LARM
CONFERENCE

November 14-15, 2013
University of Copenhagen

Digital Archives, Audiovisual Media, Cultural Memory

CONFERENCE VENUE

University of Copenhagen

Southern Campus Buildings 22 & 27

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Copenhagen South

Metro: Islands Brygge

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Welcome

We are thrilled to welcome you to the University of Copenhagen and to the LARM2013 conference. We are happy and honored that so many have chosen to come.

When we first distributed the call for papers we were a bit unsure how it would fare. The conference's themes are truly wide-ranging and its aims cross-disciplinary in the extreme. As you may know, the LARM project that we represent is cross-disciplinary in its core (if you don't know the LARM project you can read about it elsewhere in this program). That has encouraged and forced us to think all-inclusive and to engage ourselves in discussions way beyond our own fields of specialty. We were hoping that colleagues around the globe would be as thrilled as we are to engage in cross-disciplinary discussions – we just weren't sure… When we started to receive proposals for the conference, we were encouraged, though.

Today we are surrounded by scholars and specialists from a wide range of fields and from most of the world. In our experience, we have never before been to a conference in which musicologists, linguists, media researchers, designers, program managers, artists, archivists, cultural researchers etc. engage in mutual discussion. Whatever else will happen the next couple of days, it couldn't possibly be boring.

Perhaps interdisciplinatity is a prerequisite for us to grasp the transformations taking place in cultural heritage institutions at the moment? Changing technologies and new forms of public spheres challenge our notions of what an archive is and should be and of how archival material can be stored, analyzed, displayed and recontextualized. It is our hope that the cross-disciplinary setup of this conference will enlighten rather than confuse the discussions already going on within the diverse fields.

The conference crossing across so many disciplines necessarily means that we have not been able to rely on a shared *modus operandi*. Academic cultures and business cultures vary greatly – if we didn't know, we have certainly become aware while trying to organize this. Some things will probably occur just as you expected and just as you are used to, and some things may seem weird, odd or just plain wrong. We hope you will take this oddness as a part of the cross-disciplinary experience, but also that you will make us aware of oddities and *faux pas* of organization. We hope to be able to facilitate this meeting again, and to do it better next time.

The organizing committee
Per Jauert
Jacob Kreutzfeldt
Bente Larsen
Morten Michelsen
Jacob Thøgersen
Frederik Tygstrup

About LARM – the research project

LARM Audio Research Archive is an interdisciplinary project, the goal of which is the production of a digital infrastructure to facilitate researchers' access to the Danish radiophonic cultural heritage.

The LARM project is a collaboration between a number of research and cultural institutions: The University of Copenhagen, Roskilde University, The University of Southern Denmark, Aalborg University, Aarhus University, The Danish Broadcasting Corporation, The State and University Library, Danish e-Infrastructure Cooperation, Kolding School of Design and The Museum of Media.

The main purpose of LARM has been to establish a digital archive with the appropriate tools and a bibliography to enable researchers to search and describe the many recordings of the radiophonic cultural heritage. This has been achieved by developing the website http://LARM.fm, which allows access to thousands of hours of national and local radio broadcasts from 1931 and onwards and to a complete collection of searchable OCR-scanned radio and TV schedules from 1925 and onwards. The platform allows researchers and students in higher education to stream sound to their own computers and mobile devices directly from the digital archive, so make collections and to add metadata to the archive.

User driven innovation is a key element in LARM. The infrastructure and its tools and interface are based on user needs and experiences gathered from students and researchers alike, and the development has been conducted in close collaboration between designers, developers and researchers of arts, culture and information science. Being dedicated to user-driven research LARM involves a wide range of research projects ranging from user studies, studies of language variation, of radio aesthetics, music in the radio, drama and literature in radio to design studies and user and usabiliy studies.

The project is made possible by a grant of 3.35 million Euros from The National Programme for Research Infrastructure. The project officially ends 31 December 2013.

Project website: http://larm.blogs.ku.dk/

Infrastructure website: http://LARM.fm

Karin Bijsterveld

Biography

Karin Bijsterveld is historian and professor in the Department of Technology and Society Studies, Maastricht University. She is author of Mechanical Sound: Technology, Culture and Public Problems of Noise in the Twentieth Century (MIT Press 2008), and co-editor (with José van Dijck) of Sound Souvenirs: Audio Technologies, Memory and Cultural Practices (Amsterdam UP 2009). With Trevor Pinch, she has co-edited The Oxford Handbook of Sound Studies (Oxford UP 2012). Bijsterveld is currently coordinating the NWO-VICI project "Sonic Skills: Sound and Listening in Science, Technology and Medicine." She has edited Soundscapes of the Urban Past: Staged Sound as Mediated Cultural Heritage (Transcript Verlag, 2013), and is co-author (with Eefje Cleophas, Stefan Krebs and Gijs Mom) of Sound and Safe: A History of Listening Behind the Wheel (Oxford UP, forthcoming 2014).

Abstract: Archived Sound and Authenticity: Reflections on the Amsterdam Soundscape Installation and Auditory History

In March 2013, the Amsterdam Museum opened an installation that simulates the soundscapes of the Dam Square in 1895 and 1935, and compares these with a 2012 recording of the Dam. The installation has been made with help of the Virtual Soundscapes Builder© of the acoustic consultancy firm Harris, Miller, Miller and Hanson (HMMH). Their software is normally used to simulate future soundscapes such as the soundscape of an airport after the establishment of a newly planned runway. In this case, however, virtual acoustics was instrumental in creating a simulation of soundscapes of the urban past. Making binaural recordings of historical artifacts and acoustically adjust these recordings to the Amsterdam setting were just two of the requirements. This lecture will take the experiences of the Maastricht University Soundscapes team that did the auditory history research for this installation as a starting point for reflections on the use of sound in history museums. These reflections will focus on issues of authenticity, dramatization, embodiment and sensory instruction.

David Hendy

Biography

David Hendy is a media historian interested very broadly in the role of sound, images, and communication in human cultures across time. He's especially interested in the role of modern 'mass' media – radio, the press, cinema, television, the internet – in shaping popular life and thought in the 19th, 20th and 21st centuries.He studied history at St Andrews and Oxford universities before joining the BBC in 1987 as a journalist and producer. At the BBC he worked on *The World Tonight* and *Analysis* on Radio 4. From 1993 to 2012, he taught at the University of Westminster in London. David Hendy is currently a Leverhulme Research Fellow (2011-2013). He's writing *Media and the Making of the Modern Mind*, which will be published by Oxford University Press in 2015, and a 30-part series for BBC Radio 4, which begins in March 2013. The series, called *Noise: a Human History*, traces the role of sound and listening in social life from prehistory to the present-day.

Abstract:
An Archive of Emotions: the Great War, Noise, and the Origins of the BBC

What happens to our understanding of the formative years of broadcasting if we turn our attention to the emotional life of the era? How, for instance, might archival sources reveal ideas about stress, homesickness, and shame – all themes discussed recently by historians of the emotions? How, too, might this material cast new light on the BBC's first generation of producers and managers, and what they saw as their goals in creating a new cultural force in the land? One key influence on this generation of men and women was the First World War. But it wasn't the only one. Drawing on personal memoirs and private letters, and placing them in the context of new work on the emotions, this talk asks whether the emotional climate of the early 20th century was distinctive and new – and, if so, whether it should inform our narrative or ideological accounts of radio in this era.

Michele Hilmes

Biography

Michele Hilmes is Professor of Media and Cultural Studies in the Department of Communication Arts at the University of Wisconsin-Madison. Her work focuses on media history and historiography, particularly in the areas of transnational media and sound studies. She is the author or editor of several books in this field, including Radio Voices: American Broadcasting 1922-1952 (1997), Network Nations: A Transnational History of British and American Broadcasting (2011), Only Connect: A Cultural History of Broadcasting in the United States (4th edition, 2013), and Radio's New Wave: Global Sound in the Digital Era, co-edited with Jason Loviglio (2013).

Abstract:
Sound on Screens: The Digital Soundwork Industry and the Archive as Network

Audio's present era is marked by a transformative new materiality, as digital platforms finally overcome the ephemerality that once made sound-based forms so hard to capture and assess; a new mobility, as soundwork moves across devices and into new spaces; and by a new globalism, as digital accessibility unleashes soundwork and extends it well beyond its former local and national boundaries. And given the ability of digital files to create perfect copies that circulate easily and widely, the soundwork archive has been transformed. Sound has become a visual medium, in terms of its interface, its persistence, and its modes of use. And visualized digital archives effectively operate as networks, connecting information and users across a wide variety of platforms and borders. Here I look briefly at three innovative initiatives in sound archiving and networking, based in the United States but circulating global content: PRX, the Public Radio Exchange; the Third Coast International Audio Festival, and Audible.com.

Lev Manovich

Biography

Lev Manovich (www.manovich.net) is a Professor at CUNY Graduate Center and founder and director of Software Studies Initiative. He is the author of Software Takes Command (Bloomsbury Academic, 2013), Soft Cinema: Navigating the Database (The MIT Press, 2005), and The Language of New Media (The MIT Press, 2001) which is described as "the most suggestive and broad ranging media history since Marshall McLuhan." Manovich is a Professor at The Graduate Center, CUNY and a Director of the Software Studies Initiative at CUNY and California Institute for Telecommunication and Information (Calit2).

Abstract:

Looking at two million Instagram images: How visualization of big cultural data helps us to question our cultural categories.

How can we do research with massive visual collections of user-generated content containing billions of images? What new theoretical concepts do we need to deal with the new scale of born-digital culture? How do we use data mining of massive cultural data sets to question our cultural assumptions and biases, and "unlearn" what we know?

 In 2007 I established Software Studies Initiative (softwarestudies.com) to begin working on these questions. I will show examples of our projects including analysis of 1 million pages from 887 manga books, 1 million artworks from deviantArt (online community for user-created art), and 2.3 million Instagram photos from 13 global cities. I will discuss how computational analysis and visualization of big cultural data sets leads us to question traditional discrete categories used for cultural categorization such as "style" and "period." I will also address a fundamental question we face when researching social media: is it a "window" into social reality, a reflection of lifestyle of particular demographics, or an effect of software itself?

Olof Olsson

Olof Olsson makes spoken performances like lectures, speeches, comedy, talk-shows, and question-and-answer sessions. Or, rather, something in-between, or not quite. Olsson is the product of the 1960s emerging charter tourism, his Dutch mother and Swedish father met in Mallorca. In his youth Olsson made experiments in journalism, photography, and as a radio DJ. Having studied languages, philosophy, and translation theory, he eventually ended up in art school and received an MFA from The Royal Academy of Fine Arts in Copenhagen. After 15 years of attempts in 'conceptual' art, Olsson started performing in 2007. He lives and works in Copenhagen. At the LARM Conference he will present the performance *Dionysos in Chains — The Perplexions of Public Service Rock 'n' Roll Radio*

Foto: Christopher Sand-Iversen

Panel 1
The practices of exhibiting sound

Panel organizer(s): Christian Hviid Mortensen, University of Southern Denmark & Morten Søndergaard, University of Aalborg, Denmark

Keywords: Museology; Exhibition design; Sound Curating

Abstract: In a museological context the ephemeral and event-like nature of sound artefacts poses a series of unique challenges to curators. Not least the resulting transformation of the traditionally visually oriented medium of exhibitions into auditoriums in the original Latin meaning of the term as listening places.

These challenges have prompted new exhibitionary practices. Curators, designers and artists now create hybrid environments enabling immersive experiences and bodily engagement with sound artefacts in museums through the creative use of digital technologies. However, it can often be difficult for the visitor/user/audience to grasp these novel interfaces. The average visitors are not used to bodily engaging with museum objects and do not expect to be the co-creators of the museum experience through their own performance. Thus visitor expectations to the museum experience, and the underlying cultural constrains, can hinder the intended immersive experience. New exhibitionary practices require a new literacy and competences of the audience.

In this panel session we will discuss questions related to the new exhibitionary practices resulting from the fact that sounds in exhibitions are no longer just a secondary add-on such as an audio-guide or a soundscape, but often take center stage as museum artefacts in and of themselves.

What are the consequences and possibilities for the audience, the curators, the exhibition designers and the artists respectively?

Panel 2
Infrastructural Sustainability and Curatorial Practices of the Digital Archive

Panel organizer(s): Luca Antoniazzi, University of Leeds, UK

Keywords: Digital infrastructure; Economics; Management; Curatorship

Abstract: More often than not, public discourses surrounding archives enthusiastically focus on the opportunities provided by digital technology in enhancing access to archival material, exemplifying and stimulating its circulation and reuse, while other point of views and approaches present in the literature are often marginalised.

A conspicuous number of publications are pointing out the serious challenges, alongside the well-known opportunities, that digital technology's role in media preservation are bringing about. Publications such as AMPAS (2007&2012), Rosenthal et al. (2012), Weathly (2012) need to be seriously taken into account within the academic discourse in order to investigate a set of issues related to the potential drawbacks of the recent technological shift. The limits of long term digital preservation (e.g. the costs of storage systems and management, the frantic proliferation of different file formats, the unreliability of digital carriers and the consequent complex and endless process of data migration) but more significantly the corresponding solutions that archivists, technicians and curators will provide to overcome these challenges, will be crucial in shaping a new relationship between archives and the users of the future.

The immediate need for concrete answers is made even more urgent by the acceleration of this all-embracing change. In fact, contemporary media production is already mostly digital and Audio-Visual Heritage Institutions (AHIs), in order to keep up their role of constructors of historical narratives, will need to handle the entire process of preservation, from acquisition to access, employing new equipment, dealing with new form of governance and implementing new curatorial practices.

We are therefore in an extremely delicate and tense situation in where the vigorous thrust of the industry could potentially put at risk the integrity of the collections.

The questions on the table are numerous but we can group them in three main categories:
• If and how the necessity of archiving digital born items will change curatorial practices, governance and funding schemes of AHIs? Which it will be, if any, the role of digital curatorship?
• Which policy is needed and at which administrative level?
• Are the social functions of digital archives and museums going to change? If so, in which sense?

Panel 3
How to make radio and sound archives work for audiences

Panel organizer(s): Zillah Watson, BBC, UK

Keywords: Archive; Audiences; Curation

Abstract: This panel discussion will explore how to make web-based publicly facing sound archives useful, interesting and engaging for audiences and professionals.

The session will start with a number of short demonstrations and papers showcasing recent innovative projects featuring sound archives. We will then move to a fuller discussion about what audiences want from archives. And will consider issues underlying publicly available sound archives, such as metadata, approaches to curation and discovery, and rights.

Recent examples of editorial projects showcased by the BBC will include Alistair Cooke's Letter from America archive (over 900 programmes from 1946 – 2004, launched November 2012), and the complete Desert Island Discs archive. Innovative experimental work from BBC R&D Internet Research will also be demonstrated, for example, a speech radio archive prototype which uses voice recognition to tag audio. And an internal BBC tool which enables television archives to be searched by subtitles.

We would welcome papers on recent innovative radio and sound archive projects from other organisations.

<u>Panel 4</u>
Who keeps the memory?

<u>Panel organizer(s):</u> Theo Mäusli, RSI, Switzerland; Brecht Declercq, VRT, Belgium & Petra van Dijk, Nederlands Instituut voor Beeld en Geluid, The Netherlands.

Abstract: Digitized broadcasters archives, especially those of public services, have a high identity building potential, representing simultaneously a strong communicative and a cultural memory (Assmann). Communicative because they conserve and re-offer sounds and images that people have consumed and perceived in a very individual, family or group specific way, closely linked to personal lives and events. Media events are a kind of time code that structures the memory of personal life. The public service broadcasters memory is also cultural, because it represents the product of socially and politically highly negotiated and controlled narrative -mostly, but not always, with national orientation, even with the explicit mandatory of national integration.Keywords: Digitized broadcasters archives; Communicative and cultural memory; Media memory as time code of individual memory; Socially negotiated content; Integration versus fragmentation; Public service; Institutionalization of audiovisual memory; Dépot légal; Memory as service public madatory; FIAT IFTA

Publication of the enormous mass of digitized archive documents can double the potentiality of media memory. It can reinforce the privatization or fragmentation of memory (for everyone his own moon-landing), but it can also conduct to very emotional and powerful constructions of the past, that seem to be objective, because built on public service archive assets.

With this panel we would like to discuss:
§ The value of broadcasters archives as communicative and cultural memory and the responsibility of public service broadcasters for this.
§ How archives and archive valorization should be organised in order to respond to the opportunities (and dangers) given by digitized archives (including also rights management).
§ Who controls the memory? Technical, economical, cultural and political criteria. With a discussion of existing models like 1) national audiovisual institutes (sometimes including a dépot légal), 2) project based collaboration between broadcaster and other (public) institutions or 3) an explicitly extended public service mandatory for broadcasters.

This panel will also offer a direct link between academical interest on the subject and the state of the art discussion in the international broadcaster archives community, reporting from the FIAT/IFTA 2013 World Conference in Dubai and where these issues will also be discussed.

Panel 5
Challenging the homogeneity of 'media language'

Panel organizer(s): Jacob Thøgersen, University of Copenhagen, Denmark

Keywords: Media language; Language norms; Standard language; Standardization/Destandardization; Indexical field

Abstract: Media are instrumental in disseminating and negotiating language norms in society. Only mediated language can reach an entire community. Through most of the 20th century the media most directly involved in this dissemination and negotiation, were broadcast media, and in Europe in particularly national broadcast media. By exploring the archives of broadcast media, then, we can trace a history of language norms officially disseminated as well as a history of the production and deconstruction of the standard language through the struggle between conflicting norms and practices.

The traditional view in most of Europe is that broadcast media largely promote the norm of hegemonic standard languages, i.e. the BBC promotes Received Pronunciation etc. Coupland (2007) proposes that media in the current period of late modernity is undergoing a process of vernacularization, meaning that the former formal standard language norms are being challenged. Similarly Mattheier (1998) discusses whether the European national languages are facing a period of destandadization, i.e. the former standard norm is being challenged and more variability emerges, or whether we are in fact seeing a process of demotization, i.e. the standard norm remains intact, but the linguistic features considered standard are being renegotiated.

Opening the archives allows us to challenge the established interpretation of the media's linguistic history. If we dig deeper, we may find that challenges to the hegemonic standard norm are not a new phenomenon but was always a stream through mediated language. 'Sub-standard language' was always a part of the nation-state. Was the exclusion from the media ever really wholesale? One approach to the symbolic struggle between different language practices and norms may be to look at the indexical field (Eckert 2008) associated with various media norms, noticing how these may be evaluated differently in different contexts (e.g. in different program formats, by different speakers etc.).

Panel 6
Transnational Radio Encounters

Panel organizer(s): Golo Föllmer, Martin-Luther-University Halle-Wittenberg, Germany & Jacob Kreutzfeldt, University of Copenhagen, Denmark

Keywords: Radio; Transnationalism; Aesthetics; Archive

Abstract: The proposed panel "Transnational Radio Encounters" focuses on transnational radio phenomena in the past and present both as means of mediating national identities across borders, and of structuring intercultural encounters. It invites discussions on radio as a powerful means of the constitution and representation of "imagined communities" (Anderson 1983) across national and social boundaries in a process of "cultural globalization" (Appadurai 1996).

Radio, perhaps more than any other medium, has articulated modern ideas of culture, nationality and identity, and has done this through a powerful configuration – and constant reconfiguration – of material and institutional infrastructure, ideological mobilization of territory and preservation and representation of a broad archive of daily practices. Today such territorial practices are also reflected in the construction of national or European archives and infrastructures, and in a tendency to write about and conceive of radio history in a national perspective.

The panel aims to combine different disciplinary approaches to radio in order to uncover and discuss important questions regarding the history of transnational radio and how it is reflected in contemporary memory practices, archives and infrastructures. It invites papers discussing all kinds of transnational encounters in radio production as well as in radio reception, and encourages reflections on: 1) relationships between radio aesthetics and territoriality: how has radio given aesthetic form to indigenous and foreign cultures and to cultural encounters? 2) Infrastructures and public spheres: How do radio infrastructures for broadcasting and access to archives interact with ideas of public spheres and counter-public spheres? 3) Archiving and cultural memory: how have transnational radio encounters been archived and re-circulated? and how may present and future broadcasting archives and infrastructures sustain the development of transnational cultures on a regional or global level?

Of special interest are case studies and methodological considerations uncovering particularly potent sets of questions and methods for the further investigation of transnational radio practices.

Panel 7
Radio and Music/Music Radio

<u>Panel organizer(s):</u> **Morten Michelsen, University of Copenhagen**

Keywords: Music culture; Radio culture; Music on radio

Abstract: The fact that music has taken up at least 50 % of radio airtime throughout the previous century has remained unnoticed by most scholars. This panel draw notice to this very important aspect of radio by asking in what ways the fields of music and radio have interacted since the 1920s. The question concerns the changing relations between local music culture(s) and radio(s) in a historical perspective.

The meeting of music and radio has early on resulted in one of radio's main genres: music radio. It includes a wide variety of radio programmes which mediates the assemblage of several radio and music practice forms and materialities which mutually define each other in the concept of music radio. As an overall generic concept music radio may be specified by reference to a range of generic demarcations operating at a more specific level of cultural practice (e.g., concert transmissions, record shows, chart shows, non-stop music programmes, and different types of talk shows).

Topics could be (but are not restricted to):

- What are the characteristics of music radio, its genres, its narratives, its journalistic techniques? How do these characteristics change in what might be seen as a development from 'music on the radio' into 'music radio'? Does (music) radio become still more mediatised – discursively, technologically, economically?

- Which processes constitute music radio as a field of practices or an assemblage mediating radio and music genre cultures? Which agents, institutions and practices afford this mediation and how is the complex interplay between music genre cultures and radio manifested in programmes, programme policies, channel formats, practices of production, editing, etc.

- In what ways does radio afford long terms changes in musical life – socially, politically, economically, technologically, geographically. In what ways do national and local music cultures become still more mediatised?

- In what ways does music as an ontologically diverse medium and developments in musical life afford long term changes on rad

Abstracts

Aasman, Susan

"Hard Times come again no more": remix history as popular culture in the age of digital access.

General paper session

When a YouTube-user uploaded his DIY video clip in 2008, using a 19th century song in a 21st century performance accompanied by early 20th century photographs, some of his viewers responded as though he was providing a comment on the financial crises that at that time really took off. Why did these sounds and images of previous depressions work so well in representing contemporary crises? Which role did the accessibility of archival materials play in the choices made by this particular user? In my presentation I like to address these issues by exploring the complex interrelationship between technology, specific user groups (amateurs) and spaces or places (digital archives) of usage (doing history), and the production and reproduction of cultural meaning.

Analyzing a concrete case like this one can help us understand contemporary everyday popular culture. YouTube has become a platform for do-it yourself archivist and do-it-yourself historians who collect and remix history using a wealth of audiovisual sources enabled by accessibility of a multiple digitized historical materials. Doing history outside academia in the age of digital archives is a phenomenon that needs to be studied as it will have a profound influence on cultural memory. I my presentation I will evaluate some concepts like "global memory space" (Pentzold) and/or "hetereochronia" (Uricchio) which can help us to clarify the fluidity of time and space in cultural memory.

Andreasen, Torsten

The digital cultural heritage archive – an archaeology of the present

General paper session

There is a new archive in town. Or is it something else? And what is its actual location? The digital cultural heritage archive is a diffuse assemblage constituting – and constituted by – developments within storage technology, networked access, interactive practices, knowledge objects, knowing subjects, and what it means to inherit culture.

As has been pointed out by e.g. Jacques Derrida, Bernard Stiegler and Wolfgang Ernst the

contemporary mnemotechnological reformations fundamentally challenge notions of the archive as archeion and the objects and practices surrounding it. There is no archivable concept of the archive. It thus seems pertinent to question the methodological intricacies involved in describing the digital cultural heritage archive not as object but as assemblage.

This paper proposes a preliminary framework for the analysis of digital cultural heritage archives as a contemporary assemblage of mnemotechnological knowledge. Taking the LARM.fm archive interface as a point of departure for an analysis of new modes of inheritance, the paper engages in a Deleuzian reading of Foucault to discuss the constitutive relations between the subject, the community, the institution and archived memory objects.

Antoniazzi, Luca

A new economy for the audiovisual heritage? Let's start from the costs

Panel 2: Infrastructural Sustainability and Curatorial Practices of the Digital Archive (Antoniazzi)

The digital revolution will, and already is, changing the way we perceive the archive and the practices revolving around the interpretation of the history of the moving image. This is surely due to the capacity that digital technology provides in order to facilitate access to (and the re-use of) moving image archive collections.

As usual the change of the HOW a cultural organisation provides its services (*access* in this case) has profound implications for the other links of the productive value chain. Going upstream there are two more in the archival domain: (1) the long term preservation of their existing collections and (2) the acquisition of new items (Edmondson, 2004).

This presentation will provide a literature review of recent work on the costs of digital preservation as a new functioning system. There is in fact a significant degree of uncertainty, not only about the real infrastructural costs of digital preservation, but also about the approaches and the models to be used in order to achieve reliable results. My presentation will also try to asses if and how this affects the documents and reports released by policy-makers.

Badenoch, Alexander

Always already transnational? Remapping the borders, relocating encounters in the era of digital audio(visual) heritage

Panel 6: Transnational Radio Encounters (Föllmer & Kreutzfeldt)

The digital era has provided a number of fruitful challenges for the use and reuse of audio. Stored in what were once the national temples of national broadcasting archives, the documents

potentially circulate now within global spheres and into new contexts. The (supposed) transnational availability of audiovisual archive documents is paralleled by a new focus in historical scholarship that stresses the transnational entanglements of radio broadcasting. But how do the internal national frameworks of the archives on the one hand, and the external technical and social configurations of the heritage sphere on the other, shape how such archival material performs in the transnational spheres? In particular, the archives of international radio services by their very nature challenge these frameworks by being of the nation, but not for a national audience.

This paper will address these issues by considering cases, particularly broadcasts of popular music, from recent online audiovisual archives, particularly EU Screen European portal and the BBC World Service's pilot online archive. On the one hand, the paper considers the audio(visual) heritage sphere as a zone of circulation in parallel to those original infrastructures of broadcasting to examine how these factors set new boundaries. On the other hand, it will consider the transnational potential of archive documents themselves, looking at how the transnational aspects of such documents might be highlighted.

Becker, Snowden

Everything is Underdescribed: A case-based model for crowdsourcing description and access

General paper session

Inspired by a series of conversations with archivists, catalogers, media creators, and users about specific collections of historic footage, this paper argues for a series of radical amendments to existing moving image cataloging and access practices. For the past decade or more, digitization and online access initiatives for moving image collections have placed heavy emphasis on developing and implementing data standards, most of which are implicitly created by and for information professionals. This overwhelming preference for descriptive rigor, while understandable and to some extent useful, has reinforced an existing (and highly problematic) tendency for repositories of all kinds to restrict access to only those records that are complete, coherent, and compliant. The more prestigious the institution, the richer and more remarkable their holdings, the less likely they are to offer access to "dirty data," materials that are un-described or under-described, or minimally processed collections. Adherence to these exacting standards places most materials beyond the reach of potential viewers, not only by completely prohibiting access to huge chunks of the collection, but also by enabling access only through those limited means that the chosen data standards allow. Most importantly, though, the presentation of such idealized data overwhelmingly favors individual catalogers' way(s) of knowing the work-- which, except in rare circumstances, is extremely limited. The simple fact is, no individual--no cataloger--can be sufficiently expert to identify all the significant features in a film or video clip, while conversely, subject area experts are rarely trained to create rigorously structured metadata. Using the examples of a major-league sports team, a prominent modern dance company, and a community-based moving image archive, this paper proposes new approaches to description and the provision of access that encourage compliance with metadata standards, but still reduce the burden on catalogers and harness the expert knowledge of fans, aficionados, and other highly motivated user communities to improve access to large volumes of audiovisual materials.

----------ABSTRACTS----------

Birdsall, Carolyn

Archiving Ephemera: Comparative Perspectives on Early Radio Archives

General paper session

Radio has been commonly associated with ephemerality, with its sounds leaving few material traces preserved for posterity. This paper responds to the growing scholarly interest in radio archives, which has increasingly challenged previous notions of lack or incompleteness (Dolan 2003). Emergent archival practices in broadcasting can be observed from the late 1920s, following the adoption of phonograph recording and archiving in programme production. On the whole, radio sound archiving has been primarily conceived and used for production purposes. At the same time, a concept of the historical sound archive and its "sonic heritage" developed in broadcast institutions and modern radio culture at large.

Against this background, this paper will consider examples of individual station archives and centralised national archives, with comparisons drawn between German, British and other broadcast systems. While many of these archives were established in a rather-improvised manner, insights can be gained into early preservation policy, systems of categorisation and other forms of professional practice. In addition to institutional considerations, questions will be raised about the medial qualities of the recording technologies used – such as phonograph, gramophone, and, later, magnetic tape – and their specific purchase on repetition and memorability.

Catanese, Rossella

Film restoration between recovery and obsolescence: digital and photochemical practices.

Panel 2: Infrastructural Sustainability and Curatorial Practices of the Digital Archive (Antoniazzi)

Since the Eighties of the last century, after UNESCO conference, film has been institutionally considered as cultural, rather than a commercial item. It has been given a systematic, academic and ethical disposal to film conservation and restoration practices.
Films required conservation policies and cold storage for their structural fragility. They have got a number of unchanged features and other elements that we have tried to "improve" in order to preserve them.
Films have a part called photosensitive emulsion, from the early years, when the supports were made of flammable cellulose nitrate films, and then when they were made of safety (non-flammable) cellulose acetate, until polyester bases introduced in the eighties and currently used in the production-distribution market.
This emulsion may have a wide range of components, including salts such as silver nitrate or chromogenic couplers in the emulsions of color film, but it is interesting to know that the function of emulsifier is given by the gelatin, an organic product. This 'organic' dimension in the film, susceptible to degeneration, has guaranteed its syncretic charm.
The problem of modernity, as historical dialogue and methodological customs, is a basic principle

in any restoration. In fact resetting a text is always a dialogue with a past, near or far, and it becomes a comparison between two different ages. Every restoration is a liason with a memory. Many curatorial projects and audiovisual archives are recently dealing with the concept of media transition, concerning analog and digital processing system, in an open dialogue with different ages and technologies. But industry's planned obsolescence cannot help us to currently understand if there are real benefits in this process.

The introduction of the numeric information among the images system allowed a wide flexibility of action on images, but managing digital audiovisual documents is still difficult in terms of costs, lexicon, metadata, "semantic gaps". The most important issues are about the obsoleteness of the formats and the need of decoding imposed by the medium; archives also have to plan cyclical transfers ("migrations") of data onto new carriers, because of the obsolescence of hardware and software.

A digital medium implies a transcoding process which uses calculation by discrete, discontinue values, turning light waves into numeric units (from digit = decimal number). Even if digital system is a completely different structure of representation, these media are now in a transition age. According to Rodowick, the electronic image has not come into being ex nihilo from digital processing, but through displacements in the relationship between the formative and the constitutive moving-image media.

Christensen, Terese Bröchner

Narratives overlooked: Personal histories of London

General paper session

This paper explores questions relating to the concept of cultural memory, its interpretation and presentation, and argues that an expansion of the field to include personal narratives of the everyday is fruitful for giving a more relatable insight into the past than archives and museums traditionally do.

In this paper, I present a pilot for a location-based audiovisual app exploring personal memories of specific times and places in London. These stories tell us about both the life of the individual and the history of the city, thus grounding personal experience in a place of collective and cultural understanding.

By approaching the concept of cultural memory with the perspective and practices of aural culture, the app opens up for hitherto unheard versions of the past that contribute with new meanings to our collective understanding of history.

This project proposes an alternative focused on a personal sensorial and embodied experience of a different time, which at the same time connects the 'then' with the 'now'.

Collins, Jez; Oliver Carter

"They're not pirates, they're archivists" The role of fans as curators and archivists of popular music heritage.

General paper session

This paper considers how the online activities of fans of popular media, particularly music and cult film, can be understood as archive curation. Online fan communities are forming around sites that collectively seek out, capture, preserve and make accessible popular media in what Bennett (2009) has termed "DIY preservationism". Building on recent work by De Kosink (2012), Garner (2012) and Carter (2013) we examine how fans assume the role of archivist as they digitise, make accessible and share music and cult film. We demonstrate how these practices are a response to limitations of formal archives maintained by media institutions and traditional gatekeepers of cultural heritage where specific content is often ignored or excluded due to a variety of cultural and economic reasons.

Drawing on virtual ethnographic studies of a number of fan constructed online archives and engagement with their curators, we highlight how such practices not only help to preserve products of popular culture but how they also are valuable resources for scholars and practitioners. We argue that such fan sites play a crucial role in the preservation of cultural artefacts and in so doing create rich and valuable archives that document the histories of music and cult film.

Cornips, Leonie; Vincent De Rooij; Irene Stengs; Lotte Thissen

Intermediality and the mobilization of languageculture in constructing new identities in peripheral regions

Panel 5: Challenging the homogeneity of 'media language' (Thøgersen)

We will try to arrive at a better understanding of how inhabitants in the Dutch province of Limburg, like so many others living in 'peripheral regions', are caught up in a dynamic of centre-periphery tensions, and how they fashion and experience local identities through languagecultural practices.
The mobilization of languageculture in constructing new identities crucially relies on the use of different media and the interconnectedness and interaction of these media. Clearly, media are not neutral devices transferring a certain content, usually information or entertainment, to interested audiences. Media are performative: media productions have a real effect in the world (Bourdieu 1991; McLuhan 1964). Moreover, although people generally tend to think of media as 'the mass media', 'the media' are not a homogeneous category. All media are encapsulated in power relationships that reach beyond the particular medium involved (Couldry 2003; Krug 2005).
The questions we'll address: What are the contexts in and media through which linguistic spaces are constituted? How are (local) languages transferred, mediatized and shaped into valued forms of

heritage? How are linguistic forms and meaning altered in new processes of mediation? Our analysis provides insight into how people categorize themselves and others toward hegemonic ideologies.

Declercq, Brecht

Who keeps the memory? Shifting responsibilities between the public broadcaster and a national AV archive in Flanders

Panel 4: Who keeps the memory? (Mäusli, Declercq & van Dijk)

I will discuss how in Flanders the responsibility for tasks related to the archives of the public broadcaster VRT in recent years became divided between VRT itself and the recently established Flemish Institute for Archiving (VIAA). Typical for this model is that the Flemish government centrally coordinates the digitization of the audiovisual heritage, and through this new institute called VIAA tries to reach economies of scale, by combining the digitization of multiple audiovisual heritage collections.

Later on the process VIAA will act as a broker for the cultural, economic and educational valorization, between the content providers on the one hand (libraries, archives, museums, broadcasters) and the re-users such as the audiovisual production sector, the cultural sector, education, scientific research and the general public.

For the public broadcaster VRT this means that the digitization of its archive gets financed by external means, but also that it loses potentially successful ways to connect with the public beyond traditional forms of broadcasting (Balestra 2012, emphasis added). Yet VRT does not lose control of its collection, as it retains full owner rights and a strong voice in the models and platforms of disclosure.

From a user's perspective, this model has the advantage of a single point of contact to the entire Flemish audiovisual heritage. And although VIAA when setting up its user oriented platforms will always aim at partnerships, it will also take a powerful position by itself, as it is responsible for providing 'collective memory' as a public service. In this way the Flemish case is a perfect example of the panel theme as set by dr. Mäusli.

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D'Urbano, Paolo

Iam#Jan25: Memory, General Intellect and the Archival Commons in post-Revolutionary Egypt

General paper session

Iam#Jan25 was launched a week after the fall of Hosni Mubarak. The website consists of a digital library of memorable moments recorded during the 18 days of uprising, including videos, pictures and direct accounts. In this context, memory can be understood as both a cognitive faculty and a technological extension. How can one think of a relationship between the two? And what is the relationship between memory and power in digital media?
The paper argues that the political role of new media in contemporary Egypt is to be found in their capacity to store information. It is their archival power which is reclaimed -and thus politicized- by singularities and small collectives to organize information and produce knowledge. New media offers the chance to change the archive as "first the law of what can be said" (Foucault). In the case of Iam#Jan25, the concept of archive allows to articulate the relationship between lived and digital memory, while at the same time exposing the constitutive relations of power.

Fjeldsøe, Michael

The concept of 'Radio Music'

Panel 7: Radio and Music/Music Radio (Michelsen)

In the late 1920s, young composers and musicians turned towards new publics and new media in order to reach a larger audience. In Germany, this effort was part of the movement of Neue Sachlichkeit, and for a short period of time, 'Radiomusik' was considered the ideal means for a democratic, educational and didactic effort which would enlighten all of society. For a while it seemed that radio music was considered a genre. To fulfill its function, radio music had to consider technical limitations as well as the educational level and listening modes of the new mass audience. Public radio, as discussed by Kurt Weill and Paul Hindemith, was at first greeted with great expectations but soon a more realistic attitude prevailed. Weill, himself a radio critic as well, composed 'Der Lindberghflug' as a piece of 'radio music theatre' but then changed it into the first didactical play for amateurs, a so-called 'Lehrstück'. In Denmark, similar ideas could be found among 'cultural radicals' (kulturradikale). The paper will present the concept of 'Radio Music' developed within German Neue Sachlichkeit and discuss the relevance such a concept for current research in the field of Radio and Music.

Franzen, Ricarda

"Sleeping archive" and Historical Discourse: A Comparison

General paper session

This paper considers memory practices (Bowker 2008) as ways in which we regard knowledge about the past. It does so by comparing dominant historical discourses with forgotten historical sound documents.
The "TIN geluidsarchief Amsterdam" is the name for a comprehensive collection of theatre recordings that covers more than six decades of performances in the postwar Netherlands, which were stored on various types of technological sound carriers and assembled into an archive.

The sound archive has been called a "sleeping archive" by the archivists as to label the lack of demand for it. Having been maintained by a single employee, the archive possibly bears traces of a biased selection and a potentially rather quixotic motivation. As symptom of it and not less problematically, the material itself might seem partial as it reduces theatre curiously to its sound. As no interest has been shown in the archive by theatre scientists so far, the archival holdings have had little if any impact on Dutch theatre history research. However, as this paper will suggest, the archive might hold perspectives that enrich or even contradict usual theatre historiography.

The TIN sound recordings carry an indexical value that offers a ground for comparison with the dominant narratives. The history of the Dutch avant-garde theatre movements of the 1960s will be taken as a case example for comparing the archival recordings with such dominant discourse, and to address ways in which theatre history can be narrated. What is it that sound documents can contribute to the history as we know it?

Friz, Anna

You had to be there: Ephemerality in radiophonic works outside the broadcast paradigm

General paper session

Radio and transmission art reframe radio and wirelessness through technological and social appropriations, considering what other possibilities might exist for radiophony in the popular imagination and what significance it might have outside of information and entertainment dissemination. In many instances, radio art works displace the relations of sender-receiver or broadcaster-listener in favour of more complex conditions of transmission. In this paper I consider the function of ephemerality in radiophonic performance works which reconsider radio as instrument, as landscape, and as an index of relationships between humans and things. Much as historical radio archives have difficulty documenting the core relationship between largely invisible listeners intermittently tuning in to site-specific studio creation, participatory or pirate radio and transmission works may conceptually resist documentation of event and reception. I will discuss several works which engage in infiltrations of the AM/FM and shortwave bands, and multi-channel micro-watt transmission.

Giovanucci, Alessandro

Luc Ferrari's Exploitation des concepts: a case of auto-generative archive

General paper session

In 1999, an hydraulic breakdown causes the flooding of Luc Ferrari's atelier. Because of the contact with the water, several magnetic tapes, containing 40 years of field-recordings and sounds, risks of becoming unusable. For this reason, Ferrari decides to digitalize his own personal sound archive. This proceeding, on the face of it purely mechanic, will turn out to be central in the last years of Ferrari's production.

Through the technological process of digitalization, the composer could go through a new musical experience, by re-listening and re-thinking his archive, integrally. These sounds, digitally re-actualized and more manipulable, are re-used as musical material for a series of new compositions. The six pieces composing Exploitation des concepts, are the fruits of this creative use of the archive; an use that is also, inevitably, a reflection about identity, a dialectic between Ferrari's sound recorder and Ferrari's re-user of them.

By feeding by himself, Ferrari's archive becomes in this way auto-generative, being in the same time subject and object of creation. Unstable and phagocytizing, it doesn't represent any more the rigid support to which entrust the past, conclusively, but the demonstration of how an archive could found a creative support, a living memory.

Golodnoff, Tobias

Use=Value

Panel 3: How to make radio and sound archives work for audiences? (Watson)

The Danish Broadcast Corporation has since 2007, where its Cultural Heritage (digitization) Projects started, work on not only securing its AV-archives and making sure the valorization of the "old" content are one of the main drivers in this. A focus highlighted through it strategic mantra: USE = VALUE. Project Director Tobias Golodnoff will share how this focus has helped DR to innovate its digitization processes, to establish a national collaboration (www.danskkulturarv.dk) where access to the national digital cultural heritage is provided. And in 2009 lead DR to actively engage in LARM and the technical development of the LARM-projects interface(s) (www.larm.fm) securing researchers access to more than 750.000 hrs. 360.000 hrs digitized as part of the DR digitization project.

Grgic, Ana

Memory of the Balkans: "image survivante" and digital archives

General paper session

The digital age and the movement to new media platforms have profoundly changed the way we perceive early cinema. Through this mediated movement to online platforms, the material presence of surviving images is lost, while their visibility and accessibility increases. Archives must ensure that film heritage is critically contextualised on online platforms, to facilitate use beyond mere curiosity. Media migration of cultural heritage allows for greater visibility on the one hand, but on the other hand it sheds a significant part of cinematic body, its physicality.
This paper will explore the creation of a Balkan cultural memory through analysis of the project Balkans' memory led by Ina, France in association with the Croatian audiovisual centre, the Albanian National Film Archive Centre and COPEAM. The project aims to preserve and promote audiovisual heritage from the region, through the digitization of audiovisual material, and the establishment of a digital archive for future access. What role does the project Balkans' memory play in the construction of Balkan cultural history and how does it contribute to the creation of historical pasts? I will argue through this paper that a part of cinema's image-matter, its texture and flesh is irremediably lost when digitised and mediated on an online platform, but that for moving images, such as those from the Balkans, this sort of "absent presence" is necessary to be able to exist and be accessed by an audience.

Heftberger, Adelheid; Oliver Hanley

Curation and Presentation in the Digital Age

Panel 2: Infrastructural Sustainability and Curatorial Practices of the Digital Archive (Antoniazzi)

Curation in the Digital Humanities is regarded as "making arguments through objects as well as words, images, and sounds" (Schnapp, Presner 2009), in which the archive is acknowledged as a medium currently in a phase of transformation and expansion. Falling under the sub-theme of "nmemory", this paper concentrates on the issue of access to archival collections in the digital era, particularly as it affects smaller, "non-national" archives such as our own institution, the Austrian Film Museum. As the utopian ideal of unlimited digital access to archival documents becomes a reality, the role of the archives as "keepers of records" comes under threat. Both practical and aesthetic issues arise: What are the limitations to access, both on a financial and curatorial level? What possibilities are there for "non-national" archives to provide increased (digital) access to their collections whilst retaining a sense of tradition and identity? How can archives direct their users and make them aware of the possibilities? Is it logical to develop strategies for access by categorising users into different types e.g. (academic) researchers, commercial parties (TV), the general public, etc.? These issues will be addressed while investigating some of the Austrian Film Museum's current and recent access projects.

Hjortkjær, Kamilla

Using sound in the cultural history museum

Panel 1: The practices of exhibiting sound (Mortensen & Søndergaard)

Using sound in the exhibition in a cultural history museum can add something special, but usually sound is not prioritized in the same way as the visuals at the museums. When using sound in the exhibition, the sound can at times stand alone and it can even be seen as an immaterial object similar to the traditional physical museum objects. In my current research projects at Greve Museum I investigate how sound is used in the cultural history museums today, and how the museums can plan the collection of sounds in the future. At Greve Museum we have made some test collecting of environmental sounds from e.g. the train station, the shopping centre, a school, the fire station, the swimming bath and the highway.

Based on the research results of the projects, Greve Museum has developed sound to a new permanent exhibition "Velfærdsdrømme – Greve I det 20. århundrede" (opens October 2013) In coorporation with two sound artists. Furthermore the museum and the artists have developed a smart phone app, "Husker du? Lydspor i Greve", as a complement to the exhibition. The sound works in the app mixes sound clips from past and present to describe the region's history and development in the 20th century. The app is designed as an alternative historical sound walk in the local area, so that the works and soundscapes can be experienced at their original location.

Hunt, Christina

Finding the filmmakers memory embedded in visual archival history

Panel 4: Who keeps the memory? (Mäusli, Declercq & van Dijk)

Difficulties emerge when looking to tell stories of challenging social change through the use of audiovisual archives and through the personal narratives of documentary film makers. This paper will, tell of one journey along the road to document these stories by accessing television and sound archives, and eliciting responses during tape recorded interviews with early documentary filmmakers about their work and careers. It will, tell the personal narrative of two filmmakers, Bill Steller and Max Donnellan, and through examples discuss the perspective, approaches, and techniques applied by them to reveal their contribution to the history and culture of the Australian Broadcasting Corporation. This paper will, discuss how their work on the ABC television social documentary programs Chequerboard and A Big Country respectively, reflected Australian urban and rural people and society. These ground breaking programs, produced during social and political turbulence of the 1960s and 1970s, directly confronted and examined social and cultural issues effecting Australia and Australians. This paper will, also tell of another similar journey that unearthed a hidden audiovisual archive containing a visual social and cultural history of regional Australia. In both instances, the research journey was paved with logistical and technological obstacles which needed to be overcome.

----------ABSTRACTS----------

Huseby, Hege Børrud

Panel 1: The practices of exhibiting sound (Mortensen & Søndergaard)

Historical audiovisual media texts on display – a case study of multimedia installations at the Museum of London and the Churchill Museum

In this paper I discuss the results from my study of historical media texts on display in cultural history museums (Huseby 2011). Based on some of the audiovisual installations analysed at the Museum of London and the Churchill Museum, I show how historical audiovisual media texts are used and function in the interplay between aesthetics and the creation of a reference or connection to the past. Theories by R. Parry (2007), A. Witcomb (2007), L. Elleström (2010) and T. Morris-Suzuki (2005) are used to build up a theoretical framework that underlies the analyses.

I argue that to understand the role of historical media texts in the cultural history exhibition, the media texts' role as museum objects, their materiality and their connections to the past should be studied. The main conclusion of the study is that historical media texts' aesthetic contribution to the installation and the exhibition seems to be more important than the media texts' status as historical remains. The original form and purpose of the media texts are not given much attention. They often end up as "reality effects" (Henning 2006) and are treated like neutral documentations of the real event.

Ivanov, Asen O.; Kelly Lyons

Analyzing Online Audiovisual Cultural Heritage Collections as a Service System

Panel 2: Infrastructural Sustainability and Curatorial Practices of the Digital Archive (Antoniazzi)

This paper introduces a novel analytical method that takes a service-oriented perspective of online audiovisual collections. It does so by applying the analytical and methodological tools of the discipline of service science to the audiovisual cultural heritage sector and conducting an analysis of the website of the National Film Board of Canada (NFB), which currently offers online access to 2,500 films (www.nfb.ca). Within the context of an informed understanding of the NFB's public mission and cultural role, and based on a study of the NFB website as well as qualitative data garnered through an interview with a key institutional stakeholder, the paper demonstrates that service science is an effective framework for analyzing emergent online platforms that provide access to audiovisual collections. Moreover, a framework that provides original insight into the ways in which technical resources, expertise, and competencies spanning various institutional levels and actors across NFB are harnessed and aligned in order to co-create value with the end users. Thus, demonstrating how, by enabling what we call a "conceptually enhanced access" to audiovisual collections, NFB website creates a new type of cultural public service.

----------ABSTRACTS----------

Jauert, Per

Radio on analogue and digital platforms: - A study in the transformations of production and use of public service radio.

General paper session

The objective of this paper is to examine the extent and consequences of the digitalisation of radio public service radio. Which new affordances has been offered to the listeners? How have they been percieved and strategically shaped by the radio broadcasters? How have the the listeners responded to the the radio content – programmes as well as new services, and how has radio on the three platforms influenced on the use of radio in its analogue form? Is radio as we know it a languishing medium – or is it still viable? A simple answer could be, that analogue (FM) radio to a great extent is viable, since 90% of the listening time in countries where digital radio is most advanced – the UK, Denmark and Norway- is taking place at the FM-band, and by experts considered to hold a dominating position many years ahead (Ala-Fossi 2010). But digital radio offers new possibilities for radio institutions and companies as well as for citizens. At least to some extent they will influence on the borderlines between formerly separated areas between producers and audiences, and redefine roles and functions, not least at the audience side.

The theoretical framework for this study stems from the escalating 'medialisation', and how it contributes to the blurring of the borderlines between former separated media and furthermore how it has created new citizens roles, and induced a division and restructuring of the public sphere. (Couldry et al. 2006, Miller 1998, Stevenson 2005).

From this context the paper consists of three main components. It will:

• chart the ex-and implicit strategies among the players involved in the introduction and formation of digital radio in Europe – with a special focus on Denmark
• with DR (Danish Broadcasting Company) as a case analyse how media technology policy and institutional strategies have shaped the conglomerate appearance of radio on three distribution platform, and how this has influenced on the transition of DR from a PSB to a PSM status, contributing to its unique position in the European radio landscape with a national audience share of 80%. In which ways has this position influenced on the overall media policy and regulation of PSB/PSM in Denmark?

• through quantitative and qualitative empirical studies research how and in which ways digital radio has influenced on the user conception of radio – and how the use of radio in its partly new forms is related to the everyday life of the users.
(The empirical studies are based on a nationwide representative survey (N-1756) from 2009, conducted by the author; radio audience ratings (Gallup) 2009-2011,
internal DR research reports (DR Media Research) and strategic documents and reports ; the qualitative part of the study are based on 6 in depth personal interviews with key producers/strategic planners in DR, and 15 in depth personal interviews among 20-29 year old listeners/users of analogue and digital radio.)

Kamel, Boukerzaza; Bouderbane Azzedine; Gamouh Nadjia; Teboura Benkaid-Kesba

Valorizing Digital Archives Related to Audio-Visual Information Supports Via ISADG / EAD World Standards: a Practical Technical Study in Algerian Archive Centers

Panel 2: Infrastructural Sustainability and Curatorial Practices of the Digital Archive (Antoniazzi)

The digital archives of audio-visual information supports constitute a valuable treasure of historical documents and other documents handed in at the Algerian archive centers. The accumulation of documents is tremendously important, above all those related to the history of the country and to its present situation. This necessitates leading a study in order to see how to make accessible this intense quantity of archives via local networks and the Wide World Web. Thus, an essential question is raised: to which extent, can the world standards for describing archives such as ISAD(G) and EAD facilitate the process of access to the Algerian digital archives related to the audio-visual information supports?
The Algerian project for archival description aims at establishing the different dispositions that may assure an efficient arrangement of the supports, and replace those related to the 'original and functional order'. So, when the archivist registers the original fundamental descriptive matters, he will be able to find a series of representations.
A questionnaire has been elaborated methodologically, then distributed to the archivists who work in archive centers in the country attempting to identify, on the one hand, their methods of arranging and processing their archives, and, on the other hand, how they manage to make them accessible to the users in accordance with world standards. An interview with the directors of these archive centers has also been conducted to identify the nature of the documents that are processed, the duration of the project for digitizing the archives, and the methods of access that

Kaun, Anne; Fredrik Stiernstedt

Remembering 'Old' Media - Performing Media Memories and Doing Media History on Facebook

Panel 4: Who keeps the memory? (Mäusli, Declercq & van Dijk)

A growing body of research is acknowledging that social networking sites such as Facebook offer new possibilities to engage with history: to remember and commemorate events and objects from the past (Garde-Hansen 2009; Hoskins 2009; van Dijck 2007). The proposed article focuses specifically on media memories (Lagerkvist 2012; Neiger, Meyers & Zandberg 2011), which are defined as memories of media texts, media experiences and media technologies related to a specific medium. How are media memory practices being played out on Facebook and within its specific digital infrastructure? What potentialities and affordances for memory practices are set by Facebook as technology and a platform? In order tackle these questions the article takes the former East-German youth radio DT64, the 1980s TV series Dallas and the computer

Commodore 64 as starting points to analyse how media organisations, texts and technologies are remembered on Facebook.

Empirically the article draws on an analysis of the Facebook pages of DT64, Dallas and Commodore 64 to analyse the specific affordances for media memories. Furthermore, we have conducted in-depth interviews with former DT64 listeners, Dallas fans and users of Commodore 64 that are now engaging in performing media memories online. Based on this empirical investigation, the article suggests that social networking sites offer new potentials for media memories that are collaborative and take place in public. Ultimately, the article discusses the specificity and changing nature of media memories and their relations to culture and society. By looking at questions of how users experience their performance of media memories online the article sheds light on Facebook as a given infrastructure that allows for, but also constraints specific media-related practices (Couldry 2012).

Kaye, Lewis

Reanimating Audio Art: The Sound Archive as Network and Community

General paper session

What is an audio archive? A reasonable first thought would be a collection of sound recordings of historical or documentary relevance, perhaps tapes or vinyl records, kept and managed by libraries and used to support goals of heritage and cultural preservation. While no doubt a reasonable assumption, it is one where audio technology generally appears as a neutral and unproblematized part of the process of sound reproduction, as things separate from the sound itself. What happens, then, in the case of sound and audio art archives, practices where sound reproduction technology is often a fundamental component of the aesthetics of the work? How do we archive such work knowing that the act of reproduction will necessarily alter a work's experience? This paper proposes the idea of archival reanimation as a means of addressing this problem. Archival reanimation refers to a methodology whereby audio art, and audio artists, are engaged in a collective and collaborative process that sees their work remounted and rearticulated according to a new set of spatial, technological, and curatorial conditions. Such a process understands sound art as a fundamentally dynamic practice, and proposes the idea of a sound archive as not simply a repository of things but as a network and community.

Kirshtner, Kelly

"Personal, Original": On Cultural Memory and Reconfigurations of Audiovisual History (Clarence W. Sorensen Collection).

General paper session

Since Fall 2012, I have worked on a 16mm film preservation and digitization project in connection with an archive held by the American Geographical Society Library (AGSL). The proposed paper will discuss the emerging shape and history of this particular archive—the Clarence W. Sorensen collection—in order to examine broader questions concerning the presentation of an archive as cultural evidence, and the act of re-purposing digitized historical artifacts as source materials for creative production.

Some background: Sorensen was an American geographer who was employed by Encyclopedia Britannica during the 1930s-50s, and whose research and filmmaking assignments took him all over the world. The Sorensen Collection contains, on one hand, a number of expository, ethnographically-positioned films made for Britannica—introductions to distant cultures designed to be screened in U.S. schools. On the other hand, it also contains a number of films more enigmatically marked as "Personal, Original." While this latter group is not identical in tone to the "work" films, they are neither personal nor original, which brings attention to some inherent difficulties of building a coherent personal and cultural narrative through an archive such as this one. As the digital transfer of the films has now been completed, I have begun to use small selections of the footage as source material, working to draw out sonic, visual, social, or historical narratives that are concealed or missing from the archive.

The role of the digital archive (and the archivist) in constructing cultural history is a key question my paper will consider, but perhaps even more salient here is the question of how we, as researchers and artists, engage with artifacts of cultural and/or personal memory. What responsibilities do we have in regards to our willful re-purposing or reconstruction of archival history? This is in part a question of curation—of presenting, preserving, investigating, and coherently interpreting newly digitized historical material.

Visual materials in support of my discussion will include a short selection of footage from the archive, as well as documentation of its re-contextualization as an installation.

Kleppe, Martijn; Max Kemman; Laura Hollink; Damir Juric; Johan Oomen

Linking to Digital Audiovisual Archives: the Need for Full-text Search

General paper session

In this paper we will present the outcomes of the PoliMedia project in which we, using Semantic Web technology, automatically created links between the transcripts of 12.000 political debates in the Dutch parliament from 1945-1995 and the media coverage of those debates across newspapers, radio bulletins and television news.

We successfully created links between the minutes of the debates and newspaper articles & radio bulletins. However, we were unsuccessful in creating links to television programmes. There can be several reasons for the lack of these links: the size of the available television dataset, the lack of full-text search in AV or the suitability of the linking algorithm. Therefore, we conducted a manual evaluation of the archivist-generated metadata and a content analysis of the television programs. Our results show the metadata contained insufficient information to be linked to, while the television programs did contain coverage of the relevant debates.

The outcomes of this study show that when analysing televised media coverage of political debates, manual analysis of television archives remains a necessity with the current state of the art. Moreover, it shows that other techniques to open up AV archives should further be explored, such as the inclusion of time-based metadata (e.g. subtitles) or the use of speech and image recognition since these techniques give more information about the content of the programs than is described in the existing metadata.

The PoliMedia project (www.polimedia.nl) was financed by CLARIN-NL and carried out by an interdisciplinary research team, consisting of both computer scientists at the TU Delft and VU Amsterdam, information scientists and historians at the Erasmus University Rotterdam and programmers at the Netherlands Institute for Sounds and Vision.

Kozel, Susan

Performing Memory

General paper session

Living Archives, located at Malmö University's Medea Collaborative Media Initiative and funded by Sweden's Vetenskapsrådet, is a broadly based research project integrating theoretical and methodological frameworks from Interaction Design, Computing Sciences and Artistic Research. This project critiques, analyzes and prototypes how digital and non-digital archives (both inside and outside institutions) can become collaborative social resources.

This paper proposal is situated in the Performing Memory strand of Living Archives. Practical research into the use of Augmented Reality in choreographic contexts in Malmö will be presented: exploring the use of open source AR browsers to improvise, record, upload, share and modify physical movement and affective states (and questioning the hype around AR). These forms of fleeting but still recorded memories do (at least) two things simultaneously: they call attention to the many small, non-hierarchical and mediated acts of archiving and sharing that occur through mobile social media, and they reconfigure debates in performance studies that artificially separate the disappearance of the live from the mediation of the recorded.

This embodied and performative approach to archiving contributes another voice to the discussions of digital archiving and media archaeology, and opens space to consider practices and implications of somatic archiving.

Kubiczek, Julia; Tom Leonhardt; Hanna Romanowsky; Robert Seeland

Identifying key criteria for "foreign" international radio programs from the listener's perspective

Panel 6: Transnational Radio Encounters (Föllmer & Kreutzfeldt)

In our research we want to make a first approach in the field of transnational radio reception from the listener's perspective: Our main interest is to identify key aspects, that trigger the perception of similarity and difference between radio programs from different cultural backgrounds. Former research was mainly focused on national comparison using scientific vocabulary, as in terms derived from media studies and phonetics. The major disadvantage of this approach is its lack of applicability to „common people": Even though they are arguably well able to describe a radio station's sound, aesthetics and program structure (Gebauer 2012), they are not likely able to use the scientific terms mentioned above coherently.

Thus we propose a departure from another point of view: By including the audience in the process of identifying categories for evaluating the similarities and differences in international radio stations' sound, we hope to get a more appropriate vocabulary. This can be achieved by applying George A. Kelly's Repertory Grid Method (Kelly 1991), which has proven to be efficient in developing a case-specific and applicable vocabulary.

In a first step we will collect several stimuli (recordings) from three countries that differ greatly both in their languages and their cultures. Assuming that there will be a significant difference in the reception and description of „speechprograms" (as in news, culture etc.) and „music-driven stations", we propose to collect stimuli of both formats and present them to the participants according to their individual listening habits, following the methodical principals of the repertory grid.

The data gathered from the discussions will be analyzed to generate proper terms of description on the one hand. On the other hand, the data will be used to identify similarities in "foreign" radio programs from the three countries. We aim to validate the assumptions that, even when people are not aware of the program's semantic content,1) they are well able to describe specific similarities and differences between international radio programs and 2) certain radio formats are perceived as highly similar while others are not.

Larsen, Bente

Shaping the Broadcast Archive

General paper session

National broadcasters have in recent years spent an effort digitizing their collections. This transition from analogue to digital archives has led to a change in the conception of the archive, which has become potentially more accessible for new users and new uses, more or less freed from older structures of power. It is, however, important to understand that both analogue and digital archives are contitunously shaped and reshaped by political, institutional, editorial and individual decisions. Using the radio archives of the National Broadcast Archive as a case, this paper will discuss how the content of analogue archive is defined by sets of decisions, and, more over, how similar or new power structures defines the content of the digital archive.

Lewis, Peter; Caroline Mitchell; Paul Wilson

Archives and community radio

Panel 6: Transnational Radio Encounters (Föllmer & Kreutzfeldt)

Archives or the lack of them affect community radio in two ways: (1) mainstream media representations and omissions are part of the motivation for minority groups to use radio as a means to develop counter public spheres. Access to significant examples of mainstream representations is therefore needed. (2) CR stations can rarely afford to archive their programming.

Interesting exceptions are the archives of Fem-FM, the UK's first women's radio station dating from 1993, of the London-based Resonance FM from its launch in 2002, and a collection of programmes from UK radio stations between 1979 and 1990 relating to gay and lesbian issues and including recordings made in 1982-1983 of 'Gaywaves' – the first British radio programme produced by and for gay men (recordings from these last two are held in the British Library). These kinds of radio collections have often been created for one specific purpose (or set of purposes) which traditional archive/library cataloguing may (or may not) reflect, but will often have a great deal of 'other' hidden research value which new technology is only now promising to open up.

The speakers will discuss the relevance of archives to minority communities and the practical problems and possibilities relating to making them more widely accessible.

Luciano, Alessandra

The Archive from Database to Interface

General paper session

Archival studies are still imbedded in postmodernism, which impedes the development of archival practices and theories. Our approach to archives needs to be revised, as otherwise we fail to see the power at play and changes of society, since the way we archive tells us who we are.
In this paper I propose to consider archives as no longer based on storage but continuous transfer. This transition has important ramifications for the archive. The increased lack of a referent needs to be addressed, as in postmodernity the digital is often celebrated as increasing the multiple narratives and democratizing the archive. However, with the digitization, I argue that the archive has aligned itself closer to a producer and enabler of networks than to a vault, moving from database to an interface function.
The archive as system is centerless, which entails the breakdown of the archive as fixed location in space, leading to its destruction. Indeed, what we have missed is that through creating multiple-narratives, we have forgotten the archive. Since when discussing the digital, the physical archive is never addressed; the collection is only referred to in its numerical code. We don't archive, we create.
If we remove ourselves from a postmodern approach, we realize that the archive no longer exists. This could be considered a "digital archive fever". Our death drive has led to an archival Y2K, annihilating the archive as we know and theorize.

Lund, Haakon; Toine Bogers; Birger Larsen; Marianne Lykke; Mette Skov

Design of a flexible and comprehensive LARM metadata scheme

General paper session

In order to support access to and communication about digital cultural heritage collections, good metadata is essential. Among other things, metadata must ensure that it is possible to search for digital objects and assess their relevance. Metadata furthermore serves as a means of communication between users: assigning metadata allows a user to communicate information about an object, e.g. informing about alternative interpretations or uses of said object. As such, metadata must meet many diverse needs. This presentation discusses the challenges we have identified when designing metadata for a digital broadcast collection and transforming identified requirement into a metadata schema that ensures description of and access to digital radio within the knowledge domain of humanities. The case is based on the LARM project, which is concerned with building an infrastructure with the purpose of providing access to digitized Danish radio programs. Danish radio programs are provided with metadata to a very limited extent and a major

challenge has been to create a simple and effective metadata schema that can encourage users of LARM to provide the available radio programs with relevant metadata. The requirements for LARM metadata were collected from radio researchers by the use of questionnaires and workshops. Furthermore, an analysis of existing metadata schemas within the domain was conducted. (Lund et al., 2013; Lykke & Skov, 2012). This presentation also reports on the on--going evaluation of the metadata scheme and the subsequent changes that were made to it.

Lykke, Marianne; Christian Jantzen

Interaction in the Unheard

Panel 3: How to make radio and sound archives work for audiences? (Watson)

The exhibition Unheard Avantgardes in Scandinavia consists of remediated sound artworks, based on archival material from POEX 65, an art experiment held at Den Frie in Copenhagen in 1965. The Unheard Avantgardes is part of the LARM infrastructure project and aims at re-activating neglected sounds for public memory. However, the project is more than an archive project. It is as much a re-investigation of the fundamental conditions of media and sound art and an attempt to re-configure the relations between technology, media, and art (Søndergaard, 2012).

Sound installations are expansions of art installations in the sense that they include a sound element. Sound artworks are three-dimensional works and are often site-specific and designed to transform the perception of space (Bishop, 2010). Some works use interactive art technology (computers, sensors, mechanical and kinetic devices, etc.), others consist of only sound sources placed in different points in space (like speakers) or acoustic instruments like piano strings. Common for the interactive works is that the artists want to use audience participation to activate and reveal the meaning of the artwork. Three of the works in the Unheard Avantgardes are interactive.

The presentation will report experiences from a study using walk-alongs and non-participant observation to provide insight into museum visitors' experience with the interactive features of the archival sound artworks. The aim was to understand whether interaction makes a difference for the involvement in, understanding and enjoyment of these artworks. 30 walk-alongs and 60 observations were carried out at ZKM, Karlsruhe. The study provided useful insight into effect of interactive features, e.g. how interaction should support historical insight rather than experience.

Mademli, Evangelia

Film Archives Without Films

General papers session

An increasing number of film museums and cinemateques across the universe have forged ahead, seizing the potentials of the digital toolkit and implementing new procedures of preserving, restoring and presenting their stock. Nevertheless, when it comes to the latter, the visitor of a

film archive regularly encounters a paradox when navigating through online collections or exhibition spaces set in the three-dimensional world: the obsolescence of the film itself. To a certain extend, the interface of any film archive includes objects and encourages user-experience techniques that introduce a linear archeological approach to the medium, whereas the basis of the medium technology remains intangible.

The paper proposed will attempt to emphasize the importance of that bind, which raises issues of media specificity, the nature of the agency of a film archive and the diverse, if not contradictory, axes of (im)materiality (in the vein of Latour's work). Consequently, it will tackle an outline of an interface which will center the basic features of film as a medium, by revealing the "errors" (dust, grains, vinegar syndroms and other "fuzzy" spots) and their importance in the process of filmmaking.

Marttila, Sanna

Creating Meaningful Access - Lessons Learnt from EUscreen

Panel 3: How to make radio and sound archives work for audiences? (Watson)

Digital tools along with the omnipresence of video content online have created novel ways for people to process, assimilate and appropriate information through and with audiovisual content. For memory institutions it has created an enormous potential to expand public access to their holdings, and establish a new relationship with their visitors.

Through a design case, the EUscreen portal (www.euscreen.eu) this paper reflects on how to engage people to take part in building digital cultural heritage? And how to design meaningful access to online collections and stimulate re-use of archival materials?

The EUscreen portal allows the multicultural and multilingual exploration of European television heritage. The portal makes publicly available a wide collection of television programming of the audiovisual archives throughout Europe. The paper analyses three core areas that shaped the design of the portal and tools that it offers. First, we address the challenges that IPR issues posed to the design of the portal, and how these issues were solved in practice. Second it shares findings of the analysis of creative re-use practices in using online archival materials. (e.g. remix videos). And finally it argues how collaborative design activities involving various stakeholders can enhance the quality of the portal. By doing so the paper sheds light on the opportunities for facilitating meaningful access to archives in general, and presents design principles for developing participative digital archives online.

----------ABSTRACTS----------

Marton, Attila; Jannis Kallinikos

From Categorization to Contextualization: Describing Cultural Artefacts with Digital Artefacts

General paper session

Digital technologies afford the creation and diffusion of digital objects that are easily edited and distributed across a variety of information sources and databases. As is the case with cultural memory institutions (libraries, archives, museums), these digital objects are also deployed as descriptive metadata for describing and accessing cultural heritage artefacts. The implications of this deployment will be presented based on evidence collected through a 4-year case study on the Europeana project – an initiative of unifying the digital repositories of European libraries, archives and museums under a single framework. Employing semantic web technology, Europeana is in a process of implementing a new type of metadata object explicitly designed to interoperate with other information service providers resulting in a network of descriptions. Hence, the practices of describing and organizing cultural artefacts undergo a fundamental shift away from fixed, predetermined categorization schemes towards a ramifying and, perhaps, borderless contextualization of cultural artefacts. Thus conceived, we argue that Europeana is not solely a case for innovation occurring in the field of cultural memory institutions but indicative of broader changes in the structure of social memory as institutional practices of remembering and forgetting abandon the very notion of the catalogue in favour of distributed contextualization afforded by networked online resources.

Mäusli, Theo

Broadcasters archivist as inventor of tradition?

Panel 4: Who keeps the memory? (Mäusli, Declercq & van Dijk)

There is a strong relationship between collective memory and radio/tv archives, especially the service public ones. Radio & television act with their programs directly on communicative and cultural memory, selecting news and themes to become public, and proponing their interpretation. This memory is communicative, because it corresponds to daily individual or group perception of reality, in strong interaction with particular lives. Radio- and television events furnish thus a sort of time code to personal and group perception of their own past.
On the other side radio and television memory is strongly linked to publicly sanctioned and politically and socially controlled values and behaviors and interpretation of what's going on in the world. Often this cultural values correspond to a nationally oriented tentative of identity construction.
Radio- and television archives thus have an effect of multiple link between individual, communicative memory and public cultural memory, if opened to public access. They suggest a sort of objectivity and officiality in the story telling of the past. That's why we believe that the owner of broadcasters archive, through processes of selection, contextualization and emphasizing, have a strong power and responsibility as moderator of memory and "inventor of tradition".

Michelsen, Morten

Interbellum Music Radio: Between Local and Global

Panel 7: Radio and Music/Music Radio (Michelsen)

Between the two World Wars radio landed like an UFO in the midst of cultures more or less nationally defined all over the world. It changed basically cultural and political communication as well as the structure and content of the local musical cultures. Using newly available materials and some of the results from the Larm radio research project as the concrete example (but including other North European countries as well) I would like to comment on those changes in two ways. First, by discussing the ways in which radio in its formative years by its use of music, among other things, contributed to a clearer articulation of specifically national spaces. The new medium became contributor to 1920s' and 1930s' contemporary class society and the new welfare state, among other things by choosing light music as its central repertoire.
Second, by discussing how radio and music contributed to the transgression of national borders as radio amateurs searched the sky for signals from exotic places and as diplomats set up international radio organisations furthering musical collaborations across borders.
In this way an interesting scenario of two different – but not mutually exclusive – cultural uses of radio and music appears: by using music and discourses on music radio may at the same time both localise or nationalise cultural space and internationalise it.

Milivojevic, Snjezana

Accidental Archiving: Remembering events from the live coverage

Panel 2: Infrastructural Sustainability and Curatorial Practices of the Digital Archive (Antoniazzi)

This paper discusses the concept of accidental archiving based on personal experience of the author. While doing media research in Serbia in 1990s, during conflicts in ex Yugoslavia, many hours of news broadcasts and current affairs programs from various TV channels were collected. The material was latter digitized and most of it turned out to be exclusively preserved : some of the commercial channels seized to exist since than without leaving any archival material while some were raided by the police and deprived of their archives. Even the extensive archival material of the state television (RTS) is not easily accessible as TV station was bombed and some of its material destroyed.
The analysis focuses on several questions: volatility of audiovisual material previously broadcast in live coverage, importance of small, private archives as memory sites and relevance of accidental archiving practices in the age of information abundance. Their combined relevance for memory formation, particularly during crucial periods of social conflict, is discussed.

Mortensen, Christian Hviid

Beyond the Archive: Remediating Danish radio heritage through embodied tuning

Panel 1: The practices of exhibiting sound (Mortensen & Søndergaard)

The advance in digital technologies and processes of digitization has led to a wealth of digital repositories of cultural heritage. Especially with regard to media heritage, such as TV and radio broadcasts, online digital archives have made our cultural heritage more accessible than ever before. However, even though the digital archive is superior in giving access to huge amounts of material, the digital archive can be a forbidding interface for the layperson as the sheer amount of material can be overwhelming.

It could be argued that the time has come to move beyond the digital archive. By bringing digital artefacts out of the archive and presenting them in other contexts it may be possible to create engagement with people who would not engage with their heritage through the archive.

This paper presents a listening exhibition as a different platform for interfacing auditive radio heritage. The conceptual frame for the exhibition was that visitors should embody the tuning dial on an analogue radio set "tuning in" to auditive artefacts by moving their bodies around the exhibition space.

Based on findings from a small scale visitor study the spatial and atmospheric qualities of the exhibition are discussed.

Moser, Dennis

When the Music's Over, Turn Out the Light

General paper session

In their collective histories, audio/visual performance artists, sound artists, and electronic musicians face daunting challenges in the documentation of their work. As the instantiations of these artists' works are realized and manifested in increasingly hybrid realities, the difficulties of their future presentation and apprehension only increase. Further, while our cultural heritage institutions continue to grapple with issues of preservation, there is a simultaneous concern with issues of access to the repositories of these works. While numerous institutions have broadly collected audio files, the manner in which they are collected, organized, and accessed remains problematic. The focus of "natural" sounds and interviews/oral histories predominates, while lacking emphasis on collecting the more complex and artistic uses of audio. This lack is problematic as it suggests a failure to collect or document the aesthetically-driven use of audio. While addressing any necessary issues of "artistic intent" and its issues for preservation, this paper examines the accessibility of resources that are being collected and their implications for documentation and preservation. Additionally, efforts to provide future access to creative works

are examined, especially those efforts by organizations such as Rhizome.org to provide the kind of curatorial care enjoyed by other genres and formats.

Negri, Sabrina

Film curatorship in the digital age

Panel 2: Infrastructural Sustainability and Curatorial Practices of the Digital Archive (Antoniazzi)

The recent switch to digital in film production, distribution and exhibition has also had manifold consequences on the social and cultural role of film archives, which are now faced with the need to preserve born-digital material in addition to traditional film. Even for analog, however, the scenario in which film archives operate is unprecedented: the progressive closure of film processing laboratories and the parallel rise of digital technologies for the preservation of traditional film force archivists to acquire new technical and theoretical competences in order to follow a radically different workflow.
In fact, besides having an influence on the economy and the organization of film archives, the use of digital software for the restoration of analog films also raises new ethical and aesthetic issues. Careless use of previously unavailable cleaning or color correction tools threatens to jeopardize the quality of the whole restoration work and, on a larger scale, to flatten the technological variety of analog film history.
This paper will account for the potential drawbacks of digital preservation and will attempt to outline a tentative map of curatorial strategies, aimed at facing the new ethical and esthetic challenges of the so-called digital revolution.

Nevinskaite, Laima

Archives and historical change. Reflections on the experience of developing broadcast media corpus from the Soviet period and beyond

General paper session

The object of the presentation is the experience of developing the corpus of the Lithuanian broadcast media 1960–2010, including 60 hours of transcribed broadcasts, developed within the project "Lithuanian Language: Ideals, Ideologies and Identity Shifts". This experience helps to reflect the challenges for selecting and collecting archive materials that are posed by a kind of historical changes like the former Soviet countries experienced.

While trying to ensure the comparability of selected materials from the whole period of the corpus, the creators encountered problems related to differences in the public sphere and social realities before and after the transition, like a different genre system and interpretation of genres, different types of participants in the public sphere, and other. Although some of the differences

might be a part of the same trends as experienced elsewhere in the world, some of them are particular to the Post-Soviet countries. These problems highlight a more general question of how to incorporate the materials of cultural memory from the past into the present frames of thinking?

In the presentation I will also share some other revealing details from the experience of collecting the corpus due to institutional continuity, turmoil of the transitional period and technological aspects.

Nielsen, Janne

Working in and across archives

General paper session

The presentation will describe how the access to digital materials and the tools for working with these materials offered by digital archives of Danish cultural heritage artefacts have been used in a specific Ph.D. project: Media as School. The audio research archive LARM.fm makes a large amount of auditory and written materials accessible, materials that were previously not available to researchers in digital formats – or at all. The presentation will show how using this archive can be, on the one hand, very rewarding, but on the other hand, a challenge due to the current state of the archive and the infrastructure. And what if you need other types of materials? Media as School studies the history of the Danish public service broadcaster DR's educational activities across media platforms, specifically educational series consisting of radio and television programmes, books, websites etc. As these different materials are not (yet) to be found in one archive, a project such as this necessitates working across cultural heritage archives and production archives, each containing analogue, digitised and/or (archived versions of) born digital materials. The presentation discusses the challenges of constructing a multifaceted research object by assembling materials from such diverse archives.

Nielsen, Steen Kaargaard

'Mechanical music' revisited – on the (best) forgotten 1930s DR recordings

Panel 7: Radio and Music/Music Radio (Michelsen)

In 1931 Danish radio engineer Frederick Heegaard began an archive of in-house recordings of live concert broadcasts at Danmarks Radio – on his own initiative. When this unsanctioned and illegal recording practice was curtailed in 1935, his collection of matrix stampers counted around 1000 sides. Among these are approximately 150 recordings with the Danish Radio Symphony Orchestra (now the Danish National Symphony Orchestra), practically the only recordings by this key Danish orchestra in the entire interwar period.

The purpose of this paper is not only to throw light on this largely overlooked DR heritage collection, its making and un-making, so to speak, but to discuss it as a symptom of the

predominantly hostile attitude towards so-called 'mechanical music' within the Danish cultural elite from the late 1920s onwards, which included both recorded and broadcast music. Thus, despite the historical coincidence of the founding of DR and its symphony orchestra and the introduction of electric recording in 1925, which boosted phonographic mediation of classical music and promotion of orchestras and conductors elsewhere, Danish production of orchestral music on record not just within but also outside of DR would remain an exception until after the war, leaving a major lacuna in Danish musical heritage.

Parry, Manon

Exhibiting Audiovisual Archives: Engaging Critical Reflection

Panel 1: The practices of exhibiting sound (Mortensen & Søndergaard)

This paper considers the implications of sound and media archives for cultivating critical awareness of the practices of history-making and their implication and demonstrating how the past shapes the present. A core principle in the history of museum exhibition is the power of the object to "speak" to visitors—to tell a story about the past, and to communicate with more emotion and immediacy than any text. In recent years, with the growing popularity of experiential and interactive exhibitions, exhibitors have come to rely increasingly upon sound and images to ensure that these stories resonate with visitors. Indeed, in the absence of objects (where they have not survived, for example, or in online environments), multimedia experiences often replace traditional modes of museum presentation.

Yet exhibition media often serves to augment an experience, rather than to engage audiences in new ways of interpreting audiovisual sources. Drawing on digitized archival materials as exhibition artefacts, this paper will explore strategies to engage audiences in critical reflection on the ways in which sound has been collected and categorized, how those systems of classification have shaped experience, and how the re-presentation of archival sounds inspires reinterpretations of our past and our present.

Petersen, Sandra Lori

Intercultural spaces and late night intimacy

Panel 6: Transnational Radio Encounters (Föllmer & Kreutzfeldt)

This paper will be based on data produced on a fieldwork of eight months duration, carried out in Paris, France, in relation to my PhD project on radiophonic intimacies. I would like to focus on two phone-in programs, that seem to hold different yet overlapping intercultural negotiations. Late at night at the mainstream radio station Europe 1 psychologist Caroline Dublanche receives calls from her listeners, while Vanessa discusses with hers on Beur FM, a migrant radio with a large group of listeners with Algerian background.
While Beur FM could be called a school example of a concretization of the imagined community of Algerians in France, I was surprised to find a loyal group of listeners of Dublanche's program in

Algeria, faithfully capturing her program through AM or Internet. Through an ethnographic approach I wish to explore how transnational connections between France and Algeria are played out in the radiophonic spaces of the two programs, in order to show how the specificity of these spaces shape the negotiations of intimacy and of being what it might mean to be Algerian. I am employed at the Department of Anthropology at the University of Copenhagen in the Sapere Aude funded project Distortion.

Smith, Caylin

Curating the Past, Presenting the Future: Digital Archival Narratives at EYE Film Institute Netherlands

Panel 2: Infrastructural Sustainability and Curatorial Practices of the Digital Archive (Antoniazzi)

Digitization efforts have made archival collections available to present-day audiences on diverse platforms. My interest in this topic specifically concerns how EYE Film Institute Netherlands was able to explore new presentation possibilities after seven thousand of its analog film titles were digitized during the six-year-long 'Images for the Future' digitization initiative.
This new availability presently enables EYE to display and juxtapose films from its collection that were made throughout the twenty-first century and into the twenty-first. Interactive multimedia installations within its Basement exhibition area particularly aid in displaying EYE's archival collection to visitors. My specific case study is the EYE Panorama, which displays a curated selection of film clips at each of its seven touchscreen consoles. This installation's importance lies in its ability to serve as a microcosm of EYE's collection of Dutch and foreign titles and educate visitors on film history in a manner that asks them to help facilitate the delivery of content. Using the Panorama, my paper will specifically focus on how digitization enables films to assume new meaning beyond the context in which they were created and shown: titles from cinema's inception to the present day can now be put into dialog with one another and presented to viewers in an engaging manner. The ongoing and evolvement of cinema's own narrative is influenced since this juxtaposition of material actively provokes EYE's visitors to question what constitutes film history and what other titles are available or perhaps even lost.
My paper will be informed by my experiences of working with the Panorama while completing a seven-month-long full-time internship within EYE's Digital Presentation Department.

Storr-Hansen, Anna Manisha

International news and ideological crises: Radio representations of Cold War conflicts

General paper session

During the Cold War of the 1950s and 1960s radio broadcasting played a pivotal role as the mass media in Denmark. But two distinct currents shaped the broadcast policy of the Danish Broadcast

Corporation (DBC). On one hand, there was an inclination towards being a conservative, sober observant of dominant events and thoughts. Conversely, there has been a strong ambition to challenge existing social norms, conceptualised as farlig radio (dangerous radio). The paper examines how the tensions between these poles were reflected in foreign affairs reporting throughout the 1950s and 1960s.

Methodologically inspired by news research and historiographically influenced by viewing the Cold War through the lens of cultural history, it is examined how Cold War narratives were either reproduced or challenged by the DBC.

In a Cold War context increasingly afflicted by ideological crises in the East as well as the West, DBC moved towards political independence and a new ideal of critical journalism emerged. Looking into the auditory representations of war and conflict in a Cold War context uncovers how foreign news coverage ascribed meaning to the key geopolitical actors as either friends or foes.

Svendsen, Erik

World-Literature in spe in Danish Radio in the 1950s

General paper session

The role of music cannot be overestimated when we try in a media historical perspective to understand the importance of radio to everyday listeners. However, since the beginning of radio broadcasting in Denmark, literature programs have contributed significantly to making radio a medium for education and good manners to everybody; in numerous ways Denmark's Radio has informed and educated the Danish population. The history of Denmark's Radio is closely linked to the development of public service policies. One aspect of this process, which has primarily been a top-bottom process, is the varied and extensive radio broadcasting of literary programs. This has primarily taken place in the form of reading of passages from literary texts, often embedded in appreciative introductions to the chosen writer's literary universe. The choice of authors is diverse, however presentations of canonized writers have contributed substantially to the programs.

The development of public service radio has throughout the years on many levels been influenced by different periods' cultural and political conflicts, for example on the institutional level as regards appointment of staff where different political opinions had to be met and choices of literary orientation on the level of programs. The fact that Denmark is a liberal democracy, which has since the end of WW 2 been obliged to a Western political course, is exemplified by the literature radio, listeners became acquainted with.

My material is a selection of readings of short stories broadcast in the first half of the 1950s. Despite the Cold War political climate the literature department tried to avoid criticism of political bias. The resulting series of programs, "World literature to be" are edited and performed by a range of popular Danish actors of the time and meant to be so suggestive so that listeners did not switch off the radio or started reading their newspaper instead.

Svømmekjær, Heidi

Analysing Lost Sounds

General paper session

"65.8% of the country's population listens to "The Hansen Family" every Sunday evening." (1944)

The Hansen Family was an immensely popular radio soap on Danish radio between 1929-49, but hardly anyone knows it today. Most of the original listeners have passed away or were too young to remember it in detail. This is not an unusual example from media history, but what makes it worth mentioning are two details in particular: The fact that it was such a massive success in its day and the sad truth that out of the more than 900 episodes produced by the Danish Broadcasting Corporation (DBC), only two have survived as (poor quality) sound objects.
This points to a challenge that every radio historian is constantly met with: What do we do with the lost programmes? Should we reduce them to a sentence here and there, or is it possible to "reconstruct" and analyse them properly somehow? Furthermore, an omission of this size reminds us that no archive is ever complete, not even if "everything" has been digitised. The media products that were never recorded will remain absent if we do not make use of other (digitised) sources to reconstruct them. In my presentation I will share my experiences from working with The Hansen Family material and reveal how I have chosen to compensate for the lack of primary sources.

Tamasevicius, Giedrius

The use of non-standard lexis on air: five decades of changes and challenges

Panel 5: Challenging the homogeneity of 'media language' (Thøgersen)

The normative Lithuanian language tradition that applies to radio and television, as to all other forms of media, raises certain demands concerning representation of a particular standard of language and to spread standard language norms in society. Journalists, actors and writers (regular talk show participants in any given period) serve as a guideline which the rest of society should follow, adopting their consistent and proper use of language norms. This kind of normative provision was formed in independent Lithuania, remained in place during the Soviet period and has survived to this day. The motivating factor for this provision is that as part of their studies, all representatives of these professions undergo a special Language cultivation course covering the basics of the normative, ideal language and are thus obliged to use the ideal language standard in public.

This paper presents corpus based research, the aim of which is to identify the main factors why speakers choose not to represent the ideal standard language when speaking in public, i.e., to discuss those cases when these potential model speakers have on various occasions and in different periods used non-standard lexis on radio and television programmes.

The corpus of this research comprises of data from three different periods taken from 60 hours of recordings, divided into two research periods: the Soviet period (1960-1987) and the period of change in the media and in society (1988–2011). The research was completed as a part of the project "Lithuanian language: ideals, ideologies and identity shifts" carried out by the Institute of the Lithuanian Language.

Thompson, Bill

Giving the Enlightenment Another Five Hundred Years?

Panel 3: How to make radio and sound archives work for audiences? (Watson)

The BBC's archive has grown over the past ninety years into one of the foremost cultural collections in the world, but access has been largely limited to those working for the BBC, programme makers and academic researchers. Modern tools could provide for much easier access to a wider public, but this raises many issues. Bill Thompson from the BBC Archive Development team will explore the position of the BBC's archive among others as a pillar of a broader digital public space, discuss what steps can be taken to make this and other archives more usable, and discuss the broader social implications of this programme of work.

Thøgersen, Jacob

Official norms and community norms in the language of broadcast news. If they say it's wrong, why is it spreading?

Panel 5: Challenging the homogeneity of 'media language' (Thøgersen)

One curious feature of the language prescriptivism of the Danish National Broadcasting Corporation is how uniform it is. The first language manual (Albeck 1942) as well as the latest (Skyum-Nielsen 2008) condemns raising of the (a) and (a:) vowel. Still the vowels underwent a steady raising in the formal news readings of the period (Thøgersen 2012, forthc.). Similarly Skyum-Nielsen echoes prescriptivism of the past in strongly condemning syllable reduction ['syllable cannibalism'] in media language. This feature is also steadily progressing in the period (Heegård & Thøgersen 2012, forthc.) perhaps as an effect of the increasing speaking rate in the news readings (Thøgersen 2011).

In this paper I want to discuss the reasons why, even in formal news readings, we see stylistic changes counter to the official prescriptivism. I claim that we need to take into account both official norms and community norms, i.e. spontaneous language norms, to understand how media language develops. Furthermore, I believe we must understand prescriptivism in the light of the contemporary language use; uniformity in phrasings may distract us from seeing large differences in actual evaluations.

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Vad, Mikkel

Broadcasting the Past: Using Archive Material in Radio Shows

Panel 7: Radio and Music/Music Radio (Michelsen)

In this paper I will present some of the problems I have encountered working as a radio broadcaster on two radio shows at the Danish Broadcasting Corporation that both rely on archive material to form the core of the show.

The two shows represent different and in a sense radical ways of re-airing archive material. "Fra Arkivet" (From the Archive) is a jazz show where old interviews, DJ-shows, features and other types of programmes are re-aired. By creating the soundscape of an imaginary archive this show seeks to historicize the use of archive material as a framework for the listening experience. "Guldkoncerten" (The Gold Concert) is a show of classical music where historical concert recordings are presented. This show utilises devices of liveness to create an imaginary real time event, thus trying to minimize the historical nature of the archive material .

Although these two programs work with archive material in music shows in different ways, they highlight the mediatized state of radio and music broadcasting. This paper will analyze this problem from a practical as well as theoretical point of view. I shall present some journalistic issues concerned with the use of archive material and frame it within the context of collective memory and mediatized music.

Vaicekauskiene, Loreta; Ramune Cicirkaite

Ideal language in broadcast media: price to sell and willingness to buy

Panel 5: Challenging the homogeneity of 'media language' (Thøgersen)

Since the very beginning of the broadcast media, the media (and reading-based genres in particular) have been considered the principal sphere where standard language norms are being defined and

entrenched (cf. Bell 1983). Being a central authority for language norm and a presumable model of 'good language' for several decades, the media are supposed to play an important role for the promotion of language ideologies and social meanings (Kristiansen 2001, Stuart-Smith 2011). Is has been argued that the media might be the driving force behind possible destandardization or norm relaxation processes in contemporary communities (see Busch 2009, Kristiansen and Coupland (eds.) 2011).

However, in some communities – such as Lithuania – due to historical and political reasons the central norm-setting authority has not been vested in the media, but placed outside the media and within the field of expertise of professional norm-makers. The media have been made an object of institutional regulation and a tool for dissemination of the prescribed target norms (Tamaševi ius 2012, Vaicekauskien   2012). Nevertheless, although being officially deprived the power of decision upon language norms, the Lithuanian broadcast media have joined the overall media informalisation processes since the 90's. In this respect a retrospective investigation of the use of standard language features in Lithuanian broadcasting may provide interesting insights on the impact of prescription on mediated language.

The empirical data for the research were obtained from the Corpus of Lithuanian broadcast media 1960–2010. Auditory analysis of the use of stereotypical phonetic standard language features covering 8 speakers in each of the five decades was conducted. It has showed that Lithuanian broadcast language has been variant through decades and the prescribed features never dominated the discourse. The features of the target standard were produced only under certain conditions, by certain speakers and in certain communicative situations. Despite strict supervision, the norms of public speech seemingly depend on the values and choices of the media institution itself.

Watson, Zillah

Online radio archives: from manual curation to automation

Panel 3: How to make radio and sound archives work for audiences? (Watson)

The BBC has made extensive radio archives freely available to audiences on-line. Recent projects include Alistair Cooke's Letter from America archive (over 900 programmes from 1946 – 2004, launched November 2012), and the complete Desert Island Discs archive. But currently even releasing limited programme archives involves enormous production effort, and tools for discovery are limited on the BBC radio website.

In the future can machines and audiences help publish large archives, and make them more discoverable? The BBC World Service Archive Prototype, developed by BBC R&D, attempts to demonstrate how this might work. Tags, generated using speech recognition technology and text processing, are then refined by audiences. We will share initial findings about how well this worked for an archive of 50,000 radio programmes with sparse meta-data.

COPENHAGEN UNIVERSITY SOUTHERN CAMPUS

GETTING THERE

From Nørreport Station to LARM Conference (15 minutes)

- Take metro towards Vestamager.
- Get off at Islands Brygge (6 minutes)
- Walk from Islands Brygge to LARM Conference.

On foot. Walking from Nørreport to LARM Conference is about 40 minutes but a nice stroll through the city center and Christianshavn.

--------PRACTICAL INFORMATION-------

From Copenhagen Central Station to LARM Conference (20 minutes)

- Take bus 5A towards Lufthavnen, Udenrigsterminal
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On foot. Walking from Copenhagen main square, Rådhuspladsen, to LARM Conference is about 30 minutes. (The first 15 minutes will be along one of the most trafficed streets in Copenhagen)

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Take metro from Islands Brygge (direction: Vanløse) to Kongens Nytorv
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Abstracts (listed by first author)

--------LIST OF ABSTRACTS--------

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