorgi, T. Serena, C. Merlo and P. Baglioni, "Physico-chemical Characterization and Conservation Issues of Photographs Dated Between 1890 and 1910." *J. Cult Herit* 9 (3) (2008), 277-84.

⁵ Da Silva, Eric *et al.* *Monitoring the Photographic Process, Degradation and Restoration of 21st Century Daguerreotypes by Wavelength-Dispersive X-ray Fluorescence Spectrometry*.

⁶ Centeno, S.A., T. Meller, N. Kennedy and M.T. Wypyski, "The Daguerreotype Surface as a SERS Substrate: Characterization of Image Deterioration in Plates from the 19th Century Studio of Southworth & Hawes." *J. Raman Spectrosc.* 39(7) (2008), 914-21.

Experimental Use of Enzymes and Targeted Solvents

Amir Miyandabi & Mick Newnham

Conservator, University of Newcastle, Australia & Manager Conservation & Research, National Film and Sound Archives, Australia

Blocking in the film collections due to adhesion between the gelatine emulsion and backcoat is one of the common issues in film collections. This type of deterioration, in general, may be considered as an outcome of cellulose acetate motion picture film that has been tightly wound accompanied with relative humidity extremes. The observed adhesion is very strong, to the extent that efforts in unwinding filmstrips, in most cases, will end in significant damage to the film material and most importantly loss of audiovisual content.

Aimed at reducing the risk of unwinding blocked films, this paper will deliver a report on the experimental use of enzymes and some other solvents in unblocking magnetic filmstrips.

Blocking is the term given to the adhesion of the layers of film within a reel to one another. The interlayer adhesion in a blocked film can be so strong that the film will tear before the layers will separate. There are two major forms of blocking of the emulsion layers of a film, the "wet" blocking and "dry" blocking.

Wet blocking is caused by extended periods of storage under conditions of tight winding and elevated relative humidity, or as a result of a disaster involving water e.g. a flood, or as a result of water-based fire suppression (Nizette & Newnham 1994). In this situation the gelatine can start to crosslink, or form a strong bond, from the emulsion to the backing layer of the adjacent layer in a reel. This adhesion can form a bond stronger than the bond between the emulsion and the subbing layer. Dry blocking occurs due to a cementing layer formed by film base decomposition products. In this process, as cellulose acetate films decompose, the additive triphenyl phosphate (TPP) migrates from the base to the surface of the film. As the pH is lowered due to the formation of acetic acid the gelatine surface becomes slightly positively charged and the TPP is attracted to the charge and forms a cementing layer between the layers of film (Newnham & Brockman 1996).

Wet blocking may occur on all cellulose ester or polyester based films, whereas dry blocking has only been observed on cellulose acetate films with TPP additives. There has been much research into the causes and treatments of audiovisual magnetic tapes blocking. Magnetic tape binders in broad terms are either copolymers of polyester and polyurethane, or polyvinyl chloride. However the binder used for magnetic filmstrips was originally based on cellulose nitrate (Kolb et al. 1961) and it was hypothesised that this was still being used in the mid-1970s when the films under examination were manufactured. To confirm the composition of the binder a solubility test was carried out to determine if it substantially contained cellulose nitrate. A drop of methanol, a known solvent for cellulose nitrate, was placed on a section of the binder. Almost immediately the binder started to swell and then disintegrate confirming the hypothesis that the binder

was largely composed of cellulose nitrate. The binder did not show any signs of solubility in perchlorethylene or isopropyl alcohol (IPA). The solubility test was performed on the adhesive layer and gave very similar results indicating that the cementing layer also contains a significant proportion of cellulose nitrate. The preliminary solubility and later FTIR observations indicated that the cementing layer is constituted of cellulose nitrate as well as protein components.

From this information the cause of blocking in the filmstrips was hypothesised as relating to the hydrolysis of the binder. The theory for the treatment of magnetic tape is that lowering the relative humidity under either slightly elevated or lower temperatures will be an effective treatment in unblocking the magnetic media. Hypothetically such treatment removes any free water from the deteriorated binder and the desiccated surface will become less sticky. Alternatively we would be able to explain the effectiveness of the treatment due to the reversal of hydrolysed ester bonds (Fumic & Gilmour 1991) and increasing the cohesion within the binder. The low relative humidity treatment has been tried on magnetic filmstrips but with no success. Determining the reason for the poor results of the low relative humidity treatment on blocked magnetic filmstrips is seen as an important outcome for this project.

This study tests the application of simple solvents, such as water and alcohols, and enzymes in unblocking the filmstrips. The idea for the use of enzymes is that enzymes only work on targeted chains e.g. protein chains in the gelatine or cellulose in cellulose nitrate based binder. This is of course a desirable function to only target the specific adhesion.

It could be easily seen under a microscope that the blocked filmstrips had a distinct layer formed between the magnetic track and the adjacent film that effectively cemented the two layers together. The bonding between the cementing layer and emulsion was also strongest at the edges of the layer and in many places had formed a "skin" between the areas of highest bond strength that was not adhered to the film at all.

The first analytical process examined the melting point of the sample's cementing layers. Adhesion between adjacent layers of decomposing films may be caused by migration of the TPP additive and this has a melting point of around 50°C. Examining the melting point was a simple method of determining if TPP was responsible or involved in the adhesion. Since no melting point apparatus was available a simple apparatus was constructed using a microscope, heat air gun and a temperature sensor chip. The melting point of the cementing layer was examined in situ, as it was easier to observe as a layer than as discrete particles. The discrete particles would have been scattered by the hot air flow. The cementing layer started to melt at approximately 110°C, with completion at 125°C. At these temperatures both the film emulsion and film base were also showing significant signs of

distress. This indicated that TPP was not involved in blocking in magnetic filmstrips.

To begin with the simplest approach was to examine water. Since the adhesion was limited to the sound track binder a method of selectively applying water to just this area was developed. A solution of water and Kodak Photo-Flo® wetting agent in IPA delivered by a syringe just to the adhered areas of the sound track was considered. By diluting the water in IPA it was felt that the actual amount of water could be more easily controlled and thus drying would be less problematic. This solution also has a lower surface tension than water alone and more easily penetrated the blocked areas. A starting concentration of 5% water with 1:200 parts Kodak Photo-Flo® added in IPA was tried. Controlling the application of the unblocking solution was not as simple as had been planned, however, application by syringe delivered the desired amount but the solution would readily travel from the adhesion to the image area of the emulsion surface. Tilting the film winders at approximately 40° lowered the sound track and inhibited the spreading of the solution into the image areas. The trial solution released most of the adhesions fairly quickly, usually within a minute or two of the unblocking solution being directly applied to the cementing material. However some adhesions did not release even after prolonged treatment. Altering the water concentration had no effect. As a result solutions containing amylase and bromelain in Gomori formulation buffers were tested on the cementing

layer to see whether they can release the adhesion. Amylase was used in phosphate buffer solutions of pH 6 and 7.4 and Bromelain in citrate buffers at pH 4. The outcome was not promising since the concentrated mixture had loosened the gelatine layer only after 48 hours.

The project was comparatively low cost as it was conducted as a collaborative research between the University of Newcastle and the National Film and Sound Archive sharing the human resources. In this project an effort was made to reduce cost using in-situ samples as well as available material. From the observations it was apparent that to selectively soften or dissolve the cementing layer water was ideal as it would not affect the stability of the magnetic binder or other film components to any extent during the unblocking process. However water-based treatments for film are generally very resource intensive and require a great deal of preparation to be carried out while causing further problems with the film due to poor drying. The results were sufficiently promising to warrant further investigation in the event that a more successful treatment could not be developed and restoration was required to make the audio signal accessible. While the water-based solution was a simple and comparatively safe approach to releasing the adhesion between the track and adjacent layers, the large number of unsuccessful or partially successful attempts at releasing adhesions in larger scale trial still warrants a better solution to be developed.

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Amir R.M. Miyandabi is a conservator in the field of photographic material conservation and bio-deterioration at the University of Newcastle, Australia. He is also a PhD Candidate and casual academic at UON. In 2013 he presented a paper entitled "Preservation of Historic Glass Plate Negatives With Limited Resources" at the AIC-ICOM conference in Wellington, New Zealand. Furthermore, he has carried out research on how heritage can contribute to a sustainable future for indigenous communities, which was presented as a poster at the University of Canberra, Australia.

Mick Newnham is Manager of Conservation & Research at the National Film & Sound Archive of Australia. Mick is a Guest Lecturer with the Charles Sturt University and a Visiting Fellow at the University of Melbourne. Mick is President of the South East Asia Pacific AudioVisual Archive Associations (SEAPAVAA) and has contributed to the work of the International Federation of Film Archives (FIAF) Technical Commission, the Association of Moving Image Archivists (AMIA) Preservation Committee and the International Organization for Standardization's (ISO) TC 42 WG 5 – the working group responsible for ISO standards and recommended practices pertaining to the care of audiovisual materials.

Does the Migration of Image Silver in Silver Gelatin Photographs Correlate to Their Perceived Yellowing?

Jacqueline Moon

The National Archives, UK

What

The National Archives is funding the Collaborative Master of Research (MRes) in Heritage Science at the Institute of Sustainable Heritage, University College London. The project aims to develop knowledge and skills in the conservation of photographs and in the application of science to heritage-based questions, especially given that there are no university courses on photographic conservation in the UK.

Why

Silver gelatine prints make up the bulk of The National Archives' photographic collection (estimated at 8 million items); they are prone to mirroring, yellowing and fading. This project aims to explore what scientific analysis can tell us about this yellowing; whether improved understanding of the photographs' microscopic and molecular structure can assist visual diagnosis and suggest likely causes; and how this might help inform long term decisions about storage and housing.

How have the causes of yellowing, mirroring and fading been documented?

To date most documentation has been through visual observation (Weaver 2008; Feldman 2010), status A (B) densitometry (Nishimura, Reilly and Adelstein 2010; James 2010), electron probe analysis (C.S. McCamy and Pope 1965) and electron microscopy (Weyde 2010; Torigoe et al. 2010; Berry and Loveland 1966; Honda 1998; Reilly et al. 2010; C.S. McCamy and Pope 1965).

What are the causes of yellowing?

The causes of mirroring, yellowing and fading are attributed to the formation of colloidal silver or silver sulphide (Feldman 2010; Torigoe et al. 2010; Hendriks 2010; Weaver 2008).

Why is this research different?

This project uses visual observation, spot tests, transmission electron microscopy (TEM), status A (B) densitometry, L*a*b* colour space, Fourier transform infrared spectroscopy (FTIR), differential scanning calorimetry (DSC) and dielectric thermal analysis (DTA). High-quality electron micrographs are not available in existing literature, and experiments have usually been on photographic film rather than prints. Yellowing is described in the literature in terms of yellow, orange, red and brown discolouration, so L*a*b* values were used to see if it

was possible to analyse this in a more quantifiable way. This project will also use FTIR spectroscopy, DSC and DTA to study the ageing and glass transition temperature of gelatine. Lastly, the project also develops the author's skills as a professional photographic conservator.

What progress has been made so far?

A set of lab samples have been processed using three different techniques: well processed, insufficiently fixed and insufficiently washed. Fibre based glossy, fibre based matt and glossy resin coated papers were used and historical samples have been collected for comparison. Two artificial ageing experiments were also performed, at 50°C and 70% RH and 50°C and 90% RH, to induce yellowing. Further experiments were performed at room temperature, but in that case change was too slow for the scope of the MRes.

Preliminary results

Visual assessment

Samples were assessed in a box made from grey archival cover paper, using a 15 watt daylight tube with a colour temperature of 6400K. A lux meter was used to ensure the surface of the photographs received 1000 lux. The samples were graded using a scale of 1-5 (Honda 1998).

The insufficiently washed prints (residual fixer) became slightly yellow at room temperature before ageing and emitted a sulphurous smell. The literature describes this as a reaction between residual thiosulphate and silver (Swan 2010) which forms orange brown silver sulphide (Weaver 2008; Torigoe et al. 2010). After ageing at 50°C and 70% RH the insufficiently washed prints became very yellowed. The same degree of yellowing did not occur at 50°C and 90% RH, however. It is hypothesized that sulphur formed a protective coating around the silver particles (Calvin, McCamy and Pope 2010), reducing the amount of silver available to form silver sulphide. In the well processed samples no yellowing was observed either before ageing or at 50°C and 70% RH. Severe yellowing was observed at 50°C and 90% RH, however.

TEM

Samples were dehydrated and embedded in epoxy resin. Thin



Taking colour measurements with the spectrophotometer



Set of six laboratory samples showing colour change before and after ageing at 50°C/70% RH and 50°C/90% RH

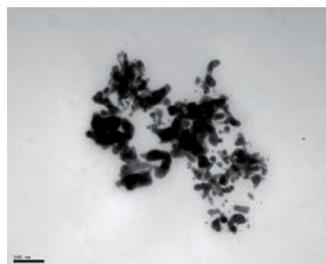


Image silver in a poorly washed photograph before ageing at x150,000 magnification



Image silver in a poorly washed photograph after ageing at x150,000 magnification

sections were cut using a Reichert Ultracut S microtome and viewed in a Joel 1010 transmission electron microscope.

Comparison of the well processed and insufficiently washed samples before ageing indicated that the silver in the insufficiently washed prints may have been slightly more fragmented. More samples are needed to confirm this. Colloidal silver was not observed, indicating that the visual yellowing may have resulted from the sulphur.

After ageing, all the samples exhibited some colloidal silver particles but their size, amount and distribution varied according to the observed colour. There were also distinct differences in morphology of the filamentary silver. For example, in the insufficiently washed samples the filamentary silver was generally more homogeneous, with colloidal silver particles close by. In the well processed prints the filamentary silver was relatively fragmented. At 70% RH the colloidal silver was close by. At 90% RH the colloidal silver particles were very dispersed and much larger.

Sample name	Processing method	Un-aged	50°C and 70% RH	50°C and 90% RH	Yellowing	Filamentary silver particle	Colloidal silver
FBM S05	1	Well processed	Y		None	Quite fragmented	None
FBM S05	1	Well processed		Y	None	Quite fragmented	Close to particle, very small
FBM S05	2	Well processed		Y	Dark brown	Quite fragmented	Dispersed overall, larger
FBM S05	7	Insufficiently washed	Y		Barely perceptible yellowing	Quite fragmented	None
FBM S05	7	Insufficiently washed		Y	Dark brown	Bit more homogenous	Close to particle, larger
FBM S05	8	Insufficiently washed		Y	Purplish hue	Very homogenous	Close to particle, very small, hardly any

Table 1. Summary of TEM results, Key: FBM – fibre base matt paper, S05 – Stouffer wedge 5

The historical samples will be reported for the poster. ImageJ will be used to compare diameter and quantity of filamentary and colloidal silver particles for all samples at x150k with TEM.

Colour and Status A (B) densitometry measurements

L*a*b* values and status A (B) density measurements were taken using a spectrophotometer CM-2600d (SCE, 100% UV included, SAV 3mm, Primary D65, observer 10°). The greatest density reduction was seen in the lighter tones of the print as reported in the literature (Kopperl and Larson 1982). Broadly speaking the fibre based papers tended to become more

yellow, sometimes also with more red, whilst the resin coated papers tended to become more green.

Preliminary conclusions

Preliminary results indicate that the filamentary silver and the quantity and distribution of colloidal silver vary according to the perceived yellowing. Insufficiently washed prints (residual thiosulphate) tend to have more homogenous filamentary silver particles with colloidal silver close by. Well processed prints with severe yellowing tended to have more fragmented filamentary silver with widespread colloidal silver.

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Jacqueline Moon is a Conservation Manager in Research and Development at The National Archives where she is responsible for environmental monitoring, preservation advice and guidance and training for internal and external government departments. She is Vice Chair of the Icon Photographic Materials Group. She was given the opportunity to specialise in photographs at The National Archives in 2013 and is currently completing a Research Masters in Heritage Science to deepen her knowledge in the conservation of photographs. She has a Master's degree in the Conservation of Works of Art on Paper from the University of Northumbria, and is an artist and printmaking tutor.

Unblocking Decomposed Film Reel No. 395 from the Egyptian Newsreel

Wafika Noshy & Gehan Ibrahim

Professor, Cairo University, Egypt

Since the production of the newsreel it has been used to document Egypt's political, social and cultural events. On March 2, 1935, the first edition of an Egyptian newsreel was produced. The Egyptian newsreel no. 395 is stored in the State Information Service of Egypt (SIS) and is presented here as case study. This reel was produced in 1954, and it has five themes, which are as follows:

- Al Ahli defeated the Kannal in the league;
- Libya's new ambassador presents his credentials to President Gamal Abdel Nasser;
- Egypt wins first and second in the championship match of international bodybuilding;
- Ambassador guidance honours journalists' missions;
- Watchful eyes (what happened in Cairo).

Many partnerships have benefited my project with their cooperation in different ways, but the most useful are the State Information Service of Egypt (SIS), the second partnership is the Egyptian national archives and libraries, and the Misr Company for Sound, Light and Cinema.

The strategies in our research for financing initiatives on sound and image preservation depended on individual initiatives and cooperation with the State Information Service of Egypt (SIS) allowed to do the applied part on the neglected reel. The Egyptian national archives and libraries allowed us to use their laboratories to do some experiments, and the Misr Company for Sound, Light and Cinema allowed us to see the cold storage they use.

The project is unique and different because it is the first academic project in Egypt in this field. It is a low-cost technological solution and it can be assimilated in wider practice; it is a management strategy that helps in clearing backlogs or encourages professionals from different disciplines to work together; it is a training initiative with a big outreach; it is an access or creative use strategy that helps overcome issues of copyright. It is interesting for others who have the same challenges and problems. The study focuses on unblocking film as well as saving it from being neglected.

Introduction

The relationship between Egypt and cinema began at the same time in the outside world, it is well known that the first commercial film show in the world was in December 1895 in France, Paris, and was a silent film by the Lumière brothers. The first attempt to produce a newsreel started as early as 1912, when a French national named De Larjan directed a short documentary film entitled *In the Streets of Alexandria*. The film included shots of the Giza pyramids and the old Opera House Square in Cairo as well as the Railway Station and other sites in Alexandria. For over a hundred years the Egyptian cinema has produced more than three thousand film, which represents the

total remaining balance of the Arab cinema which now almost completely relies on all Arab satellite channels.

Cinema has been associated with the national spirit at the beginning. The newsreel has been regularly released monthly and weekly till 1941, however, the World War II circumstances have prevented the continuity and regularity in the issuance of the newsreel, and the situation remained the same until 1954, when the government has shown interest in the newsreel in order to serve its objectives and it has been in regular use since then. The Egyptian (Misr) newsreel continues to this day, with some 2,500 editions so far issued, including coverage of Egypt's most important political occasions and social events. The Newsreel is now regularly issued by the State Information Service (SIS), which provides all the needed facilities, equipment and materials for the crew. The SIS also takes responsibility for preserving the priceless wealth of previous editions, and allows researchers and film-makers to use them in Egypt.

Condition assessment

The newsreel of the case study is a safety film divided into two reels (fig.1); one is a sound film and the other is an image film, badly stored in a metal can. It is blocked and adhered together, and the materials are in bad condition, because of the way they have been preserved and it is wound tightly and also the film base produced "vinegar syndrome", affecting the film, gelatine of the emulsion on the film base separates and the film buckles as the base shrinks. The reel that is the research topic is one of a neglected collection of the SIS and the technical committee recommended to remove it from the collection.



Fig.1 the two reels of the Egyptian newsreel storage at the same can

Methodology

Diagnosis of the reel with an assessment of the condition, historical study, documented with photos before, during and after the work and using identification methods like floating test, FTIR spectroscopy, AD strips, SEM-EDS analysis and identification of fungi.

- Visual examination

To show the changes with a digital camera to create realistic photographic documentation of the aspects of deterioration.

Visual observation was used to follow the changes and to explain the different forms before and after treatment.

- Floating test

A float test is used to distinguish between nitrate, safety film and polyester bases. If it floats it is acetate, if it sinks then it is nitrate, and if it remain floating near the centre it should be polyester.

AD strips

AD strips are primarily designed for use with acetate film. They are a diagnostic tool for vinegar syndrome. They can be used to determine the approximate extent of acetate support degradation in films, but we used normal pH value for the case study.

- Fourier transform infrared spectroscopy (FTIR)

Fourier transform infrared attenuated total reflection (FTIR-ATR) has been extensively used on film samples (fig.2) to investigate absorption and reactions on surfaces. A significant advantage of the ATR technique is that the archaeological samples require no preparation. This method of analysis gives information on the composition and crystallinity of the base and hydroxyl group mineral, and at the same time gives an indication of the behaviour of the proteins.

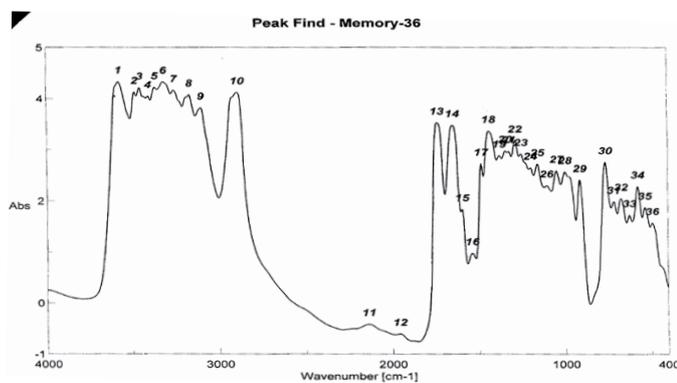


Fig.2 Reel No.395 of the Egyptian newsreel

- Isolation and identification of fungi

To identify fungi on the reel and the can, some sterilized cotton swab were used to swab different areas where biological damage was visible on the bandages and wrappings. Agar medium was used for the isolation of fungi. Fungus colonies were identified.

- Investigation and analysis by scanning electron microscopy with energy dispersive X-ray analysis (SEM-EDX)

Scanning electron microscopy with energy dispersive X-ray spectroscopy (SEM-EDX) (fig.3) allowed the production of images of the sample surfaces at a very high magnification and high definition, and at the same time the determination of the major elemental components of the sample.

Conservation treatments

The treatment proposal is to unblock the reel. The process began with dry cleaning, remove the tow reels from the storage can, unblocking it manually with a spatula and using mixed solvents to unblock, humidify and lubricate at the same time, after which it is cleaned another time to remove solvents and.

Conclusion

The unsuitable storage conditions caused the film to become brittle, buckled, etc. Besides that, they accelerated deterioration factors that affected the film negatively, like being blocked and adhered together, and also bad storage plays (fig.4) a big part in erasing the information and data which were registered and the loss of our national history by the pollutants in the atmosphere around materials, and chemical decomposition produces a 'vinegar syndrome' smell, with high or low humidity and temperature affecting decomposition, and the fungi grow on the surface of the film, especially on the gelatine, the medium of the emulsion, or grow in the storage can. Economical materials of high quality, applied in the restoration and conservation field, were used for treating the newsreel and

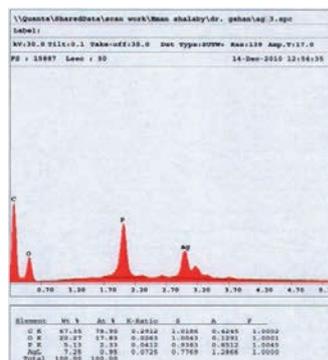


Fig. 3 SEM-EDX of the newsreel



Fig.4 the new can of the storage

they gave good results in unblocking and lubricating the film strip and also helped in flattening buckling.

Acknowledgment:

This research was supported by the State Information Service of Egypt (SIS), the second partnership is the Egyptian national archives and libraries, and the Misr Company for Sound, Light, and Cinema.

Wafika Noshy is Professor at the Archaeological Conservation Department of Cairo University. She has given training and lectures in the restoration and conservation of documents, manuscripts and books in collaboration with the Ford Foundation, ISESCO and UNESCO.

How Far Can We See? The Importance of Accurate Film Identification

Élia Roldão,

PhD Student, Universidade Nova de Lisboa, Portugal

Cellulose nitrate (CN) was used in 1889 to replace glass plate photographic negatives. The lightweight, flexibility, transparency and dimensional stability, all remarkable properties of CN, kept this semi-synthetic polymer as support for photographic films until the 1920s. The high flammability of this material led to its permanent replacement by cellulose acetate (CA) in the 1950s¹⁻³. Besides the fire hazard associated with CN films, hydrolysis may take place over years resulting in the total destruction of CN and CA films²⁻⁴. This degradation process is an autocatalytic and irreversible process that gives rise to the acidification of the supports. The release of acid compounds promotes the spread of this phenomenon to the films stored nearby²⁻⁵.

The preservation strategy of film base negative collections depends on the accurate identification of the polymer support and its condition. Simple identification methods are applied in practical conservation work. The edge printed words 'Nitrate' or 'Safety' allow to perform a direct identification of the film. Edge marking or notch codes can also be related only with the type of sheet film support, since there are no notch codes on film pack negatives¹. However, notch codes are not a reliable information since a complete survey of these marks which enables identifying the films with accuracy does not exist. Lastly, the identification can also be performed with chemical tests, the floatation test or the diphenylamine test¹⁻⁵. These tests are destructive, since they require the collection of samples, and in addition can be time consuming and inaccurate.

Regarding the assessment of film collections, early detection of degradation signs is crucial in order to avoid chemical contamination and total decay of film collections. The visual degradation symptoms attributed to CN's and CA's chemical and physical decay have been gathered and systematized in five degradation levels (see Table 1)². This degradation chart provides valuable information to archivists and conservators, who by employing it as a working tool can perform a first step for the identification and evaluation of films.

Condition grade	Cellulose nitrate	Cellulose acetate
1	Yellow, yellow brown hue. Silver oxidation (mirroring)	Slight acetic acid odour (vinegar syndrome)
2	Dry environment: brittle support. Humid environment: sticky. Pronounced nitric acid odour	Film in good condition. Strong acetic acid odour (vinegar syndrome)
3	Blistering or bubbling. Very strong nitric acid odour, followed by release of nitrogen oxides	Edge curling. Brittle and with signs of shrinkage
4	Soft, stuck together or to enclosures. Image lost. Brown hue.	Very brittle. Plasticizers migrate to surface. Bubbles and crystals.
5	Fine brown powder.	Channeling, detachment of the photographic emulsion.

Table 1. Degradation grades for CN and CA film supports²

Nonetheless, the films' identification and condition evaluation is complex, mainly when they show no signs of degradation (Fig. 1) or when the degradation patterns are similar (Fig. 2).



Fig. 1 Four film base negatives from the San Payo collection: Cellulose acetate film (A and C); cellulose nitrate film (B and D). Material identification by micro-FTIR.

The wide use of cellulose esters in photography results in enormous film collections. As previously referred, identification and condition evaluation are crucial for the preservation of films. However the implementation of a preservation strategy also relies on financial, technical and human resources. Archives and museums do not always accomplish the conservation and preservation goals due to the lack of these resources.

In the Portuguese context, new tools are being sought to solve the financial drawbacks that restrain the preservation of collections, and therefore the access to images.

From the demands on film preservation goals reported from three Portuguese archives a partnership was established between them and the Department of Conservation and Restoration (DCR) from the Faculdade de Ciências e Tecnologia, Universidade Nova de Lisboa (FCT-UNL). This partnership enabled the launch of a PhD research, funded

by the government through the Portuguese Science and Technology Foundation.

The main objective of this study (within the framework of the PhD thesis *Black in White – A Study on the Ageing and Preservation of Black and White Film Base Negatives*, in preparation) is to establish a novel and non-invasive methodology which could provide accurate tools for the identification and detection of early degradation stages of CA and CN films.

For this purpose, four Portuguese photographic collections were selected. The collections were chosen according to two main criteria. Firstly, collections should represent a wide use of cellulose esters films. This issue is particularly important when one is seeking to collect a vast information about film formats, manufacturers, material composition and inherent chemical and physical degradation patterns. Secondly, the collections should be evocative of different economic, political and cultural production contexts. The production context was particularly important for the refereed selection since nowadays these collections are subjects of interest for historians, art historians and conservators.

According to these criteria, the *Etnografia Angolana*, San Payo, Silva Nogueira and *Direcção Geral de Edifícios e Monumentos* were selected. These collections were produced from the 1930s until the 1960s and are representative of very different production contexts.

Besides one collection set, the *Etnografia Angolana* collection, the others are not completely treated and the identification of hundreds of thousands of film base negatives is still necessary to be addressed. From a total of 46,022 film base negatives of these collections, 365 samples were selected and analysed by micro-Fourier-transform infrared (μ -FTIR) and Fourier-transform near-infrared (FTNIR) spectroscopy.

Due to the fundamental nature of NIR spectroscopy (weak and overlapping absorptions), and to the absence of a reference NIR spectral database, it was necessary to complement this analysis with another spectroscopic technique to help understand the NIR signals and eventually perform the complete NIR band assignment.

This fact led to the utilization of μ -FTIR spectroscopy in order to first unveil the correct identification and characterization of the selected films. Regarding this issue, the collected data were extremely important regarding the evaluation of degradation at a molecular level and to establish a correlation with the degradation chart (see Table 1). Following the analysis with μ -FTIR spectroscopy, the film negatives were analysed by NIR spectroscopy. These data were correlated with the μ -FTIR spectroscopy results. Visual observation of edge marking and/or degradation patterns demonstrated that it is not possible to accurately identify the material composition.

Élia Roldão has been a photograph conservator since 2000 and has wide experience in the preservation management of large photographic collections. She is currently a PhD student at the Universidade Nova de Lisboa and at the CRCC in Paris. Her research explores the conservation of cellulose-nitrate- and cellulose-acetate-film-based negatives and aims to establish active conservation methodologies for these materials. Her work is funded by the Fundação para a Ciência e Tecnologia.

This fact was especially confirmed for the San Payo collection. In a total of 191 film negatives previously surveyed by photograph conservators as CA supports, by μ -FTIR and NIR spectroscopy it was confirmed that 23 samples of this set were CN based. Additionally, the results also emphasize that degradation patterns can lead to misinterpretation and to erroneous conservation decisions. As it can be seen in figure 2, these two photographic negatives show a brownish hue, typically attributed to the CN degradation process (Table 1). Based on μ -FTIR and NIR data it was concluded that the left side film negative is a CA film support and the right side film is a CN film.



Figure 2 Left: portrait from the Silva Nogueira collection, identified by μ -FTIR as a CA film. Right: portrait from the San Payo collection, identified by μ -FTIR as a CN film.

Besides being destructive, chemical identification tests and μ -FTIR analyses are time consuming and require sample preparation. On the other hand the NIR spectroscopy approach permitted analysing about 200 samples per day without any sample preparation. Experiments performed on film negatives confirmed that NIR spectroscopy can be carried out as a fast, reliable and non-destructive technique, which is particularly important when large film collections are being evaluated. This method can replace micro-destructive tests and will contribute to the preservation of film collections. To fully achieve this goal, a NIR spectral database for cellulose esters is being built and as a result, archivists and conservators will be able to perform analytical work on their collections for the identification and degradation assessment of films. This approach had also taken into account the affordability and implementation of this methodology. NIR spectroscopy is a versatile analytical equipment, available for instance as a portable device and it can be used in archives and museums. Training initiatives for a better knowledge and application of NIR spectroscopy are also considered as a final outcome of this study and it is believed that these actions will contribute to the access and disclosure of collections.

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Preservation of an Artist Legacy: Angelo de Sousa's Photographic and Filmic Collection

Joana Silva

PhD Fellow, Universidade Nova de Lisboa, Portugal

Context

Ângelo de Sousa (1938-2011) was a prestigious contemporary Portuguese artist, specially known for his work in painting, drawing and sculpture, although he also developed very interesting work in photography and experimental film since the 1960s, which has been gaining importance, and contributing to the (re)affirmation of the consistency and originality of Ângelo de Sousa's work^{1,2,3,4}.

Ângelo de Sousa initially developed his photographic work in black and white, but colour gradually controlled his photographic production. Colour appears as a deconstruction tool which allowed him to create harmonious and autonomous pictorial spaces^{5,6}. It is probably by exploring colour that he achieved greater originality, both in photography and film, as for instance in the work *Slides de Cavalete*.

Nevertheless, these mediums were only occasionally exhibited until 2001 when *Sem prata – Without Silver*, an exhibition entirely dedicated to his photographic and filmic work, was organized in *Fundação de Serralves* (Porto, Portugal). Only on that occasion, consistent information was collected and published, in the form of interviews and the exhibition's catalogue. More recently, in 2014, another exhibition was held based on photography and film entitled *Ângelo de Sousa, encontro com as formas* took place at *Fundação EDP* (Porto, Portugal)^{7,8}. Thereby, there is still much to explore and reflect about this work.

Prior to this research, no precise information about Ângelo de Sousa's photographic and filmic work had been collected and systematized, and nothing was known about quantities and conservation condition of the objects. The collection is gathered in his residence (Porto, Portugal), as it was left by the artist.

Ângelo de Sousa's Collection: Documenting, Cataloguing and Conserving to a Better Knowledge and Use

This study is part of the protocol *Ângelo de Sousa's Collection: Documenting, Cataloguing and Conserving to a Better Knowledge and Use*, which was designed by the Department of Conservation and Restoration (DCR) from the *Universidade Nova de Lisboa* (FCT-UNL) and the artist's heir (his son).

This partnership was born from the ambition to organize, preserve and disclose the global collection, which includes the work, personal documentation of the artist's production, materials and library, and together allow a complete assessment of Ângelo de Sousa's work. To do so, the priority is to transform the artist's house, where he lived and worked from 1972, in a controlled storage facility. This space is intended to be, simultaneously, a place for the study and fruition of his work. National and international financial

support is being pursued in order to achieve these goals.

A cross-disciplinary approach is being adopted, focusing on art history, preservation and conservation science. It aims, on the one hand, to understand the historical and aesthetic significance of the collection in order to document and ascribe value to it, and on the other hand, to investigate the materials' composition so that an informed discussion of preservation strategies may be possible. The DCR is equipped with the technical and human means to carry out a thorough analysis of works of art, bringing together a group of experts that ensure the feasibility and accuracy of the project's implementation. The material characterization using analytical techniques and knowledge that is gathered about the production techniques will complement the historical understanding of the collection. Moreover, this approach is aimed at creating an interdisciplinary study group focused on contemporary art which aspires to go beyond Ângelo de Sousa's work.

Additionally, the DCR allows students from graduate and post-graduate levels to study this collection and their contribution is being extremely helpful to the launching of the project as well. We also believe that this training initiative, through the investigation and consequent valorisation of the collection, reinforces the possibility of gaining funds.

A sustainable strategy for the preservation of the collection will be needed and will necessarily include access. A well organized and well preserved collection will be the clue for the development of different research areas and also for exhibition planning, making it visible and appealing.

Ângelo de Sousa's Photographic and Filmic Collection

The main goal of our work is to perform a thorough study of the photographic and filmic work by Ângelo de Sousa in order to establish the best conservation strategies for the collection.

Thus, in a first approach to the collection it was considered a high priority to perform a survey of the collection and to collect important information about its typology, conservation condition and contents (figs. 1, 2). The survey is an essential instrument for heritage preservation. It assumes vital functions that will support the management and execution of the remaining approaches to the collection^{9,10,11}.

The survey covered the materials and associated documentation description. Due to the great number of objects, information gathering was done at the level of each original installation (packaging), recorded in a database and systematized according to the current proceedings. For instance, the collected information about the brands present in the collection of colour reversal films, and the inscriptions written by the author in each original installation, as well as

technical information gathered from manufacturers about the period of use of a specific brand and model, will be used in an attempt to date the chromogenic reversal films¹².

In order to understand the percentage of the collection that has already been digitized, as well as the quality and the condition of the digital files, a specific survey was undertaken. This will allow designing future preventive measures, and ensure quality of the reproductions. In the case of the film collection, which has almost entirely been duplicated, and in some cases in more than one format (physical and digital), a listing of all films and duplications will be made in order to control the different generations of duplications, and guarantee the equal and correct preservation of all films.

For a global overview of the photographic and filmic production of the artist, a survey of his equipment was also performed and the information collected in a database.

This first approach to the collection also ensures an assessment of its global conservation condition and helped to detect materials at risk in order to define the collection fragilities and thus to choose a pertinent set which requires a more detailed study¹³.

The collection is composed of a variety of objects: mainly 35 mm black and white cellulose acetate (CA) negatives and 35 mm colour slides with CA support, but also a significant amount of black and white developing-out paper prints, some Super 8 films and digital videos, along with other materials common in late 20th-century audiovisual mediums.

The chromogenic reversal films (35 mm slides) were considered to be the items in the collection that suffered the highest risk due to the fragility of the materials and to the aesthetic character and content of the images. Thereby, these colour materials will constitute a case study, contributing simultaneously to develop an in-depth study of Ângelo de Sousa slides, and pursuing the resolution of some problematic issues of colour photographs and film conservation^{14,15}.

Chromogenic materials raise problems generally associated with dye degradation rather than with CA support. Thereby, an accurate research dedicated to the identification and characterization of slides will be performed. The identification is the first step to a complete understanding of the materials, their behaviour, and their long-term preservation. Knowing that small changes in the molecular structure of the colour couplers may result in products with very different

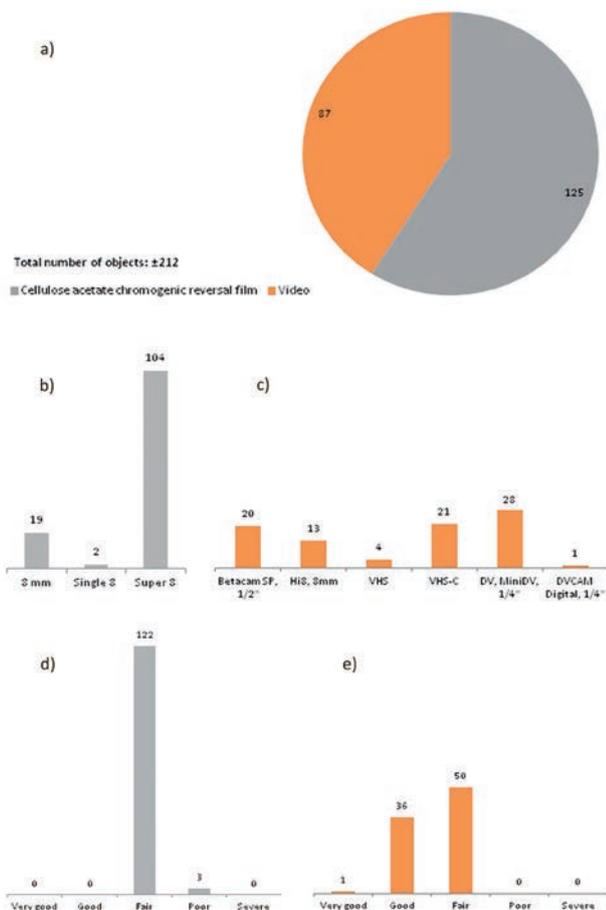


Figure 1 – Results from the survey of Ângelo de Sousa’s filmic collection: a) total number of objects, b) number of cellulose acetate chromogenic reversal films per film type, c) number of videos per video type, d) evaluation of the conservation condition of the films, e) evaluation of the conservation condition of the videos.

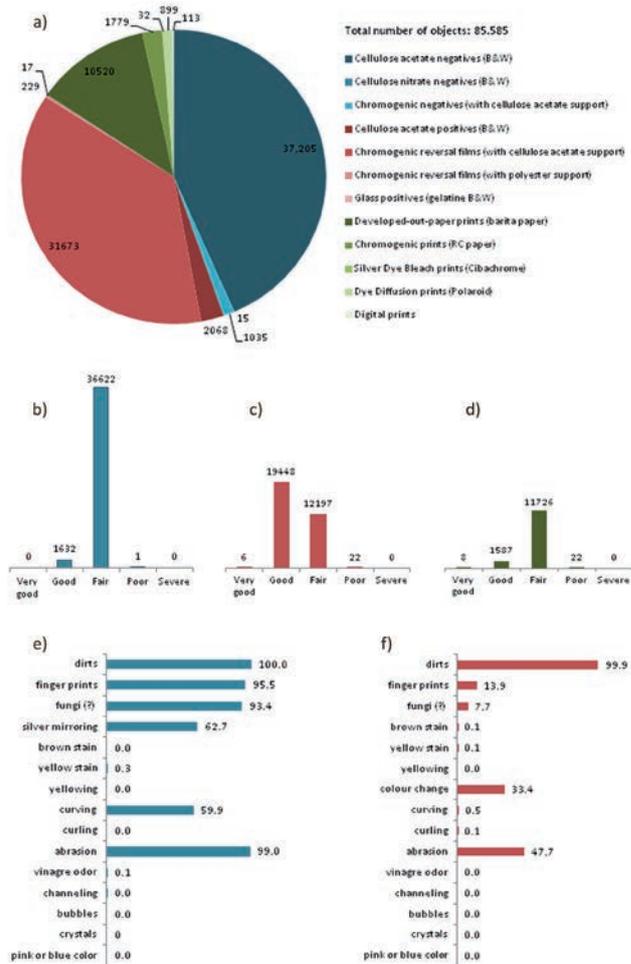


Figure 2 – Results from the survey of Ângelo de Sousa’s photographic collection: a) total number of objects, b) evaluation of the conservation condition of the negatives, c) evaluation of the conservation condition of the reversal films, d) evaluation of the conservation condition of the prints, e) degradations observed in the negatives (%), e) degradations observed in the chromogenic reversal films (%).

stabilities, chemical properties of colour reversal films, such as differences in dyes molecules, but also other additives and layers composition will be important clues to characterize these materials^{16,17,18}.

Considering the gap in knowledge about chromogenic reversal films, this work is intended to develop an efficient methodology to identify and characterize the different dyes existing in a specific material. In order to achieve these goals, the study will be based on molecular characterization carried out by analytical techniques. Dyes from the emulsions will be separated using thin layer chromatography (TLC)¹⁹, in

order to allow their individual characterization with infrared microspectroscopy (μ -FTIR) and fiber optical reflectance spectroscopy (FORS).

This methodology will be initially applied to specific works, in which colour loss is considered particularly serious, for instance *Slides de Cavalete* (1978-1979), an Ektachrome 160T colour reversal film, and other untitled works. In those examples of great originality, in which the artistic intension relied unequivocally on the plasticity of colour, we believe that a deeper investigation is necessary and justified.



Joana Silva completed the master's course in Conservation and Restoration, with specialization in photography, in 2009, at the Faculty of Sciences and Technology, Universidade Nova de Lisboa (Portugal). The resulting thesis is entitled 'Conservation of Cellulose Triacetate Negatives'. She worked for Luís Pavão's company (LUPA) between 2009-2014, having been part of the photograph conservation team of the Art Library of the Fundação Calouste Gulbenkian. In LUPA, she was also responsible for three courses: Stripping of Cellulose Acetate Negatives, Production of Wet Collodion Historical Process and Preservation of Photographic Collections. Currently she is in the second year of her PhD research, for which the subject is the Conservation and Valorization of ngelo de Sousa's Photographic and Filmic Collection.

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⁸ Fernandes, J. and M. Wandschneider, *A Felicidade no gatilho: entrevista a Ângelo de Sousa*, In *Ângelo de Sousa, sem prata*, ed. Maria Ramos, 11-52, Edições Asa, Porto, 2001.

⁹ Boadas, J., Casellas, L. E. and Suquet, M. A., *Manual para la Gestión de Fondos y Colecciones Fotográficas*, CCG ediciones, Centre de Recerca i Difusió de la Imatge, Biblioteca de la Imagen, Girona, 2001.

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Preservation and Restoration of the Moving Images in the Museum of Ethnography

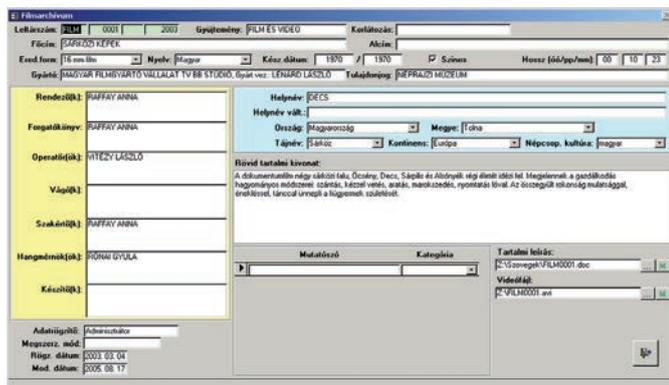
Janos Tari

Associate Professor, Chair of AVICOM, Hungary

Cultural heritage and ethnographic film may be subject to historical, theoretical and methodological reflection. As regards intangible cultural heritage, film is of particular value as a form of documentation. Motion picture audiovisual documentation was considered an important achievement of ethnological research in the first decades of the 20th century, particularly since the technology of the time and the level of technical development did not yet allow the general spread of up-to-date visual documentation. The most important task of audiovisual archives today is to keep a record of the audiovisual documents, preserve and restore them and provide access to them.

Today, archive film material is sought after by members of the cultures depicted and is much in demand by museum curators and researchers. Based on the motion picture collection of the Hungarian Museum of Ethnography, more than 270 films were digitalized, offering a keyword-based search engine which enables users to find and view with ease the available archive film material. The system instantly brings to the surface the question of validity and leads us to ask what sort of contribution ethnographic filmmaking can make.

By the end of the 20th century it was obvious that the great quantity of motion picture material accumulated could only be made available for research and to the general public through digitisation and the development of a special search system meeting visual requirements (enabling searches to be made in the films on the basis of visual motifs, themes and keywords). With the help of a grant the Museum of Ethnography has developed a new programme and created a complex multi-purpose digital database for its motion picture collection.



The museum's motion picture collection consists of two main parts: the film and the video collection. The video collection contains video copies of the 16 mm films in the collection and VHS copies which do not lend themselves to archiving and are of varied origin and content. This is also where we find VHS cassettes of anthropological and ethnographic films donated to the Museum of Ethnography or recorded from television programmes. Our film catalogue has been available in printed format since 1995 and has been available on the internet since

1997 at <http://www.neprajz.hu/filmstudio/filmkat.html>.



A Beta version of the film catalogue was created earlier in CD-ROM format; in 2002 the Museum of Ethnography won considerable funds through a successful bid for tender for high value digitalizing equipment from the Equipment Fund of OTKA (the National Academic Research Fund). OTKA had advertised the tender with the aim of increasing the standard and efficiency of academic research in this country, of improving the technical background of the Hungarian research community and of promoting the domestic utilization of research results.

The total digitalized film stock is now held on a server with a capacity of 2560 gigabytes and consisting of 32 hard disks. The server is able to hold a total of 130 hours of film footage of native DV format but this may be extended by three to four times in future. The database allows anyone, even those unfamiliar with technical details, to search in a simple and rapid way for all digitalized film segments.

- 1 The database operation programme allows users to define previously set parameters such as code, title, place of origin, colour or black-and-white, original medium or copy medium, manufacturer, owner, director, camera, expert, script, sound, place and time of recording, date of editing, short description, script. Of the above points each can be defined as a compulsory field and this way discipline in meta-data recording may be guaranteed. Besides the description of the contents the returned records also include a video file. By clicking on this we get to the tape archive video player window with a set of operation tools along the bottom of the page. By the use of these tools (scroll bar, play and pause button) the film can be played forwards and backwards, frame by frame if required, thus helping us to allocate the appropriate key words to the time codes.
- 2 This is followed by batch digitalization which is to be done through the Batch Capture module of Canopus RexEdit. This is the point where the time codes marking the beginning and the end point may be entered, as well as the name and storage location of the AVI file. The recorded sections become

digitalised from the tape at the same time as DV CAM and Beta CAM SP video players are operated by the Edius system.

3 In the operation programme of the database the visual image that has been digitalised on the basis of 'batch capture settings' (see point 2) has to be matched with the records of the data base which were recorded under point 1.

4 Entering key words is done by adding a time code. The key word refers to characteristic sections of the visual material which are part of the given section of film. The allocation of the key words was based on the pictorial and content data of the film collection. We attached (created?) a special system of key words for the films which is related to the conceptual categories of what is seen and heard in, on a sound professional basis to the material. This is often referred to as a subjective descriptive system because the key words to be used are selected personally by the expert professionals from a large number of possibilities. Thus every such system may raise the same problem.

In the film collection of the Museum of Ethnography Beta-SP copies of completed films and videos shot on magnetic tape were the first to be digitalized, next came (unedited) "film notes" on original 16 mm negatives or the related positives. These are better quality and higher resolution than copies transcribed from video.

In the case of films showing harvesting, fishing, bee-keeping, animal husbandry, farming, land cultivation and other agricultural processes, the key word was the name of the tools seen and the folk name of the processes depicted in the film. Variants made later were made with voice over narration which offer professional and ethnographic guidance, while introductory, atmospheric images of the region or the village are being shown. The key word connected to the specific picture can be "hill-country", 'ploughed land' or 'plane'. There are abstract professional terms connected to the time codes such as "harvesting" or "agriculture", or possibly the folk names of pieces of clothing.

Sándor Gönyey Ébner and László Keszi Kovács made motion pictures as well as stills about this kind of subject matter. In their recordings of ethnographic and dance material they covered a wide range of topics, e.g. fishing, various stages of agricultural work, folk customs and folk dances. The films are not accompanied by words, instead the topics are separated by text inserts, after the fashion of silent movies. In such cases the titles of the sequences of scenes become the key words.

In the case of dance recordings the name of the dance and the dancer may be the key words. In its present form, the key word system of the film collection of the Museum of Ethnography is only a starting point for a full system of key words integrated with an ethnographic thesaurus system aiming for totality.

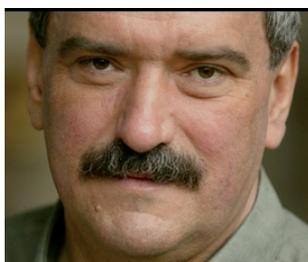


The programme may be extended continually by involving the appropriate ethnographic, sociological, anthropological and ethnological experts of the appropriate area or the population or artisans figuring in the film.

Expanding the present archive system has already become topical. The digitalisation of 273 items (around 40 gigabytes of DV in AVI format) was finished in 2009. Up to code "FILM 137" the collection includes 16 mm films in digitalized format, from "FILM 137" up to "246" it is film notes and from "FILM 247" onwards it is video and DVCAM films that may be viewed and researched during normal opening hours in the reading room of the Library of the Museum of Ethnography, and in the work room of the Motion Picture Collection during research service times.

Over the past eight years the available software and the archive have contributed to the realisation of projects such as the multimedia programme of a number of ethnographic exhibitions, as well as an installation consisting of seven plasma monitors keying film to Bartók's music for the travelling exhibition ESZMÉLET. In 2007 the DVD-ROM about this exhibition won the silver award of the international festival AVICOM FAIMP and was also shown at the festival Best in Heritage. We also created the digital business card of ICOM for its 60th anniversary: mms://telesto.unesco.org/ngo/icom_hungary.wmv.

It is with the system described above that we also created the stage and music production *Peacock's Song* in honour of Zoltán Kodály in 2007 which presents through a unity of music and spectacle what peasant culture means and how excellently suited it is to be the vehicle of contemporary thoughts. The digitalization work which has been carried out in the Museum of Ethnography since 2003 is in harmony with the definition contained in the amendment to Act I (1996) on radio and television, aimed at harmonization with EU law, which means that the motion picture collection officially qualifies as a national audio-visual archive. The most important task of audiovisual archives is to keep a record of audiovisual documents, preserve and restore them and provide access to them.



János Tari, PhD (1957) is the Head of Department of the Hungarian Ethnographical Museum Film Studio and Archives. He has been directing and shooting documentary films as a cameraman on different subjects for Hungarian Television since the 1980s. He is also involved in organizing exhibitions on the history of ethnographic cinema and has edited a multimedia ethnographic film catalogue for the Ethnographic Museum. Since 1993, he has been the president of the Film & Photo Department of the Hungarian Ethnographic Society. He is currently the president of AVICOM, the ICOM International Committee for Audiovisual and New Technologies of Image and Sound.

The Identification of Film Supports: Cellulose Nitrate, Cellulose Acetate and Polyester

Beatriz Torres Insúa

Conservator/restorer, Österreichische National Bibliothek, Austria

The Museum of Ethnology, now *Welt Museum*, houses an ethnographic and archaeological collection of objects from Asia, Africa, America and Oceania, as well as a photographic archive with approximate 100,000 items.

About 28,000 items of the photo collection are negatives with different supports and formats in film plates and 35 mm single frames or strips. The negatives are inside paper envelopes with the number and title of the image written on. They are placed together in acid free cardboard boxes inside a metallic cabinet in a room without climate control. They show a rich ethnological documentation from different countries from all the continents and it is possible to observe a variety of towns, people, architecture, dresses, ornaments, sculptures, archaeological objects, musical instruments and scenes from daily life, as well as art objects.

The project

The photographic film collection is made up of different plastic supports: cellulose nitrate, cellulose acetate and polyester film. The components that form the image and their carriers are materials with a strong tendency to decay when they are not stored under low temperature and relative humidity. In addition cellulose nitrate film supports are highly flammable and when their decay process is very advanced they can even burst into flames by themselves.



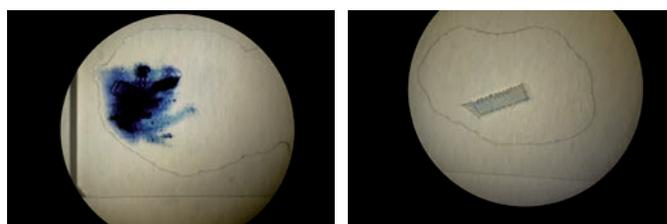
Nitrate film

Acetate film

This is not just a problem that concerns the integrity of the objects but also the security of the place and surroundings in which the films are stored and most importantly the safety of humans. For this reasons it is advisable to store them under a relative humidity of 20-30%, a maximum temperature of 2°C and preferably in locations that are isolated from people and other collections.¹

The aim of this project was to identify and separate the negatives with cellulose nitrate support from the rest of the collection in order to store them in a vault with controlled temperature and humidity outside the city of Vienna. In order to start the project we had to gain some insight into

the content of the collection and its conservation state. Some negatives were randomly observed and it was possible to determine that the negative collection consisted of a variety of formats that could not always be identified by the edge marking or notch codes. The first observations and later a one by one inspection showed that the conservation state of the negatives was very good and that there was no advanced chemical decay, either in cellulose nitrate or cellulose acetate.



Identification of cellulose nitrate film

Identification of cellulose acetate film

The identification of the film supports

There are two main methods of identification, non-intrusive and intrusive.

The non-intrusive method is based on the direct observation of the film object's edge marking or notch code, the type of deterioration and the information we have of the photograph, like the date of manufacture, the date on which the negative was shot, its brand, etc. The advantage of this method is that no samples from the negatives are necessary, it can be performed without having a lot of equipment, staff in museums or archives could be trained for recognizing the film bases and it is a low-cost method. However, when no information could be taken from the object, this method won't be helpful, especially with large photo collections.



Polyester film

Identification of polyester film with polarization filters

The intrusive method requires the execution of tests and in many cases a small sample of the negative is necessary. The tests that can be performed are:

In this project the methods used were both non-intrusive and intrusive: polarization and diphenylamine tests. These methods were selected because they are very accurate and with experience are relatively easy and fast to perform, they don't require a lot of budget and can be performed in situ.

Every negative from the *Welt Museum* collection was observed under transmitted light; sometimes the dates, the inscriptions

Test	Explanation	Advantages	Disadvantages
Burn test	Cellulose nitrate film will burn faster and easier than other film supports	Fast to perform	Micro-destructive, not very accurate, dangerous
Chemical test with diphenylamine	A sample of cellulose nitrate will turn navy blue in contact with the diphenylamine solution; cellulose acetate will slightly change colour or not at all	Accurate	Micro-destructive, needs expertise
Mechanical resistance: tear resistance test	Cellulose nitrate and cellulose acetate film tears easily, polyester film is very resistant	Fast to perform, no expertise required	Very destructive, not very accurate
Float test with trichloroethylene	A sample of cellulose nitrate will sink in a tube filled with trichloroethylene, cellulose acetate will float and polyester film will remain suspended		The solvent is carcinogenic, not very accurate
Polarization test	The visualization of polyester film in between two cross-polarized filters will show their birefringence, with cellulose nitrate and acetate it won't	Accurate, non-destructive, inexpensive	Does not help to distinguish cellulose nitrate from cellulose acetate
Infrared spectroscopy	The three film supports have different specific spectra	Very accurate	Expensive

"nitrate" or "safety film" or some notch codes made possible the identification. When no information was found the polarization test was performed to distinguish cellulose nitrate and cellulose acetate from polyester. This is a very efficient method because a strong iridescence is seen when polyester film negatives are placed between two polarized filters on a light table. It is important to turn the filters in order to see this optical effect. Cellulose nitrate and acetate films won't show iridescence.

To distinguish between cellulose nitrate and cellulose acetate the diphenylamine test was performed. This analysis is a spot test that requires a small sample (one square mm) and a reagent of 0.5% diphenylamine in 90% sulphuric acid. The test has to be carried out in a well-ventilated space while wearing protection, and it is advisable to use a microscope.

This test is based on the oxidation of colourless diphenylamine to diphenylbenzidine (blue dye) by oxidizing nitrogen oxide ions liberated from the cellulose nitrate through the reaction with sulphuric acid.^{2,3}

The test was performed under a microscope with 10x magnification and the coloration of cellulose nitrate negatives was almost immediate, starting with a light blue colour that changed into a navy blue. In some cases the cellulose acetate film doesn't change colour; in others a milky pink colour was seen.

There were cases in which the cellulose acetate samples induce a blue coloration due to a cellulose nitrate substratum.⁴ During the manufacture of some cellulose acetate film a cellulose nitrate layer was applied between the cellulose acetate support and the emulsion to achieve a good adhesion. This blue coloration could lead to confusion and acetate could be mistaken for nitrate film, therefore it is important to carry out the test under a microscope in order to determine which layer has been coloured.

Results

All the data obtained during the identification of the negatives by means of observation or by performing tests was written on a document that reports the negative number and the type of support. Photographs of identified negatives were taken in order to facilitate the recognition of similar negatives by comparison and in this way it could be avoided to take many samples.

From the collection of approximate 28,000 film negatives in the photo collection of the *Welt Museum* about 71% is cellulose acetate film, 25% is cellulose nitrate film and 4% is polyester film.

The negatives with a cellulose nitrate base were separated from the rest of the collection and were scanned. They were kept in acid-free boxes and moved to a new facility with cold storage and controlled relative humidity.



Beatriz Torres Insúa studied the Conservation-Restoration of Cultural Heritage at the National School of Conservation-Restoration in Mexico City. She then specialized in Film Preservation at the George Eastman House in Rochester, N.Y., before becoming a film conservator at the National School of Cinematographers CCC in Mexico City and at the Austrian Film Archive. She currently works as a photograph and paper conservator at the Österreichische Nationalbibliothek and Welt Museum in Austria. She is a member of both ICOM and IADA (Internationale Arbeitsgemeinschaft der Archiv-, Bibliotheks- und Graphikrestauratoren).

¹ The National Fire Protection Association, NFPA 40, the Standard for Storage and Handling of Cellulose Nitrate Motion Picture Film.

² Scott Williams, "The Diphenylamine Spot Test for Cellulose Nitrate in Museum Objects", *Canadian Conservation Institute CCI Notes* 17/2 (1994): 2.

³ Douglas Nishimura, e-mail message to the author, January 9, 2015.

⁴ Bertrand Lavédrine, "A guide to the Preventive Conservation of Photograph Collections", *The Getty Conservation Institute* (2003):286.



List of participants

Soledad	Abarca	soledad.abarca@bibliotecanacional.cl
Ines	Aisengart Menezes	InesAisengartMenezes@eyefilm.nl
Adel	Al-Qattan	
Farah	Al-Sabah	
Ricardo	Andrade	ricardo@feudo.org
Els	Angenon	e.angenon@kmg-mrah.be
Catherine	Antomarchi	ca@iccrom.org
Shizuka	Arao	sarao@reifoundation.com
Zaki	Aslan	za@iccrom.org
Eva	Baaren	
Dirk	Bertels	dirk@studiolouter.nl
Howard	Besser	howard@nyu.edu
Ine	Boogmans	ine@argosarts.org
Federic	Bressan	federica.bressan@dei.unipd.it
Christina	Ceulemans	christina.ceulemans@kikirpa.be
Shubha	Chauduri	shubhac@yahoo.com
Swee	Cheng Wong	sweecheng.wong@archives.qld.gov.au
Sara	Chiesa	
Susie	Clark	
Christina	Currie	christina.currie@kikirpa.be
Antonio	D'Amato	antonio089@yahoo.it
Angela Ida	De Benedictis	
Stefano	De Caro	
Elodie	De Zutter	elodie.dezutter@kikirpa.be
Ann	Deckers	
Brecht	Declercq	brecht.declercq@viaa.be
Tim	De Doncker	tim.dedoncker@stad.gent
Beth	Delaney	bdelaney515@gmail.com
Laurence	Delécluse	laurence.delecluse@gmail.com
Élodie	De Zutter	elodie.dezutter@kikirpa.be
Tijs	D'Hoest	tijs.dhoest@iv.vlaanderen.be
Raveen P.	Eduri	p.raveen@bjinstitute.org
Suzanne	Essan	essansuzy@gmail.com
Hagar	Ezzat	dr-hagar@live.com
Verrah	Faraja Massengo	
Marien	Faure	m.faure@wbi.be
Samuel	Franco	safra@kojom.org
Ibrahim	Gehan	gehan_72@yahoo.com
Ariane	Gervasio	arianegervasio@yahoo.com.br
Belinda	Gourley	bgourley@museum.vic.gov.au
Serge	Gozzi	serge.gozzi@skynet.be
Jan	Grieten	jan.grieten@resonant.be
Bianca	Heimbach	info@bsmrt.de
Debra	Hess Norris	dhnorris@udel.edu
Harald	Höckerstedt	harald.hockerstedt@sls.fi
Chris	Hubbles	chubbles@uw.edu
Marc	Jacobs	marc.jacobs@faronet.be
Tari	Janos	janostari@gmail.com
Sophy	Janowsky	
Ellen	Janssens	ellen.janssens@tapisplein.be
Bruno	Jehle	b.jehle@bjinstitute.org
Mona	Jimenez	mona.jimenez@nyu.edu
Lizzy	Komen	lkomen@beeldengeluid.nl
Jagoda	Komusińska	jagoda.komusinska@warsztat.org.pl
Filip	Kwiatek	filip.kwiatek@nina.gov.pl
Chris	Lacinak	chris@avpreserve.com
Lizabé	Lambrechts	lizabe.lambrechts@gmail.com
Attia	Lamma	la@dedi.org.eg
David	Lee	DLee@dundee.ac.uk
Stephane	Lejeune	stephane.lejeune@skynet.be
Bert	Lemmens	Bert@packed.be
Joana	Lima Da Silva	joana.limadasilva@gmail.com

Emmanuel	Lorrain	Emanuel@packed.be
Miguel	Lourenço	mjll@campus.fct.unl.pt
Christopher	Magomelo	sarao@reifoundation.com
Evan	Maingi	evansnet@yahoo.com
Joelle	Majois	joelle.majois@kikirpa.be
Chris	Malapitan	cmalapitan[AT]yahoo.com
Flower	Manase	flowermanase2@yahoo.com
Diana	Manhiça	diana.manhica.27@gmail.com
Juozas	Markauskas	juozas@dizi.lt
Miguel	Marrengula	miguel.marrengula@gmail.com
Krystyna	Matusiak	krystyna.matusiak@du.edu
Yasmin	Mashem	
Julie	Mauro	julie.mauro@kikirpa.be
Jack	McConchie	
Isau Joaquim	Meneses	isaumenezes@yahoo.com.br
Michel	Merten	michel.merten@memnon.eu
Amir	Miyandabi	amir.mogadam@newcastle.edu.au
David	Monacchi	info@davidmonacchi.it
Jacqueline	Moon	jacqueline.moon@nationalarchives.gsi.gov.uk
Mshai	Mwangola	mfwamwangola@gmail.com
Mick	Newnham	Mick.Newnham@nfsa.gov.au
Jorijn	Neyrinck	jorijn@tapisplein.be
Loes	Nijsmans	loes.nijsmans@viaa.be
Mary	Njoroge	mwatiri@yahoo.com
Gerd	Norrgard	gerdcmnor@gmail.com
Salpy	Ohanis	salpy84@hotmail.com
Osa	Oksana	oksana.osa@arhivi.gov.lv
Benedict	Olgado	b.olgado@archonsolutions.net
Ingrid	Oliveira	ingrid.oliveira@swisspeace.ch
Johan	Oomen	joomen@beeldengeluid.nl
Judith	Opoku-Boateng	nkuros@yahoo.co.uk
Haitham	Othman	
Wadwha	Payal	comeconspire@gmail.com
Kamani	Perera	
Katarzyna	Plewka	katarzyna.plewka@nac.gov.pl
Vahur	Puik	vahur@ajapaik.ee
Jose	Quental	josequential@gmail.com
Annika	Raim	annika.raim@ekm.ee
Richard	Ranft	rranft@iasa-web.org
Iolanda	Ratti	iolanda.ratti@tate.org.uk, iolanda.ratti@libero.it
Fernanda	Resende	fernandaecosta@gmail.com
Jeroen	Reyniers	jeroen.reyniers@kikirpa.be
Élia	Roldão	elia.roldao@gmail.com
Patricia	Rosas Prior	prosas@gullbenkian.pt
Sofie	Ruyseveldt	sofie@argosarts.org
Leena	Seneheweera	kumaileena@gmail.com
Rubens	Silva	rubensri@ufba.br
Eustachte	Sitaki	sitakeustache@gmail.com
Agnieszka	Slomska	agnieszka.slomska@nina.gov.pl
Tzutsumatzin	Soto	tzutzu56@gmail.com
Joie	Springer	jspringer@gmail.com
Calle	Storm	storm.calle@stad.gent
Chimwemwe	Sumani	sarao@reifoundation.com
Monika	Supruniuk	monika.supruniuk@asp.waw.pl
Johan	Swinnen	johan.swinnen@vub.be
Aparna	Tandon	aparna.tandon1@gmail.com
Giulio	Toffoli	
Beatriz	Torres Insúa	beatriztorresinsua@gmail.com
Jurgen	Vanhoutte	jurgen.vanhoutte@faronet.be
Kara	Van Malssen	kara@avpreserve.com
Inge	Van Nieuwerburgh	
Nacha	Van Steen	n.vansteen@kmsg-mrah.be

Noortje	Verbeke	noortje.verbeke@viaa.be
Walter	Verdin	walter@videolepsia.com
Rony	Vissers	rony@packed.be
Nelta	Volmar	neltavolmar@yahoo.fr
Payal	Wadhwa	
Charlotte	Waelde	c.e.waelde@exeter.ac.uk
Noshy	Wafika	wafikanoshy@hotmail.com
Bram	Walraet	bram@argosarts.org
Sarah	Wathley	s.whatley@coventry.ac.uk
Daudi	Werre	
Saskia	Willaert	s.willaert@mim.be
Renee	Winter	renee.winter@mediathek.at
Roma	Wong Sang	roma.wongsang@archives.gov.tt
Elzbieta	Wysocka	
Pinar	Yelmi	pcevikayak@ku.edu.tr
Matchume	Zango	
Christoph	Zimmermann	nuess0r@pdproject.org
Irfan	Zuberi	izuberi@gmail.com