Audiovisual Heritage and People: Connecting, Curating, Sharing

Conference Programme

Audiovisual Heritage and People: Connecting, Curating, Sharing

November 02

Venue: The Arts Printing House, Šiltadaržio str. 6, Vilnius

9.30-10.30   **Registration and morning coffee**

10.30-11.00   **Opening and welcome speeches**

11.00-12.30   **Session 1**

Rimvydas Laužikas (Vilnius University)
Heritage as the present: cultural heritage transformations in the digital culture

Agata Kolacz (National Audiovisual Institute of Poland)
NInA – where culture meets archive. How to engage the online audience with the online activities

Lāsma Meldere – Šestakova (National Library of Latvia)
Changing landscape of audiovisual sources in libraries

12.30-13.30   **Lunch**

13.30-15.00   **Session 2**

Lisette Kalshoven (Kennisland)
Copyright reform for Heritage: where are we now

Richard Ranft (The British Library)
Save our Sounds, a programme to sustain a million hours of recording

Jānis Ziediņš (Culture Information Systems Centre, Latvia)
Broader access for audio visual content in Latvia

15.00-15.30	**Coffee break**
15.30-17.00	**Session 3**
	Pekka Gronow (Finland) Can we make all 78 rpm records ever issued available on the Internet?
	Linda Pleša (National Archive of Latvia) The national Archive of Latvia, State Archive of Audiovisual Documents new website
	Filip Sir, Michal Studnicny (National Museum of Czech Republic) Checking out Czech records: a model gateway for sound documents or just a portal?
18.30	**Opening reception** Venue: Lithuanian Theatre, Music and Cinema Museum, Vilniaus str. 41

November 03

9.30-10.30	**BAAC General Meeting**
10.30-11.00	**Coffee break**
11.30-12.30	**Session 4**
	Julia Welter (German Film Institute) I-Media-Cities – An innovative research project on audiovisual sources about European cities
	Peter Laurence (Harvard University), **Filip Sir** (National Museum of Czech Republic) International Bibliography of Discographies: A Worldwide Collaborative Project

Fred Truyen & Sofie Taes
(KU Leuven [CS Digital] – PHOTOCONSORTIUM)
PHOTOCONSORTIUM and the legacy of
EuropeanaPhotography: of yesterdays and tomorrows

12.30-13.30   Lunch

13.30-15.00   Session 5

Darius Kučinskas (Martynas Mažvydas National Library of
Lithuania).
Sharing punched sounds. The case of collection of Lithuanian
Piano Rolls at the Martynas Mažvydas National Library of
Lithuania

Paavo Annus (Film Archives of National Archives of Estonia)
Reportage of June 1940 – first aired 76 years later

Aldis Putelis (Latvian Folklore Archives)
The sound versus the score. Uses of recordings

15.00-15.30   Coffee break

15.30-17.00   Session 6

Jurgita Kažukauskaitė-Sarnickienė (Lithuanian Cinema Centre)
Audiovisual archives of the 20th century in the classroom

Erkki Nurmi (University of the Arts Helsinki Sibelius Academy
Library)
How to identify music recordings with no metadata

Kadi Sikka (Estonian Film Archives)
Insight into the FIAF Summer School 2016

Conference Abstracts

Heritage as the present: cultural heritage transformations in the Digital culture

Rimvydas Laužikas (Vilnius University)

At the end of the 20th century, the developed information technologies (IT) created new opportunities in many areas of applicable activity. But more important is the fact that the rapid spread of ICT has brought major changes in the development of society. Researchers, when discussing the impact of digital ICT in the sphere of cultural heritage and memory institutions, usually emphasize their technological value, paying less attention to the social aspects of the ICT impact.

The goal of this lecture is to discuss the concept of heritage and the change of the heritage functioning in society in overall context of digital culture. Different researchers define digital culture according to different concepts. One type of definition puts more focus on technological dimensions (the Internet, 3D, augmented, extended or virtual realities), the other – on the cultural or even philosophical (e.g. concept of chaosmos) dimensions. Lecture follows the classic (known since ancient times) concept of culture, relating it with human intellectual and physical activity and, thus, delimiting it from nature (natura). In this context, culture is everything that is created by human hands and mind (what does not come from nature, is not natural). Therefore, the digital culture includes all what is created by human hands and mind through digital technologies (digital artifacts) and phenomena encouraged by these digital artifacts in the "real" (not digital) world. The report discusses the digital cultural elements important for heritage: textuality and visuality, openness and closest, textualistic approach and object oriented approach, concentration and decentralization, expertness and crowd sourcing, static nature and interactivity, one-directional communication and participation, gamification, etc.

In this context of digital culture, the heritage is contemporized. It functions not so much as knowledge of the past, but more like the element of present culture. Thus, the line is being erased between the heritage (which belongs to the past and represents past culture) and contemporary culture. The heritage essentially becomes a present – like a tool of modern culture, modern entertainment industry, identity construction, political communication, etc., acting not so much as a place (cf. genius loci, lieux de mémoire), but more like the idea of people communities which were displaced with the help of digital technologies from the usual geographical space and linked to the solid space of "global village" world (cf. CIDOC -CRM, E28 Conceptual Object "…non-material products of our minds and other human produced data that have become objects of a discourse about their identity, circumstances of creation or historical implication…").

NInA – where culture meets archive. How to engage the online audience with online activities

Agata Kolacz (National Audiovisual Institute of Poland)

After 10 years of experience, at the end of May 2015, the National Audiovisual Institute of Poland became a cultural institution with a day to day programme, prepared like a balance for our previous – archive and online activities. The new opportunities formed a new cultural institution, the most cutting-edge audiovisual arts center available 24/7 on the Internet, and open every day for the wide audience, both born-digital and seniors.

During the presentation we will describe how the new offices help NInA in carrying out its core mission: the preservation, archiving, and popularization of Polish audiovisual heritage.

The opening of NInA's new headquarters does not mean that the Institute will cease its online efforts. On the contrary, offline projects will complement the Institute's online activities and intermesh with upcoming projects that NInA is developing for the Internet – like the workshops and ateliers run by the School Musiqotheque, debates headed by the authors of dwutygodnik.com (born digital magazine about culture published by NInA since 2006), or participatory vote for the screenings from Ninateka.pl in our auditorium.

Thanks to the extensive, high-grade technical infrastructure, NInA servers form a major cluster of Polish culture, with over 5 petabytes of hard drive space at the Institute's archive disposal. A high-tech multifunction auditorium ready for 4K screenings as well for 35mm projections, digitization, and reconstruction hardware, as well as educational areas, conference halls, and entertainment centers like a courtyard for screenings, facilitate the achievement of the Institute's core objectives. We keep on working to develop highly aware consumers and creators of audiovisual culture. Our online and offline programme promotes all incarnations of Polish audiovisual heritage, showcasing the work of widely acclaimed artists as well as projects developed by newcomers and amateurs.

Changing landscape of audiovisual sources in libraries

Lāsma Meldere-Šestakova (National Library of Latvia)

Since 2014, the National Library of Latvia (NLL) has a new and modern building, which gives different perspectives and possibilities for customer and library services, as well as enables the use of the latest technologies for staff and readers. The Audiovisual Reading Room has also changed its profile and offers much more varied services than before, such as a digital collection of Latvia's historical sound recordings, an expanded video recordings collection and specialized computer programs, etc. If previously the main focus was on listening to music records, now we see that our readers are most interested in using specialized computer programs, despite our activities of informing about, and promoting, the audiovisual collection. Is it a phenomenon of the modern technological development era, or a fact, that so much audiovisual material can be found on the internet, or something else?

Copyright reform for Heritage: where are we now?

Lisette Kalshoven (Kennisland)

Presentation will focus on the concrete copyright reform proposal the European Commission made for cultural heritage institutions. How would this affect your ability to make your collections available online for your audience, and how can we still influence the legislative process?

Save our Sounds, a programme to sustain a million hours of recording

Richard Ranft (The British Library)

Future students and enthusiasts of the UK's audio heritage will rely on two key principles being successfully met today: that the existing analogue collections are digitised and digitally preserved to accepted standards; and that current digital audio productions are systematically captured and preserved. These are being addressed through a major 8-year British Library programme, Save Our Sounds, with the noble aim of transforming access to Britain's audio archival resources. The first challenge is to digitize one of the world's largest collections of sound recordings held at the Library, along with key collections elsewhere in the UK that were identified in a recent national audit. The programme is initially focussing on the rarest and most threatened audio formats, those where medium degradation and/or technological obsolescence is most rapid. The second challenge is to ensure that the output of the UK's prolific record industry, and independent production, especially of music publications, is acquired using an efficient and scalable digital

workflow, and also to ensure that contemporary national radio broadcasts are adequately represented. If these are to be achieved, they need to be underpinned by improved technical infrastructures to securely process, preserve and make accessible large volumes of digital files, and greater awareness of the significance of audio heritage to ensure broad public support for such ambitious (and expensive) national endeavours.

Broader access for audiovisual content in Latvia
Jānis Ziediņš (Culture Information Systems Centre, Latvia)

Culture Information Systems Centre is a state institution which implements different culture related IT projects.

During the period 2012-2015, the Centre realized the ERDF project "Ensuring the digital availability of Latvian audiovisual material", which is aimed at the digitization and online accessibility of audio-visual material of Latvian Television and audio material of Latvian Radio. During the project, approximately 10% of materials deposited in the Latvian Television and Latvian Radio archives are now digitized.

4200 hours of audio materials and 3818 hours of audio-visual materials are made available to the portal Diva.lv visitors. Due to Copyright law, 30% of materials are free of use, while others are accessible in public libraries.

Latvian movies portal, filmas.lv, has been online since 2009 and had some minor and major changes at that time. August 24, 2015 was a day when the National Film Centre made available more than 60 movies free for every Latvian internet user, previously accessible only at public libraries.

It was a big challenge technically for the Culture Information Systems Centre to support a massive amount of interest. Although movies were available, users wanted to watch not only on desktops but every other device you can think of. And from the other side, producers wanted to have protected content. The challenge was accepted and implemented successfully with the help of open source software.

Can we make all 78rpm records ever issued available on the Internet?
Pekka Gronow (Finland)

There are already over 20 million commercial recordings available through streaming and downloading services such as Spotify. Does this mean that all records are already accessible, and cultural heritage archives should concentrate on non-commercial recordings such as folklore, oral history and wildlife sounds?

My answer is the opposite. The further back we go in history, the fewer recordings there are available on the web. We need cultural heritage archives to make recorded history available again. Instead of aiming at selection, it would be more productive to aim to make all 78 rpm records ever issued available on the Internet (and also early vinyls, of course).

The number of 78s ever issued in the world (c. 1885-1960) was only about one million. When we divide this among countries, the goal is quite realistic, and in fact some countries (ranging from the USA to Latvia!) have already made a good start. However, there are discographical, legal and technical challenges which need to be discussed.

In digitization projects, it is natural for archives to start with existing collections. But no national sound archive in the world has a complete collection of historical recordings issued in the country. In addition, the record business was multinational from the start, and many records were marketed in several countries. I suggest that in addition to the digitization of existing collections, we need discographies of record companies, so that we know which records are still missing. A good discographical basis will also prevent us from duplication efforts unnecessarily in several countries.

From the legal point of view, all records first issued before 1963 are in public domain in the EU. However, the rights of the composers are often still protected. Some archives have responded to this by publishing only completely public domain material on the web. There are several legal alternative ways of publishing protected recordings, which will be discussed.

The National Archive of Latvia, State Archive of Audiovisual Documents - new website
Linda Pleša (National Archive of Latvia)

The National Archive of Latvia, State Archive of Audiovisual Documents (further – the Archive) is one of the largest repositories of Latvian cultural heritage with a unique and complete film and video collection that documents our country's history. The purpose of the Archive is not only the collection and storage of the material, but also making it available to the public.

In 2016, as a result of a project, a new website has been created – www.redzidzirdilatviju.lv ("See, hear Latvia"), with the possibility to search and get acquainted with the information from the Archive's databases of newsreels and documental materials, and from movies, documentaries, animated cartoons, propaganda films, commercials etc., made by professionals and amateurs in Latvia from 1910 to the present day.

Newsreels and documental materials without legal restrictions can be viewed anywhere on the website, others can be watched in the Archive on site.
For the time being only a part of the Archive's database has been made to the public. The website is being improved and new data is added to make all the film and video documents public.

Checking out Czech records: a model gateway for sound documents or just a portal?
Filip Sir, Michal Studnicny (National Museum of Czech Republic)

The Virtual National Phonotheque (www.narodnifonoteka.cz) is a web portal that aims to fill a gap in understanding the national sound cultural heritage of the Czech Republic. Prior to this project, no comprehensive resource on Czech sound heritage existed – there was no complete discography of relevant recordings, and no union catalogue of sound documents held by institutions in Czech territory. The Virtual National Phonotheque will serve as a gateway to collections of all types of sound documents in many different types of memory institutions. Our biggest challenge is that we still do not have a Czech National Sound Archive, primarily because we lack systematic preservation policies in this field on a national level. But that is the past. Today we have a platform that can provide information about the existence, location and content of all audio documents published or housed in the Czech Republic. We now have our first discography on the Czech record label ESTA, and we are pushing forward in many directions related to the preservation of audio recordings. Can we inspire others to do the same? Can we be inspired by examples abroad? Can we co-operate?

I-Media-Cities – An innovative research project on audiovisual sources about European cities
Julia Welter (German Film Institute)

The EU-funded I-Media-Cities project is an initiative of 9 European Film Libraries, 5 research institutions, 2 technological providers and a specialist of digital business models to share access to and valorise audiovisual content from film archives' collections for research purposes in a wide range of social sciences (sociology, anthropology, urban planning, etc). The project started in April 2016 and runs for 3 years, coordinated by the Cinémathèque Royale de Belgique, Brussels. I-Media-Cities revolve around cities in European history and identity. A huge quantity of fictional and non-fictional AV works (from the end of the 19th century onwards) in the archives' collections describes cities in all aspects, including physical transformation and social dynamics. Such material could prove of enormous value to scholars in different fields of study. I-Media-Cities plans integration and technical development work to generate two types of e-environments to be used by researchers and innovators for research and other creative purposes. The project relies on collaboration among three main components: a) Film Holding Institutions, b) Research institutions in different areas of social sciences and c) Expertise in exploitation processes of digital content. I-Media-Cities aims to deliver a digital content access platform (interoperable and multilingual), made available to a growing community of researchers and creatives Europe-wide to push the boundaries of what we can learn, through AV material on cities, on European history and identity. The presentation will outline the challenges and goals of the project and provide input on the chosen approach as well as on first outcomes.

International Bibliography of Discographies: A Worlwide Collaborative Project
Peter Laurence (Harvard University), Filip Sir (National Museum of Czech Republic)

At the 2015 meeting of the International Association of Sound and Audiovisual Archives in Paris, the IASA Discography Committee first discussed the idea of bringing institutions and collectors together in a collaborative project to build an online International Bibliography of Discographies.

Realizing that memory institutions and private collectors are both passionate about their collections, but don't always share the same goals, we saw connecting these two groups as the essential first step in an ambitious project of this scale. We reached out for cooperation from related associations all around the world, and "connect, collect and collaborate" became the goal of the committee and our project.

Our plan is to publish the Bibliography on the IASA website and make it available to everyone. Once complete, the bibliography will include information about all current and out-of-print discographies published worldwide in print and electronic formats, including unpublished work in progress. We begin with the Bibliography in order to accomplish the first truly international survey of discographic work done to date. But we also plan to link digital versions (PDFs) of article- and book-length discographies to their corresponding entries in the Bibliography, thereby creating a digital library of discographies.

PHOTOCONSORTIUM and the legacy of EuropeanaPhotography: of yesterdays and tomorrows

Fred Truyen & Sofie Taes, KU Leuven [CS Digital] - PHOTOCONSORTIUM

In the framework of EuropeanaPhotography (CIP-ICT-PSP-project, 2013-2015) a consortium consisting of 19 museums, public as well as private archives, and commercial photo agencies contributed over 450.000 early photographic images (1839-1939) to Europeana – all digitized to the highest standards, metadated and enriched by means of a multilingual vocabulary. Revisiting the project's setup, objectives and results, this paper will touch upon lessons learned, focusing on issues such as collection building, documenting and metadating, publication and preservation, creative reuse and re-mediation of digitized photographic archive material. Finally, the legacy of EuropeanaPhotography in terms of new projects (e.g. Europeana's Photography Channel) and network activities (particularly those of PHOTOCONSORTIUM) will be presented, serving as an open invitation to all those with a passion for photography or a keen interest in visual storytelling.

Sharing punched sounds. The case of collections of Lithuanian Piano Rolls at the Martynas Mažvydas National Library of Lithuania

Darius Kučinskas (Martynas Mažvydas National Library of Lithuania)

Martynas Mažvydas National Library of Lithuania obtained a collection of 70 Lithuanian piano rolls in 2015. The collection is preserved at the Image and Sound Archive of the National Archival Fund of Published Documents. It is a unique and the only collection of ethnic piano rolls in Lithuania. All of these rolls were issued in the US during a short time before the Great Depression of 1933. They were unknown for Lithuanian researchers up to 2007 when a box of rolls was rediscovered in the Balzekas Museum of Lithuanian Culture (Chicago). The uniqueness of material and method of sound recording (punched paper rolls) was a great challenge for specialists wishing to digitize and make punched music available for library users. The method of natural pianola playing and a new acoustic

recording was selected for digitizing the collection. A Complete Catalogue of Lithuanian Piano Rolls was issued as a separate book including already recorded music (7 CDs). An online database was created at the central web site of digitized Lithuanian heritage www.epaveldas.lt.The main info about each track is included and is intended for users of all types – for researchers and enthusiasts, for teachers and students. The principle of organizing the web-site of Lithuanian piano rolls collection was similar to the Library of Congress in Washington. It is possible to view a label of a piano roll in a high resolution picture (*.jpeg), to listen to digitized music (*.mp3) and to read additional info about the music track and piano roll. All of the sound collection is linked with and integrated into the main database of the National Library and is accessible from the library computers as well as from users' home computers.

Reportage of June 1940 – first aired 76 years later
Paavo Annus (Film Archives of National Archives of Estonia)

In June, while the world`s attention was focused on Nazi Germany's siege of Paris, fateful events in the Baltics began – historical gatherings on the Freedom Square and in front of the presidential palace in Kadriorg Park in Tallinn.

On the morning of 21 June, communist men entered the Estonian Broadcasting building, saying the red revolution needs acoustic amplifiers for public speakers.
Independent decisions made by sound engineers and technicians of Estonian Broadcasting. Communication networks location in the centre of the city and broadcasting studio in the "Estonia" theatre building in 1940. President of the Republic of Estonia and his last public speech on 21 June in 1940.Common myths and reality of the President's speech.

Absolutely contradictory interpretations of the printed word and the reasons behind it. The importance of discovering this voice recording for present-day historians to ascertain facts and make final conclusions.

First sound recording presentation of the restored reportage at Film Archives of National Archives of Estonia and on air in Estonian Public Broadcasting in February 2016.

The sound versus the score. Uses of recordings
Aldis Putelis (Latvian Folklore Archives)

The very first ever recorded Latvian folksong was a quatrain with notes - the melody - preserved for the future generation along with the text. This seemingly fullest possible documentation still poses questions that cannot be answered anymore - because we cannot hear the original sound it was transcribed from.

The recorded sound provides information of not only the tone pitch, but also the timbre of the voice and nuances that even cannot be transcribed onto paper.

Contemporary folklore groups in many cases use some collected material as their source - instead of the "traditional" way of learning from the older generations. The written/printed material is the most widespread, still for the same reasons not everyone can transcribe a melody not everyone can also read it from a transcription - in addition to recording providing more information than a transcript.

Sound files available online become of great interest to the users. In order for them to find the right item - piece of the recording - these need to be tagged, provided with metadata and some general description, as checking a sound file takes (practically) the real time of its length - unlike a written text that one can read "diagonally".

Audiovisual archives of the 20th century in the classroom
Jurgita Kažukauskaitė-Sarnickienė (Lithuanian Cinema Centre)

This is the pilot film education project initiated and implemented by the Lithuanian Film Centre with an aim to promote the use of moving images in the teaching process.

One of the most important components of the project is digitized audiovisual heritage. The goal of the project is to combine digital creative technologies with audiovisual heritage in order to develop the students' skills of understanding, interpreting and using moving images.

The pilot project has teaching materials for teachers. The target group is senior school pupils.

The partner of the project - Lithuanian Central State Archives and www.e-kinas.lt.

How to identify music recordings with no metadata

Erkki Nurmi (University of the Arts, Helsinki Sibelius Academy Library)

What to do with a tape that has absolutely no metadata? Everyone in our field of work has probably come across this question. The common knowledge is that this kind of sound recordings has very little value and it is often skipped when material is selected for digitization. In this presentation I will question this assessment and demonstrate methods of identifying such recordings, focusing on classical music.

We will look at how to identify different aspects of the recordings (musical work, type of recording, performers, concerts, locations, provenance etc.). I will present some successful cases; the methods used, and examine the benefits that can be gained by not discarding such recordings.

Identifying sound recordings can be extremely time-consuming. We can conclude that while identifying sound recordings adds value to them, the expectation of added value is quite low per work hour and hence one should only try that if there is suspicion that a recording could be valuable. But then there is always the chance of discovering something truly unique, some lost gem which would then justify all the efforts.

Insight into the FIAF Summer School 2016

Kadi Sikka (Estonian Film Archives)

This presentation will offer an insight into experiences gained from the 7th Film Restoration / FIAF Summer School, which takes place from 25 June to 15 July 2016 in Bologna, Italy. The Summer School is aimed at film archive staff as well as students and other specialists who are dealing with audiovisual heritage. It is organized by Cineteca di Bologna and L'Immagine Ritrovata film restoration and conservation laboratory, in cooperation with the International Federation of Film Archives (FIAF) and the Association of European Cinémathèques (ACE).

Film preservationists constantly need to deal with changing possibilities of preserving audiovisual heritage and reaching audiences. It is necessary to be familiar with the use of newest preservation tools and to learn about latest strategies for acquiring, digitizing, analyzing and accessing audiovisual content. Identification and understanding of the material as well as expanding contacts among the international film preservationists' family are key elements, in order to be successful in this field of study.

For this reason, I plan to share the knowledge and international practices gained from the FIAF Summer School in the Baltic audiovisual heritage community. My presentation will introduce the latest strategies and tools for updating film preservation work-flow and building a framework, in order to create broader access to film heritage and curate collections of the archives more effectively.