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ERRATUM
IASA Journal No. 29 (July 2007): The author of the Review, West Indian Rhythm. Trinidad Calypsos on World and Local Events Featuring the Censored Recordings - 1938-1940, George Brock-Nannestad, wishes to state that the review refers to ...Some of the songs are frightening in their comment on the general political situation that Jamaica was on the fringe of ...."; it should read Trinidad.
Digital migration has opened doors to exciting initiatives that never existed before: we can stream audio & audiovisual material as part of service delivery and information sharing to introduce our archive content; websites offer a new platform to introduce our collections to the world; and, in addition, we are able to reach more people and create an even bigger awareness of the value of our collections and content by utilising the growing range of New Media, including mobile phones.

Despite the exiting opportunities, it is important to understand that digital migration or transfer of our collections is no longer optional – it has become essential, and in some instances urgent. It would be wrong to assume it is only analogue formats that are impacted on by obsolescence. Recent digital formats such as the minidisk are no longer manufactured and as such, minidisk collections have become critical to preserve.

The convergence of broadcast media and computer technologies also impact critically on preservation strategies, and the ever-increasing range of distribution channels and platforms allows for interactive possibilities that never existed before. In addition, the production, distribution and maintenance of new content are becoming less expensive, whereas our analogue collections are becoming extremely costly to maintain. The analogue collections also make access complicated, tedious and time-consuming.

Until now our workflows were linear as the asset lifecycle was influenced by the fact that content was stored on a physical carrier. The result was the development of a linear, sequential life cycle with processes supported by separate "stand alone" systems. Distribution of content was thus based on a “push” model with archiving as an “end of pipe” process.

But with the digital revolution, new opportunities sprang to life which impacted on this lifecycle: the asset lifecycle will increasingly rely on computer-based systems with the advantage of existing content that may be re-purposed, re-formatted and re-packaged to enhance new productions or to save costs by rebroadcasts. For us to maintain the edge in the midst of these new opportunities, we will have to look at new means of organising, retrieving and selecting content worth keeping, and providing easy access to that content. The future lifecycle model that will meet archival requirements places media assets (formerly the archive) at the centre of a non-sequential lifecycle. For us, as archivists, it means that content can be made available, anytime, anywhere, in any format. Broadcast business processes and workflows will be developed around a central repository with content distribution being based on "push and pull" models. Media Asset Management will move to the core of the cycle, replacing traditional archiving.

We have entered an exciting phase in managing assets – the new archiving. We need to embrace these opportunities to save our collections and need to respond enthusiastically to the changing broadcast environment. We need to overcome the inefficiency of analogue and already obsolete digital content management.

The recent IASA Annual Conference that was held in Riga, Latvia focused on Building an Archive for the Future. Various digitisation projects were discussed. It is interesting to see how various archives tackle the challenge. But it is not only the analogue environment that is changing. We are being forced to become financially independent, as Rainer Hubert writes in his article How to Steer an Archive through Neoliberal Waters… ‘Now things look entirely different, the new approach being that cultural institutions are business enterprises like all others’. His tongue-in-the-cheek look at the changing environment poses serious questions which we have to face in order to survive. Richard Green, our president, recently delivered a paper at the British Library seminar 'Unlocking Audio' and counters with his paper ‘Who jailed
audio?’ He warns that if we resist the changes we may be in danger of being left behind, or perhaps being left out and uses their The Virtual Gramophone project where they were able to make some of the National Library of Canada’s 78rpm disc collection available through the Web. Thought the project was successful, political noises were ignored. And so Richard warns that sound archives need to redefine their ‘turf’ and set out to protect and project it within their institutions and to the world at large.

On the other hand, Simon Rooks takes a cheerful and optimistic look at the changes that took place at the BBC and how the archive took a bold step in making its catalogue public. The development of projects such as VideoActiv web sites offering online video material from various European archives have managed to become extremely popular. The Video Active Portal will provide access to broadcasting heritage material from archives across Europe.

Exciting times, exciting changes. We need to take advantage of the changes and we need to ride the wave, as Rainer Hubert put it.

And speaking of waves. Next year’s conference in Australia promises to ride the biggest wave ever with the conference theme No Archive is an Island and the venue in Sydney. For more information visit the iasa website (www.iasa-web.org).
President’s Letter

Time goes by quickly. As I write, winter is coming to Canada, with the first hint of snow in the air. This September’s conference, co-hosted with our colleagues from the Baltic Audiovisual Archives Council and hosted by Latvian Television, seems like a long time ago but the memories of it are lasting. Building an Archive for the Future was the theme and it provided a wide range of papers, provoked stimulating discussion, and gave us an opportunity to meet, socialise, and charge our batteries for another year. Thanks to all who made the conference such a great success.

Each conference gives your Executive Board a chance to get together, gather feedback from members, and set the direction for the next year. Topics that came up include:

• Our translation process, the decision being that we now have good procedures in place and that no changes need to be made
• The possibility of IASA creating an executive director or office manager position. The decision was that such a position, while nice, was not necessary at this point but that interested members with time on their hands could approach the Board about special projects. One such offer came from the recently retired Albrecht Häfner. Albrecht will be assisting IASA by monitoring the European Digital Library process and helping raise awareness of AV issues at the 2008 ICA conference, where two of the sessions will be dedicated to sound and moving image. Thanks to Albrecht for his kind assistance
• A new edition of TC-04 was discussed and the Board has set aside money to publish it in 2008. Simultaneous editions in French, German and Spanish were also discussed
• The Board approved a proposal from the South African company Icognition, spearheaded by the Editor Ilse Assmann, to completely revise the look and functionality of the IASA Web site
• Plans are under way for a special IASA publication to mark our 40th anniversary in 2009. Stay tuned for more details
• Regarding future conferences, the Board was pleased to accept the invitation from the Hellenic National Audiovisual Archive in Athens, Greece to host the 2009 IASA conference. The location of the 2010 conference will be discussed at the Board meeting in March 2008. If you are considering hosting an IASA conference, please let us know
• The Board appreciates the support it received from the General Assembly for its proposal to create an institutional rate, based on the UNESCO scale, for current and potential members in developing countries. This does not solve all the problems for our members from Africa, Asia, Latin America and others with financial challenges, but it is an essential first step. IASA needs to address the issue of funding for Board members and longer term problems of maintaining our international outreach beyond Europe, Australia, and North America
• The next Board meeting will be held in Paris in March.

This year’s conference contemplated the archive of the future. Next year’s conference puts forth the idea that no archive is an island. Both topics are forward looking and relevant. It is apparent that the future of sound and audiovisual archives is not as clear cut as it was 20 years ago. Driven by the digital agenda, the future is right now and it is bringing changes we did not fully expect or anticipate. Sound and audiovisual archives can no longer think of themselves as independent islands.

This change is seen in ongoing developments affecting IASA’s membership. The membership evolves and with it our definitions and ideas of what/who is an archive and/or archivist; what/who is a professional, and what role institutions and staff will play in the future. The membership categories that are so carefully described in IASA’s constitution are no longer as precise as they once were. Archives are looking for private financing and public/private
partnerships. It is only natural that the companies and individuals working this field are going to want to see what is going on in their clients' world. They want to be seen and appreciated as being as dedicated and as professional as those employed by traditional institutions. As a result, we have more commercial interests applying for membership. Several have been very generous in their support of IASA’s activities. As institutions have withdrawn their sponsorship of conference attendance, IASA activities, and Board members, IASA must increasingly find other sources. This does not mean that IASA is now an agency of these companies but that we recognize the key role they are now playing in the evolution of our archives and collections. This is a partnership that benefits IASA, our institutional members, and those businesses. We are interconnected. Defining how that relationship will develop is part of the Executive Board’s mandate. We have had some discussions on this issue but will address it more fully in March. If you have thoughts on this relationship, please let me know.

Perhaps you would like to address these and other issues in a paper at the 2008 conference. The Call for Papers has been issued. 2008 promises to be an active and exciting year for IASA. We welcome your participation.

Richard Green
Ottawa, Canada
November 2007
Latvia: The Current Status of Archive and Library Digitisation
Andris Vilks, Director of the National Library of Latvia
Keynote Speech delivered at the IASA Conference 2007, Riga, Latvia

I will not reveal anything original by stating that information technologies in the digital environment have drawn closer archives, including audiovisual, libraries and museums. The convergence of various media (text, image, film and sound) continues. The digitally born goes hand in hand with analogue digital resources. Creative personalities use IT (Information Technologies); people perfect creativity by increasing the role of memory institutions. The co-operation of State and private sector becomes more influential.

The approximation of the sections mentioned is fostered by culture, political strategy on a national level, and on the level of the European Union. I dare say that various states make their own scenario. Somewhere, administrative activities or projects are centralized; somewhere, preference is given to searching unified standards. The most important is that the process has not ended. Debates on the conjunctive and the distinctive at libraries, museums and archives continue.

In my opinion administrative, technological, or even financial changes won’t play a decisive role in the area of integration and co-operation, other than as a user of the global Google, or as a client. Requirements for accessing the heritage on a global network form the instrument encouraging us to combine our efforts, co-ordinated retrieval resources, processing, storage, and access to standards and technologies. We are united in facing the problems of the IT industry, or protection of intellectual property.

Latvia is in the process of doing this, as I have said. My task is to characterise the intentions and projects oriented to the long-term strategy of memory institutions in general, but in particular in one aspect: digitising of the existing heritage.

I will touch upon the following subjects in my paper:
- Memory institutions in Latvia and the launch of digitisation in Latvia
- The first consultations in Latvia and the Baltic States, 2001-2002
- Standards committee
- The first joint projects
- From the initiatives of European digital libraries to Lisbon i2010 strategy
- The policy of the State
- Culture Information Systems and guidelines for digital co-operation
- The conception of the Latvian National Digital Library, ‘Letonica’
- Manuals and standards
- DOMS
- The centre of excellence, R & D
- Web 2.0

Slightly simplified, the present digital environment is formed by digitally born, and analogue digital objects. A number of information carriers, channels, and software and metadata systems ensure it. I will dwell only on the analogue digitisation. Let’s put aside the problems of digitally born resources, catalogues, files, registers, indexes and retrospective conversion of other meta-information and modern archive management.
I will give a brief insight into the structure of the major memory institutions.

**Archives**
- Directorate General of the State Archives
- The State History Archive
- The State Archive of Latvia
- The Latvian State Archive of Film, Photo and Audio documents
- Zonal archives - in Alūksne, Cēsis, Daugavpils, Jelgava, Jēkabpils, Liepāja, Rēzekne, Sigulda, Tukums, Valmiera, Ventspils
- The Special Library of the State Archive
- The Central Micro Photocopying and Document Restoration Laboratory
- Archive inspection
- The Treasure House of Folklore
- The Latvian Radio Archive
- The Latvian TV Archive
- Other archives, including the private sector (for example, the newspaper ‘Diena’).

Several archives have elaboration foreruns in the field of digitising. I will mention them later.

In total, from the point of view of the State strategy and priority, the main task for the archive sector is the formation of the Unified State Archive System, consequently to create bases for the unified meta-information.

**Libraries**
- The National Library of Latvia
- The Latvian Academic Library
- The University Library of Latvia
- The Patent and Technology Library of Latvia
- Public libraries (a network of 33 libraries).

Practically the libraries have already solved the implementation of the Integrated Library Information Network. All the libraries have Internet connection, with their own portal and the union catalogue of State significance.

As you know, the integrity of publications has determined that libraries have developed their infrastructure more rapidly. Therefore the government of Latvia has chosen the NLL to be the leading institution in realising the co-ordinated digitising process.

**Museums**
- The State museums of the Ministry of Culture of LR — The Latvian National Museum of History, Riga History and Navigation Museum, the State Museum of Art, the Museum of Foreign Arts, the Museum of Writings, Theatre and Music, Ethnographic Open-Air
- Museum etc (altogether 13 museums)
- State Museums of other ministries of LR — the Museum of Nature, Military Museum, etc (altogether 7 museums).

90 museums are under the auspices of local governments. The museums have elaborate development in the area of digitisation as well, but the situation is similar to the archives: the national priority is the formation of the national union catalogue of museums.

Besides the institutions, which don’t store analogue collections but play an important part in the activities of memory institutions, should be mentioned. It is the State Agency ‘Culture
Information Systems'. The digital environment in various capacities is fostered by the IT industry:
- The Institute of Mathematics and Informatics of the University of Latvia
- SIA 'Tilde'
- Microsoft Latvia,
- IT Alise,
- Lursoft,
- Exigen

The Latvian Academic Library should be considered a pioneer in the field of digitisation. Already in mid 90s, the 18th century collection in ten volumes 'Monumente' by Brotze was published online. The second important digitising project was realised in the Treasure House for folklore. Firstly, Kristijanis Barons' collection of folksongs, 'Chest for Dainas', included in the UNESCO programme Memory of the World, should be mentioned, as well as wax cylinders, the digitisation of which was carried out in the Vienna phonogram archive with the help of Dietrich Schüller. Among other things, the wax cylinders were stored in the Department of Rare Books and Manuscripts of the NLL.

For its part, the Institute of Mathematics and Informatics, LU from the ancient prints stored at the NLL and Latvian Academic Library (the Bible, dictionaries, grammar, sermon books) formed the storehouse of the Latvian language.

The Archive of the Latvian Film, Photo and Audio documents and the Latvian Photography Museum started making digital copies of films and photographs, but Latvian radio and TV started the digital preservation of records. Unfortunately, the preservation of sound recordings is encumbered by the fact that a great part of analogue heritage should be restored simultaneously; this process is more complicated and expensive.

In January 2001, the first meeting of archives, museums, libraries and IT industry took place at the NLL. Then the first exchange of information arose in each sector. A matter of great concern was the agreement on further co-operation. I would like to point out that at first it was the initiative of leaders, the staff and IT specialists of separate institutions supported by the General Directorate of Archives, the Board of Museums and the Library Department at the Ministry of Culture.

To facilitate the co-operation and co-ordination an informal working team was formed representing all three sectors and the IT industry. The working team defined the necessity for closer co-operation in the Baltic region, as well as the requirements for adapting standards and starting joint pilot projects.

Owing to this initiative, in September 2001 at the meeting of Ministers of Culture of the Baltic Sea States, the former Minister of Culture Karina Pētersone proposed encouraging and co-ordinating the digital co-operation among memory institutions of states and creative institutions in the whole region. The Co-ordination Bureau was formed in Copenhagen. The first conference of the archives, museums and libraries of the Baltic States in April 2002 was an important step forward. The participants in this conference represented all the interested groups. Presentations of several states (Sweden, Finland, Norway, Denmark, the Czech Republic, Scotland (UK) etc) were of great importance.

The next step was co-ordination of standards. The Standing Committee, which approved the projects worked out at the Department of Standardization of the NLL, was the only one for the libraries. The committee was under the supervision of the Division of Standards of the
Ministry of Justice. It was decided to form a joint standing committee of museums, archives and libraries. Later this committee was under the control of the Ministry of Culture.

Since 1998, the State Culture Capital Foundation (CCF) of Latvia has occupied a steady place in Latvian cultural policy. Its main task is to support the creative processes in art, and new ideas in culture, including the preservation of heritage and its accessibility. It should be emphasised that one of the basic principles observed is that financial resources are distributed according to the results of a tender. A rotating board of specialists approves the decisions. The CCF supports the branch programmes of fine arts, music, theatre, cinema, literature, traditional culture, cultural heritage and the so-called inter-branch programmes. The latter supports the projects of archives, museums and libraries. At the same time, according to the content, all these branches support digital initiatives, including the memory institutions.

However, every branch possesses a special set of target programmes created in order to highlight one or another priority. To foster the digital co-operation of archives, libraries and museums a corresponding target programme was formulated. This programme existed from 2002 until 2005, with the state financing over 70 000 Euros per year. The precondition to be observed is that the project submitters represent at least two sectors from the memory institutions. According to their content, they were multiform projects, embracing textual, visual, audio, audiovisual and even three-dimensional objects. Cultural institutions of national significance, where visual resources dominated, participated in these projects. Particularly worthy of interest is the fact that about 80% of the projects came from the Latvian regions, accordingly a greater part of them was oriented to local history.

At any rate, the greatest achievement of this target programme was that for the first time several memory institutions collaborated and set up joint projects. Exceedingly interesting information resources were created. It was important that the results of the projects were presented at seminars, where specialists from all three branches participated. On the other hand, it must be acknowledged that usually the libraries were the project leaders. There was no great success in use of standards and metadata. The quality of projects differed too. The most successful of them proved that co-operation between archives, museums and libraries in a digital environment is possible in Latvia. Owing to these projects and other activities, the Ministry of Culture decided to support a long-term digital strategy.

A positive example is a heritage left by our national author Baumanš Kārlis, 'Heritage left by Baumanš Kārlis – from a storehouse to the people', where the Museums of Writings, Theatre and Music participated as well as the Latvian Academic Library, Limba i Central Library and Vēlēne Parish Library.

In 2004, the whole world found out about the new Google project. Mass scanning of the collections of several USA and Great Britain universities was started, as well as scanning of new books. Despite various viewpoints and interpretations, at the moment this project has the following aims: 'The Library Project's aim is simple: make it easier for people to find relevant books — specifically, books they wouldn't find any other way such as those that are out of print — while carefully respecting authors' and publishers' copyrights. Our ultimate goal is to work with publishers and libraries to create a comprehensive, searchable, virtual card catalogue of all books in all languages that helps users discover new books and publishers discover new readers'. Though in 2001 the Lund action plan was accepted, in reality the further events were provoked by Google. The President of the National Library of France, Jean-Noël Jeanneney, sharply reacted to this project. Owing to this reaction, President of France Jacques René Chirac appealed to the leaders of five states to form the European Digital Library. Almost all the European national libraries responded to this call as well as
the leadership of EU. At that time the so-called Borozzo Resolution was made public. Henceforth, the initiative of the European Digital Library (EDL) was developed within the framework the European Commission. The Conference of European National Librarians/CENL responded to this call immediately and under the guidance of Director of the German National Library / Die Deutsche Nationalbibliothek, Elisabeth Niggemann, formulated responses to the European Commission concerning i2010 digital library.

It was followed by the participation of the Commissioner of Information Society and Media Viviane Reding at CENL, meeting in Luxembourg in 2005, where she delivered a lecture on 'The Role of Libraries in Information Society', focusing on the elaboration foreruns of the national libraries on the way to EDL.

On 1 June 2005 the Commission presented the i2010 initiative, emphasising the benefits arising from the enlargement of the role of IT in economic growth, creation of working places, and the quality of living standards of European citizens. The European Commission emphasised that digital libraries were the key aspect of i2010. On September 30 the digitising strategy saw the light of day – Digital Preservation of the European Collective Memory and Accessibility on-line. Books, magazines, newspapers, photographs, museum exhibits, archival documents and audiovisual materials, form this collective memory.

Several co-ordinating structures were formed, for example, High Level Expert Group and National Representatives Group/NRG. Beginning with the Presidency of Austria in the first half of 2006, several conferences on the issues of the European Digital Library have taken place. However, within the framework of the project of the eContent programme, the European Commission has supported several projects, which politically, technologically, semantically and organisationally stipulate the development of the unified EDL initiatives. On 24 August 2006, within the framework of the European Digital Library, the Recommendation on the Digitisation and Online Accessibility of Cultural Material and Digital Preservation was put forward:

'A common multilingual access point would make it possible to search Europe’s distributed – that is to say, held in different places by different organisations – digital cultural heritage online. Such an access point would increase its visibility and underline common features. The access point should build on existing initiatives such as The European Library (TEL), in which Europe’s libraries already cooperate. It should where possible closely associate private holders of rights in cultural material and all interested stakeholders. A strong commitment by the Member states and cultural institutions to arrive at such an access point should be encouraged.'

In a letter of 28 April 2005 to the Presidency of the European Union and the Commission, leaders of six member states expressed support for the formation of European Digital Library, which will ensure accessibility to European cultural and research documents. The Commission has approved of this plan and will advance its implementation by upholding the i2010 initiative in connection with digital libraries.

**i2010: Digital Libraries**

Consequently the initiative of Digital Libraries is designed to making the use of European information resources online simpler and more interesting. The rich cultural heritage of Europe will be used there, merging the multicultural and multilingual environment with the implementation of new technologies and the new models of entrepreneurship.
Digital libraries are a generalisation of the digital content accessible to society. There you can find materials transformed into digital format. In addition, you can find information, which has been primarily created in digital format. To a greater extent, it refers to scientific information, where publications in digital format are stored in digital repositories. This initiative embraces both aspects - materials transformed into digital format and created in digital format.

To realise the potential of digital technologies for wide and easy information access, the work will be done in three directions:

- **Accessibility online**, which is a precondition for increased advantage, from which scientists, society and businesses could benefit;
- **Transformation of analogue data into digital format** to foster its wider application in society;
- **Storage and preservation** to ensure access to the documents in digital format and eliminate the loss of valuable content.

In 2003, owing to the support of the European Commission, CENL started the project ‘The European Library/TEL’, which on the bases of the previous portal Gabriel formed a single gateway to the digital collections of nine national libraries. TEL manual and the register of metadata, as well as other technologies and standard defining activities, were phased out.

In 2005/06 another project was implemented, TELMEMOR, in which the national libraries of ten new member states of the European Union participated. The project prepared access to digital resources of these libraries possible in TEL portal.

Since 2006, the EDL project has been implemented. It enriches TEL through the addition of other EU states and the national libraries of Norway, Switzerland and Lichtenstein. In 2007, two projects were started: **EDLnet** and **TELplus**.

**EDLnet** Thematic Network is a project supported by the European Commission eContentPlus programme to prepare the ground for implementing EDL. The aim of the project is to strengthen intersectional and interdomain accessibility to the cultural content – the i2010 pillar. The EDLnet task is to reach consensus on the fragmented cultural heritage map. Therefore, the European national libraries, museums, archives, including the audiovisual and national organisations, will play the decisive part. However, TELplus is oriented to new technological solutions - text recognition or OCR projects, open archive initiatives, OAI etc. We are still on the way to the co-ordination of the initiative and guidance. On one hand CENL was not ready to take on the responsibility of the super command. There was a precondition of integrating other libraries, archives, museums and audiovisual storehouses into the organisation.

On the other hand, all the sectors looked rather sceptically on a potential domination of the national libraries. The European Commission advised focusing on TEL work. The notion of a library has been an obstacle to a certain extent. Probably one or other national library hoped it would be the project of national libraries, and objected to the integration of other institutions into CENL and TEL. At the same time, many NLs know that EDL must be open not only to libraries but also to other memory institutions. Accordingly, such libraries interpreted the notion of EDB more widely, accentuating mainly the status of the publication, which is necessary for placing digital versions of analogue materials onto the Internet.

Besides, other representatives were ready to participate in the initiative of EDL. Firstly, the projects DELOS, MICHAEL, MICHAEL plus, etc, the activities of which were supported by
ministries of culture, academic libraries, archives and museums, separate NL and even the
Google library.

Accordingly, after a number of discussions since April this year, the EDL Foundation is
prepared to be the EDL umbrella structure.

The associations of the greater European memory sector, as well as institutions of national
significance and private structures, will be the organisers of the foundation. In autumn this
year, the foundation will start functioning. The European Commission is ready to entrust
the envisaged financing of EDL to this foundation. Let us hope that the big and diverse circle
of representatives won’t put any obstacle in the path of effective and co-ordinated work.

This year, at the conference in Berlin, an official of the Department of Cultural Policy of the
Ministry of Culture, Una Sedliniece, said: ‘Helena Demakova is one of the most fervent
supporters to implement future technologies in the branch of culture and science’. On 14
November 2005, at the meeting of Ministers of Culture of the EU she stated: ‘As a result
of the rapid growth of the technological and Internet environment the development of
culture in the information society should be fostered. Though, it is vital to solve problematic
questions such as copyright and related rights on a national and European scale, and it is
necessary to attract national and European resources to this aim. It should be emphasized
that the development of digital libraries is a contribution not only to cultural branch, but
also to national economy, education, and research, and other goals of Lisbon strategy’. Mrs
Sedliniece added: ‘To reach the goals of Lisbon strategy, we are proud that among economic
priorities the digitization of culture heritage or the formation of the joint digital online catalogue of
museums, archives and libraries was included either’.

Latvia has already laid the bases for the development of the digital library by strengthening
the formation of the Information Society, for example, the documents for developing the
Law on the implementation of The National Library of Latvia Building Project has been adopted,
which envisages the formation of library infrastructure in library services, the formation of
the integrated library information system. The conception of the State Integrated Library
Information System has been approved. It lies at the foundation of digitisation of the existing
culture heritage, the formation of the unified library portal, guaranteeing the space for
electronic information exchange. Digitisation of the existing culture heritage at Latvia libraries,
museums, archives has started. The libraries of Latvia participate in several international
projects. The NLL plans to create the National Digital Library ‘Letonica’. Latvia is willing to
continue the digitisation of national cultural heritage, bearing in mind that it forms an integral
part of the European Digital Library.

The essential questions for Latvia are:

- Measures for effective digital preservation in order to avoid risks in preserving digital
  materials.
- Measures for creating a joint multilingual access point to the European digital cultural
  heritage and search. We support the opinion that access points should be based on
  the existing initiatives, within the framework of which the co-operation of European
  libraries take place (for example, the European Library - TEL).

It is important to determine the tasks for the developers of digital materials – to make access
to one or more copies at the institution empowered.
The measures for co-ordinating access to culture heritage and copyright within the EU are important. To respect the European Community and the internationally determined rights in the branch of copyright, intellectual property rights refer to only a part of the existing documents of the libraries, archives and museums.

To ensure the successful realisation of the above measures, we support the position of the Commission to work out a State strategy for long-term preservation of and access to digital materials, by attracting the resources of EU programmes for reaching the goals we have set out.

Returning to the idea of the integration of the Digital library project into the NLL project, I would like to quote the former President of Latvia Vaira Vike-Freiberga, who characterised the project in these words:

'It is not only the question or task of new and contemporary architecture. The whole project of the NLL offers us a completely new understanding of a library and library services in the 21st century. Implementation of the NLL project will saturate architecture and building with new achievements for the whole society, the "Network of Light" will create a rational bases for making the NLL one of the most effective information and knowledge administration instruments fostering the life-long learning of the society'.

To practically implement digital co-operation in Latvia, in 2004 the Ministry of Culture adopted the decision to reorganise the Library Information Network Consortium and add additional functions: The Mission of the agency is to help memory institutions - archives, libraries and museums - to preserve and make accessible the cultural heritage for future generations, making use of contemporary information technologies. The aim of the agency is to ensure archives, museums, and libraries have the necessary IT resources to preserve them and ensure their accessibility to the public.

To clarify its status, it should be emphasised that CIS is not a branch administrative institution, because the General Directorate of Archives, the Board of Museums, and the Department of Library at the Ministry of Culture perform a professional supervision function.

The biggest projects in the library branch are the so-called Network of Light or the State Integrated Library Information System/ SILIS, and received a grant of 16,2 million US dollars from the Bill and Melinda Gates project. The agency (CIS) co-ordinates the implementation of the State Unified Archive System and the formation of the Union Catalogue of the National Museum. Out of the activities pursuant to digitisation, the Agency's co-operation with the Minerva project and participation in the National Representative Group/NRG should be mentioned.

To foster further steps in the direction of digital co-operation, CIS supervised working out of the following document: ‘Unified Information System Guidelines for Culture Heritage and Memory Institutions, 2005 –2012’.

I would like to add that in some documents we have different dates for the activities of the Latvian Digital Library. The strategy of the Ministry continues until 2015, the planning period of the European Union lasts until 2013, but the guidelines until 2012. And the National Digital Library project embraces 2009 and 2010.
Returning to the guidelines, I will mention the major areas:
1. Mission of the unified information system of the culture heritage and memory institutions;
2. Strategic goals of the unified information system of the culture heritage and memory institutions;
3. Priority directions/measures;
4. Explanations, terms, definitions;
5. Assessment of criteria for the projects of museums, archives, libraries and other cultural heritage and memory institutions;
6. Assessment of criteria for administrative projects;
7. Assessment of criteria for quality projects;
8. Assessment of criteria for specific projects.

On 6 September 2005 the agreement was signed between the agency of Central Financing and the secretariat of e-government of the Special Task Ministry and the State agency Culture Information Systems for implementation of the national programme and attracting resources from the Europe Regional Development Fund /ERAf.

- The Unified State Archive Information System
- The Union Catalogue of the National Museum Collection
- The State Integrated Library Information System

This project is indirectly related to the digitising initiative. Therefore, dealing with these projects in each sector, I will mention separate projects; the promoters are the memory institutions themselves.

The goal of the project 'The Unified State Archive Information System' is to form a unified State archive information system; to ensure the accessibility of information of the State archive to the public and offer integrated services for a client, as well as e-documents of the State and municipalities; data storage and preservation, in order to guarantee the protection of interests and fundamental rights of the State and population; continuity of the State and municipalities; the development of science.

The total financing for the project: Ls 982 732, including 75% from ERAF; 25% State co-financing.

The essential activities related to the formation of digital resources are the opening of the Electronic Document Repository at the Latvian State Archive of Film, Photo and Audiovisual Documents on 1 March 2006. The equipment for the storage of audiovisual documents TELECINE is supplemented by a device allowing transformation of a motion film into electronic form and a sound montage table.

The Ministry of Culture has paid greater attention to the branch of archives and digitising projects, which has been neglected for many years. The project of archives 'Family Tree' has been launched. The aim is to create a mass of digital documents for genealogical research and to preserve the originals of documents.

On digitising the documents of the Latvian State Film, Photo, Audiovisual Document Archive /LSFPADA
LSFPADA ensures the preservation of various documents; in the course of time it is necessary to carry out the transformation of information carriers, copying data and documents on other information carriers. Digitisation is a constituent part of this process.
LSFPADA digitises the following types of documents:

- Audio documents (magnetic tapes, records, cassettes, matrixes)
- Photo documents (negatives, positives, slides, albums)
- Audiovisual documents (35mm, 16mm, 8mm, VHS, BetaCamSP, HI8)

For several years Latvian Radio has been working at restoring and digitising sound recordings. They digitise the recorded sound library as one uninterrupted mass, and very soon the equipment for analogue record processing and even reading will cease to exist. Already, everything is created and broadcast in digital format. Accordingly, without digitising them, old records are practically out of use. The problem is that it is impossible to evaluate visually the physical condition of old records; the tapes need to be listened to. Such listening will ruin these tapes. It means that these records need digitising at once, at least to preserve the reading off quality.

Latvian TV also has similar problems, but the administration and the staff have started the record digital preservation programme. They are ready to co-operate with the National Digital Library project.

New initiatives at museums have given new possibilities for accessibility of the cultural historical heritage and management. The biggest museum project is ‘The Union Catalogue of the National Museum Collection’. It embraces all 110 accredited Latvian museums – including State, local government, autonomous, private; altogether 5,1 million units.

However, one of the basic tasks is to make records about the museum objects, the digital fixation of these objects, grow rapidly. Within the framework of the project 54 scanners and 54 digital photo cameras have been purchased.

There are projects the results of which can be seen in 2006. – O.Vāciets' multimedia disk at the O.Vāciets memorial museum gives insight into the personality and creative biography of the poet.

The Museum of Writings, Theatre and Music in co-operation with the Latvian Academic Library created a 'The Database of Persons and Places'.

It is characteristic of museums to form virtual galleries, which is a step in the direction of digital libraries. The Museum of Photography serves as a good example. The Riga Cinema Museum, like the Latvian State Archive of Film Photo and Audio Documents, could become an active partner of the Digital Library.

Before I discuss the activities of the NLL, I want to turn to the Latvian Academic Library. Besides the collection ‘Sammlung verschiedener Liefländischer Monemente ...’ by Johann Christoph Brotze, we should be reminded of the project ‘The Database of Persons and Place Names’. At present the NLL and LAL have signed the co-operation agreement. It is a good way to link a similar but separate project, 'Portraits', made jointly by the NLL and the State History Archive. The Latvia Patent and Technical Library project on the history of enterprises of the national economy seems to be interesting.

In 1999, the NLL started the digitisation of newspapers. The project ‘Heritage Project -I: Preservation of Latvian Periodicals (1822-1940)’ was followed by the project in co-operation with the State History Archive ‘The Culture History of Latvia in Images. Portraits’. The digitised maps of Latvia of the 16th -18th centuries gained a great deal of popularity. Digitisation of maps of Latvia and town plans published by PR Mantnieks continues. We hope to form the Digital Library of Maps within the Digital Library, which would possess the functionality of an integrated geographical information system.
At present 14 collections are available on the NLL home page:

- 90 titles or 35,049 newspapers (about 200,000 pages); digitisation of microfilms has begun;
- 564 Latvian art posters;
- 178 maps of the XVI – XVIII centuries, and about 3,000 maps of the 20th century;
- 3,500 portraits of Latvian cultural figures;
- Several thousand postcards and ex-Libras;
- Seven scores of the symphonic music by Latvian composers;
- Pilot project 'Jāzeps Vītols'.

All these projects are dispersed; different technologies are used with the minimal use of metadata. These acknowledgements made us think about transition from a repository to the Digital Library.

Media spectrum
A gateway to the NLL Digital Library at the NLL home page www.lnb.lv

A declaration by the government includes: 'To foster the structural development of the NLL and make it become the central node and co-ordinator of the state library network.'

1. To ensure the functions of the state library network, and a co-ordinator, starting from 1 January, the NLL Bibliography Institute has enlarged its functions by taking responsibility for co-operation with research, academic, special and school libraries. The group of editors of the Latvian library portal has been established. Quotes for acquiring the software for the portal have been obtained.
2. The NLL develops a strategic plan, 2007 – 2011, which embraces all the services envisaged for the new NLL building.
3. The working group is formed in order to make the conception of the Museum of Book Publishing on the basis of the permanent exposition, which will be situated on the 1st floor of the new building.
4. The decisive role the government has laid upon the NLL is the formation of the National Digital Library 'Letonica'.

The National Library of Latvia (NLL), the state agency ‘Culture Information Systems’ and the company Microsoft Latvia have concluded an agreement on co-operation in implementing the National Digital Library project for 1.9 million Lats. At the same time the NLL and Microsoft Latvia signed an agreement on strategic co-operation to popularise and disseminate the idea of information technologies for digital libraries and joint work of the cultural and memory institutions in Latvia, Europe and the world.

For the first time in Latvia, significant resources will be accumulated in digital format in one place, irrespective of their physical location (in libraries, archives, museums, in Latvia or abroad). The task of the Digital Library is not only to preserve the originals, the existence of which is endangered by time and bad storage conditions, but also to improve information services for library clients and remote users. Therefore, periodicals, graphic documents, maps, scores, sound recordings, manuscripts, books and other digital resources will be available to the general public via the Internet. The copyright and protection of personal data will be respected.

Every individual, by entering a simple key word, will be able to get access to the treasures of different storehouses simultaneously. All these treasures will be transformed into digital format and available via the Internet. It will be an interactive node between knowledge,
creators, and users. Accordingly, a lot of people will find support for their studies and work, and to spend free time. At the same time the project of the Digital Library will be a cornerstone of the European Digital Library (DiBi)

Long-term goals of the Latvian National Digital Library 'Letonica' are:
- To ensure the preservation of the digital heritage (digitized and digitally born resources)
- To describe reliable information for quick and effective search
- To develop unified information services based on the synthesis of electronic and traditional information
- To ensure long-term access to national digital resources observing the legal rights of every individual
- To extend the information space for co-operation between museums, archives and libraries, and for life-long learning by various target groups
- To urge information users to become information creators
- To diminish the digital divide in regions by using the content Light Net
- To realise international innovative research in the branch of digitisation
- To foster fully-fledged two-way systematic information flow between the European Library (TEL) and the European Digital Library (EDL).

The fundamental goals of this project are to create a unified platform for complex solving of the problems of object identification, processing, search and accessibility (Digital Object Management System). In order to process these resources and ensure accessibility, DiBi simultaneously should ensure long-term accessibility of digital resources, and equivalent functionality within the projects of TEL and EDL, at the same time DiBi is open to cooperation with all the memory institutions in Latvia – libraries, museums, and archives.

According to the content and digitised sources, DiBi is a universal electronic body of information which, by respecting the conditions of copyright and protection of personal data, strives to embrace the most significant, unique, and more requested cultural historical information of the NLL and other parts of the collection in a concentrated form, focusing on the amount of information concerning the Latvian culture in a global network.

The content of DiBi is determined by several factors. The most essential are: The collection is universal in content; it is formed by various information carriers - published and unpublished (books, periodicals, graphic documents, maps, musical compositions, sound recordings, manuscripts etc); specialized collections (Letonica, periodicals, rare books and manuscripts, maps, small prints, graphic documents, music, scores, sound recorded library etc.) are stored in the library. In order to foster the accessibility of this unique material to remote library users and facilitate the preservation of the originals, digitisation is one of the priority tasks.

Several equal parts will form the process of digitisation
1. Preservation of exceedingly significant cultural historical publications and collections;
2. Transferral of the parts of the physically endangered collection to another information carrier;
3. Fostering of access to frequently requested items.

The following considerations determine the priorities for digitising the collection:
- Preservation of the unique collection and ensuring its accessibility;
- Harvesting of accessible materials via the Internet (www pages etc) (collection and archiving);
- Observing copyright and protection of personal data, as well as the principles of professional ethics.
One of the instruments for determining priorities is the national register of UNESCO programme ‘The Memory of the World’ embracing the main criteria – authenticity, uniqueness, irretrievability, significance, time, place and people, which are essential for the DiBi programme.

The interests of society will determine the content of the Digital Library.

- The significant target groups will be: pupils, students, teachers, researchers, for whom information is necessary daily;
- In future they will participate in creating the content;
- The Digital Library will improve the content and process of studies in formal and informal education.

The strategy until 2010 is determined by:

- Elaboration foreruns – existing projects;
- Exchange of experience; DiBi working group has visited the national libraries of Lithuania, the Czech Republic, Slovakia, Finland, Sweden, Denmark, the Netherlands, France and Great Britain (England and Wales) and participated in various conferences and seminars;
- The new NLL building project is the source of the necessary investments.

The governing body co-ordinates the work of the DiBi project groups and assesses the results obtained. The possible project participants from the memory institutions were identified and organisational tasks for increasing the number of institutions for the project were carried out. Exceedingly successful co-operation has started with the Academy of Music of Latvia and the Latvian Academic Library.

Criteria and standards pursuant to digitally born and analogue materials for the process of digitisation were clarified. The results of this work are included in the manual. Institutions interested in co-operation with memory institutions were found, and invited to collaborate in the DiBi project. The elaboration foreruns for working out the programme of the Digital Library until 2010 were realised.

Components of the DiBi are:

**Infrastructure**

- Servers, network, software (including the complex object management system)
- Equipment (scanners, digital cameras et.)
- Services (scanning, text recognition etc)
- Logistics (workflow and transfer of the originals for digitising)
- PR (beneficial public opinion in society and among professionals)
- Documentation – unified quality criteria and standards

**Currently**

- Modern scanners are purchased;
- Data are stored on CD and DVD;
- The first purchase of servers and software is completed;
- The tender to work out the Digital Object Management System is announced;
- Efficiency analyses for paid external scanning services takes place;
- Workflows are elaborated on;
- The manual for digitisation is available, which determines standardised processing of the objects;
- The pilot project Jāzeps Vītols has been launched;
  - A series of articles in the Latvian newspapers ("Diena", "NRA") and in Internet portals have been written.
In 2009
- The Digital Object Management System will be introduced, which ensures the integrity of data.
- Scanning capacity will be doubled.
- Software for retrieval of many resources simultaneously will be purchased.
- The existing collections will have migrated to the joint repository.

The content
Full text objects in various formats: books, newspaper articles, scores, sound and video records, multimedia objects, Internet resources.

Currently
14 separate collections can be viewed on the NLL home page.

In 2009
- The Latvian National Digital Library will be established with user-friendly single-access point to all objects.
- The amount of data will be tripled.
- Types of new digital objects will be added (audio and video).
- Qualitatively new functionality will be offered: recognition of diacritical marks, which ensures search in full text.

Currently
- 3 partners: The State Archive of Latvia, the Library of the Academy of Music, and the Latvian Academic Library which are fully-fledged members of the European Library (TEL).
- Preliminary consultations with the Copyright Licensing Agency (AKA/LAA) on the issues of copyright prove that their approach differs from the European practice.

In 2009
- At least 20 partners in Latvia – archives, the biggest State libraries, and libraries in regions;
- The European Digital Library (EDL): project members and possible leaders;
- The acceptable solution to copyright issues will be found for all parties, and mainly for users, for example, electronic account payment for users outside the library.

Currently
- The Department of Digitisation has been founded. It carries out the processes of scanning and after-treatment.
- The target group of the Digital Library has been formed, which works out strategy and finds practical solutions.
- At present the staff involved in digitisation is being trained.
- An official to deal with the text semantic computer analyses has been hired.
- The competence centre for digitising has been formed; R & D will be one of its trends.

In 2009
- Joint projects will be realised in co-operation with Latvian businesses to analyse multilingual texts and undertake the intelligence search.
- Systematic training of the staff according to a special programme will be realised.

What is DOMS? It is a complex of servers, computers, software and network.
WO stages for data storage and access are envisaged:

a. DOM 1. stage – storage, description, search (the beginning of 2008)
b. DOM 2. stage – personalisation of information (different content for different users) and interactivity (the possibility of comment resources, tagging, formation of private collections etc)

The principle scheme of DOM Latvia is as follows:

Certain activities should be pointed out in the process to be analysed from the IT point of view.

In the process of retrieval we speak about some physical object – digitising of a book, a picture, a sculpture, a piece of music.

Digitisation envisages:

- Description of essential features in digits
- It is important for digitising:
  - What is digitised? – It is determined by what object parameters are digitised.
  - What quality is important for preservation? - It is determined what digital formats are used and what the requirements for retrieval are.
  - Not only the text but tagging can be important etc.
  - Archive files. TIFF, OCR’d texts – xml/pdf/plain etc.

- Retrieval of digitised objects in the DOM system means preservation of digitised objects in the electronic system. Besides quality, it is important who and how to access the system in order to enter data.
  - Remote access
  - What standards and protocols to use, and maximum accessibility

Requirements for metadata are as follow:

A set of metadata elements is required for finding solutions to DiBi metadata:

- a possibility for users to have a convenient search and find a digital object irrespective of its type;
- a set of metadata elements can be used for describing all the objects included in DiBi, irrespective of the institution digitising an object or administering it.

On 11 August 2006, the DiBi Metadata standards were adopted.

Minimal description length is ensured by metadata, recorded in compliance with the Dublin Core standard. Compatibility with other systems is ensured by metadata, which are requested by:

- The European Digital Library project user profile (v.1.5.)
- Metadata and e-services identification standard of the State Integrated Library Information system (SILIS)

Latvia metadata standard is based on and compatible with the Dublin Core Metadata Element Set (DCMES), documented in the Dublin Core Metadata Initiative (DCMI). In any case, metadata can logically be divided into three groups: descriptive, administrative and structural metadata. Descriptive metadata contains information for describing intellectual content of the object. Administrative metadata contain physical characteristics of resources, usage and copyright. Structural metadata describes the internal structure of digital resources and the relationship between their parts.
Decisions on standards and protocols are equally important. They are as follows:

- File-naming convention
- Object identification published on the Internet (URN)
- Data Exchange protocols
  - OAI-PMH
  - SRU/SRW
- Master and access file formats:
  - for a wide range of objects (texts, images, maps, audio, video, Sibelius's records, web etc.)
  - Various choices and one format (PDF/A vs. DjVu)
- Complexes, documents of many pages
- User files
- Marking (for example, Olive software for newspapers)
- Criteria for quality control & procedures

Video type object metadata are included in the set:

- Video type object metadata are described using MPEG-7 standard. MPEG-7 standard is ISO/IEC standard, worked out by the Moving Pictures Expert Group (MPEG), which works within the International Standards Organisation ISO. MPEG-7 was adopted as a standard in 2001. MPEG-7 is the first standard that is not based on compression format, but on metadata, that is, on the content description. MPEG-7 uses XML and defines the descriptors set for audio, video and graphics, using the Description Definition Language DDL. MPEG-7 is meant for users to search, browse and retrieve audiovisual content. The standard does not envisage how to form metadata from content, or how to process metadata.
- MPEG7 format is like a container that contains information on the segments of the resource – video, audio, audiovisual.
- MPEG format parts are video and audio segments. Below, the structures of audio and video segments are given.

Metadata of sound recordings at various institutions are formed according to a different level of perfection. The most complete possible is the description of audiovisual resources in MPEG-7 standard. Exceedingly detailed description of audio resources is possible using the bibliographic description standard MARC. Concise, but satisfactory for the requirements of many users, is the description of audio records formed at the virtual music library – the project formed jointly by the Danish Library Consortium.

The necessary provision of information resources with metadata is ensuring qualitative learning possibilities - additional information about the nature of resources, possible ways of usage, copyright status, etc.

The architecture of the National Digital Library envisages two-level metadata adjusted for digital documents. The minimum level corresponds to the requirements of the European Digital library and uses the 15-element set in the Dublin Core system. The second level comprises advanced metadata – descriptive, administrative and structural.

For educational aims a special significance is the so-called LOM metadata – Learning Object Metadata. The learning object is intended to use a part of the process repeatedly. The course of learning can consist of learning objects; one and the same objects can have several courses. The sequence of presenting learning objects and the track can be adjusted to users' requirements. LOM access allows saving up, forming a personalised training.

LOM metadata creation requests the work of qualified pedagogues, allowing realisation of didactic training and a constructive approach to individual experience of influential pedagogues.
Metadata
The work is continued within the standard TEL Dublin Core Application Profile for Object Description. The use of TEL Dublin Core Application Profile for Collection Description is approved and adapted. MARC21->TEL Dublin Core Application Profile for Object.

In the summer of 2007, the training of metadata specialists will begin.

To introduce unified standards based on the best international practice, as well as official and de facto standards, the work of making the Manual for Digitisation has started. At present the chapters on object scanning, creation of master files and access files, and metadata have been completed.

What is reliable facsimile quality of digital reproduction?
A reliable digital reproduction should be long-lasting (accessible eternally) and compatible with various platforms and software. A reliable digital reproduction is a digital image made to reproduce the original document precisely in content (including autographs and specific features) and semblance (tonality and colour) and the sequence of pages. Facsimile printouts of reliable reproductions will be available when they are of the same size as the originals. (1:1).

The manual consists of the following chapters:
- Master Files
- Access Files; Access Images
- Scanning and Processing
- Titles Of Master Files for Long-Term Storage
- Metadata
- Appendixes
  - A. Common Minimal Requirements for Masterfiles
  - B. Masterfiles
  - C. Access Files or Access Images for Viewing
  - D. Samples of the Frequently Found Types of Originals and Peculiarities of their Scanning
  - E. Matrix for Creating Filenames

Scanning is not a mechanical process. For example, the image of the present-day Unibanka Building on the corner of Lielas Pils street shows how important it is to investigate the original; to choose a resolution and colour palette that would allow preservation of all the details in the original that may be difficult to see right away.

Photographs. Another example shows how time-consuming digitising of one object is. You see three men in this photo: we recognise one as Jāzeps Vītols, but who are the other two? That’s where the research begins. The metadata on the right of the screen show the successful result.

When we speak about the text we encounter text recognition problems. There is a seemingly simple text in the book about Vītols in this image acquired with text recognition software. When looking closer there are several problems:
  a. Orthography software has not recognised an old work “meldijas” (melodies) and changed it to media.
  b. The old orthography is used in the text, and if you try to find the word “kori” (choirs), there is no such word.
  c. Versions of personal and place names are found – Vigneru Ernests.
It is envisaged that difficulties will arise with the old font used in Latvia until the mid-30s. The text will need rereading.

The pilot project Jāzeps Vītols has started. The major aim is to digitise several types of objects and discover any difficulties and stumbling blocks. Today the system has been installed and configured; the metadata scheme and users’ interface have been worked out. Branch metadata specialists are trained and the first 150 objects are described (sound recordings, scores, video films, images, manuscripts, a book, music written by Sibelius, etc). The program for recognition of characters has been tried. The pilot project will be completed by the end of September 2006.

Why have we chosen Jāzeps Vītols?
Firstly, Jāzeps Vītols was a very creative composer. His compositions have been stored in the collections of various organisations: the National Library of Latvia, the Latvian Academic Library, and at the Academy of Music. The new digital collection will offer a good opportunity to check the inter-organisational co-operation abilities.

Secondly, Jāzeps Vītols wrote his scores and letters in a calligraphic handwriting, which is important for those users interested in the originals of the manuscripts.

The Jāzeps Vītols DiBi pilot project offers the possibility of compiling rare materials in one place to create a new, unique collection – autographs, published compositions, sound recordings, images and portraits, letters, bibliography – and ensure its accessibility to a wide range of interested persons, simultaneously offering an extensive development programme of Latvian academic music. A great part of J Vītols’s scores, especially at the beginning of the 1890s and the 20th century are available in one or two copies; in the course of time, the paper has become fragile and requires restoration. To ensure a more complete choice of materials, several music organisations are involved in the project: departments of the NLL, J Vītols Music Academy of Latvia, (especially the J Vītols study), the Museum of Latvian Literature, Art and Music, J Vītols museum 'Anninas' in Gaujiena.

Until the end of September 2006, 192 materials of various types were found in the Jāzeps Vītols pilot project. They are: audio records, photographs, books, interactive resources, concert programmes, scores, printed music, posters, letters, video films, drawings.

The next step - migration with all the metadata schemes. Migration from Fedora/Fez videos to DOMS; from the end of 2007 to mid-2008 in full functionality.

Co-operation with other memory institutions is one of the most important aspects of this project.

Within the framework of the pilot project the co-operation with other memory institutions of Latvia has started (at present, the Academy of Music of Latvia, Latvia Radio and the Latvian Academic Library). It is planned to involve new participants in Latvia and abroad. The aim is to form the Digital Library ‘Letonica’.

It is envisaged, that the co-operation will be continued with the State History Archive. Negotiations on co-operation after the implementation of DOM have started with the leadership of the University of Latvia and its separate structural units – libraries, the Treasure House of folklore, and the Institute of Mathematics; the Latvian Patent and Technological Library; the Latvian State Archive of Film, Photo, Audio Documents; the Museum of Cinema; Latvian TV, etc.
We foresee a special direction – a support for regional digital libraries. The formula is as follows:
Digitised collections of regional memory institutions + digital repatriation from the collections of the world and the national collections of Latvia (National Digital Library Letonica) + ‘texts in the context’ + links to the home page/portal of regional libraries (archives, museums, schools, local governments, development agencies, tourist information bureaus, etc).

To ensure a successful direction for DiBi, great significance is given to formation of the corresponding ICT structures. It is necessary to make reserve copies of big master files, to offer audio and video stream files, which determine the need for high-powered technologies, including broadband network.

If there is no good library, there is no access possible to these files from Kārsava or Rucava. The complex software is necessary for comparison with that of Amazon, which professionals know as the Digital Object Management System, as well as software for processing images, maps, text, audio, video etc. The most essential are specialists with skills in IT, who will create these systems and use them.

In June 2007, with the help of the Ministry of Culture, negotiations started with Latvian creative and professional associations on co-operation to solve the issue of access rights to digital materials.

The Centre of Excellence.
The NLL has hired several researchers; the Department of Research and Development has been established; the staff have joined in several international projects.

For entering concrete resources into DiBi, employees of several departments of the NLL (the Department of Music, the Department of Rare Books and Manuscripts, the Department of Restoration and Digitisation) learned metadata adjustment to digital resources. Experts were attracted to acquiring the after-treatment programme.

The NLL TIC will offer training to practical digitisers on how to create DiBi resources and how to improve the accessibility to digital resources with the help of the Network of Light (Bill and Melinda Gates project) and other institutions. However, the University of Latvia TIC offers an advanced course of continuous learning, ‘DIGITAL LIBRARIES’ (32 h). A similar programme is the LU SZF Bachelor’s programme.

Research functions carried out by the Digital Library of the NLL are specific, different and unique. The NLL Digital Library is the only one in the Baltic region succeeding in the following research trends:
• Users’ interactivity, personalisation. This work is oriented to a creation of users, knowledge, and psychologically adequate interface. Usage of digitised resources will be adapted and adjusted to the requirements of users. Offer of complementary access will be a novelty, including bottom-up strategy, where the staring point is users’ interests and knowledge structure.
• Elaboration of user oriented access, using empiric epistemology; these are researches into semantic ontology. It is an innovative, at present a crucial, direction in implementing digital projects world wide. Elaborations of semantic ontology take place compiling semantic, psychological and computer science and reaching a balanced (a) formally effective and (b) semantically and psychologically adequate digitising module of semantic ontology.
To promote the support for ontology and interactivity, it is work with innovative access OCR and further development of indexing.

Essential research is done into formation of semantic filter for the purpose of search. The result of this work will not only be the quantitative, but also the qualitative product of high value. It is essential if you take into account the rapid growth of digitised resources.

Processing and analyses of the text of natural languages will take place in the process of search. Directions of research will deal with the analyses of metaphoric, polisemic, deictic components, which are not practically created in the existing search systems.

Attraction of the user's knowledge base to digitised resources in the application process is important. The experience of any library or database doesn't begin and end the use of the corresponding material. This aspect is essential for increasing the efficiency of digitised resources. The trend of this research is innovative, and less investigated in the world.

The research of DiBi of the NLL envisages not only the replenishment of the existing resources in the future, and digitising of the content, but also elaboration of innovative methods by attracting interdisciplinary research resources from the world's leading research centres.

Research in DiBi at the NLL has an important role in attracting further funding in Latvia and institutions outside Latvia, among EU target programmes and the private sector. The Digital Library of the NLL is not only a digitising institution with practical and informative tasks, which electronically embraces analogue resources, but also realises international innovative research, thus fulfilling the functions of Research and Development centres in any representative Digital Library in Europe and the world. The Digital Library of the NLL co-operates in research with leading research centres world wide. Among co-operating institutions are specialists in computer science, book science, psychology, ontology, cognitive sciences and other branches.

The co-operation in the TRIPOD (TRI-Partite Multimedia Object Description) project of the 6th framework programme of the European Commission (FP6) has started with 10 European research institutions and a Latvian partner – SIA „Tilde“.

WEB 2.0, initiated to define Library 2.0 (L2), is an alternative to those services the library offers its users. It offers new tools, which correspond to the community of users, making the library environment (virtual and physical) interactive and co-operation more contributory. It fosters socially mutual interaction between library staff and users. L2 asks for co-operation from users and feedback for development and maintenance of library services. Moreover, understanding of L2 necessarily leads to DiBi.

To use technologies in order to form interactive ties with the public.

A user 2.0 could mean a certain amount of skill and experience, and simultaneously a generation born at the turn of the millennium, the computer skills of which are a self-evident truth. This generation is characteristic of certain information retrieval habits: not everything is needed, but what is needed is needed immediately. The characteristic practice of a search is to start from the wider to the narrower (fasetiO in another cut).

The NLL has started to co-ordinate the elaboration of the following projects, involving society in making resources and reliable resources.

- "My photos"
- A personal view of the significant events in Latvia
Aims of the project
The pilot project "Lost Latvia" continues the work of the NLL to form the Latvian National Digital Library "Letonica". Within the framework of the project it is planned to digitise important cultural historical materials, related to various Latvian places and objects, which once existed, but nowadays has totally disappeared or got lost.

At present images, documents, video and other records of different lost places in Latvia have been preserved. However, every physical object is subject to the influence of external conditions, and these documents gradually deteriorate. Implementing the pilot project "the Lost Latvia", documents will be digitised and it is possible to store them in perpetuity.

A number of materials correspond to the aims of the project. It is impossible to digitise all of them. We have neither enough human resources, nor technical capacity. Initially the pilot project “Lost Latvia” envisages various restrictions in the content, which could be expanded in future, including more and more materials in the digital collection.

The project has to embrace a wide spectrum of objects:
Places: rivers, castle mounds, streets etc that once existed
Buildings: castles, manor houses, ruined houses from world wars, churches, fishermen villages etc.
Monuments: monuments of artistic quality, monuments to historic persons (to Lenin, Stalin) etc.
Marketplaces and harbours
Bridges: wooden bridges, pontoon bridges, railway bridges destroyed in World War II, rope bridges, etc.
Nature objects: eg Staburags, secular trees, parks, alleys etc.

Restrictions of time:
The pilot project “Lost Latvia” envisages embracing the period from 1945 (including the destroyed objects of World War II)
Every digitised lost object of Latvia must be supplemented by an image of what the place or object looks like now.

Geographical restrictions:
The pilot project “Lost Latvia” will embrace materials from the whole of Latvia in its historical territory until 1945, for example, the Abrene district, Valga etc.
The pilot project doesn’t envisage digitising materials connected with the Latvian colonies Tobago and Gambia.

Format restrictions:
Primarily it is envisaged to gather images in the pilot project “Lost Latvia”, including video records, audio records (for example, memory readings, „Staburaga bērni” radio reading, etc).

Restrictions of content:
The content of the pilot project is determined by the organisations involved, while all the chosen materials correspond to the above requirements. The content is compiled and coordinated by the National Library of Latvia. (For example, to avoid duplicate copies.)
Technical solutions of the project:
Digitising should be carried out in compliance with “The Manual for Digitization” observing all the quality standards of master files.
The organisations involved, within the limits of their possibility, have to digitise the materials independently or use external digitisation services.

Project organisation:
Supervision of the project rests on the NLL; however, archives, museums, Riga and regional libraries can participate in the implementation of the project.

On 19 November 2007, the Ministry of Culture of LR and the NLL is going to organise the first international conference Digital Libraries for Learning (DLL). The conference will investigate the contribution of national libraries to the process of learning by participating in study programmes, supporting professional training and life-long learning, and other branches. The main attention of the conference will be paid to:
• Assessment of the target audience in the context of learning;
• Content: primary sources, additional sources, and value added content;
• Formation of digital collections in order to foster education: formats, metadata and structuring.

In the future we envisage that DiBi will determine
• Multiform content from the wide range of memory institutions of Latvia:
• The content oriented to learning (for example, design education at art schools)
• Information in the context and added value features (texts in the context)
• The content from the publishers directly
• Objects from private collections
• Optically recognised (OCR-d) and indexed materials.

Organisation and accessibility characterized by the following:
In 2008
• Capacity to form personal collections
• New pilot projects
• Bilingual metadata
• Joint search interface
• Controlled dictionaries
• Further participation of memory institutions
• Hierarchic browsing

In 2009
• Intersectional or unified search
• Ontology
• Multilingual metadata
• Content for specific users, based on semantics of textual analyses
• Complete integration into EDL
How to Steer an Archive through Neoliberal Waters. Questions of Financial Sustainability Exemplified by the Österreichische Mediathek

Rainer Hubert, Österreichischer Mediathek, Austria

Paper presented at the IASA Conference 2007, Riga, Latvia

The ocean is wide – and the waters on which our boats or ships are floating differ very much.

Neoliberal waters, what does this mean? Is it an international phenomenon? Is it only new as far as Europe is concerned? What does it mean when speaking about cultural policy, when speaking about sound archives?

Unable to go into the depth of this question – especially in English – I will approach the subject rather pragmatically: I am dealing with the changed situation in Austria and for the Mediathek. I have the feeling, however, that what happened here in the past few years is rather typical of the situation in several countries, especially in Europe, but I may be wrong, of course.

Most of the Austrian institutions collecting and preserving media – libraries, museums, audiovisual archives – underwent a significant change of their surrounding conditions in the last ten years. Nearly all were part of public authorities, or very near to them, and were treated more or less as bureaucratic entities. There was no question of getting additional money by commercial exploitation of one’s assets.

I remember a situation many years ago, when my institution began to produce folklore discs – they were in demand. Record producers protested against such competition by a governmental institution and we had to stop it.

Now things look entirely different, the new approach being that cultural institutions are business enterprises like all others.

So my institution is no longer part of the public administration of Austria; its name was changed from Phonothek to Mediathek and it was included into the Technical Museum of Vienna. The museum was also part of the public administration, but is now an independent company.

It stands to reason that this independence has to be qualified: the biggest part of the budget of the museum and of our archive is still provided by public authorities, this is even stipulated by federal law; but now we are prompted to make additional money on our own. What was forbidden in the past is now most desirable.

It was a big change and a rather difficult period of adaptation to new perspectives. Instead of a bureaucratic administration we had to build up a business management; the museum of which we are a division, had to build up a division for public relations, marketing and sponsorship.

This big change – was it worthwhile? Is it an improvement? The unambiguous answer is yes and no, of course.

Let me give a simple answer:
In the time before the change we didn’t take economic issues sufficiently into account, now this has to be done, too much sometimes.
So I am in favour of something rather boring: a middle course; we have to strike a balance between professional and economic matters.

To think more economically would not disorient an archive professionally, in the same way as our economy did not break down when ecological issues had to be included in its calculations.

But we had to learn a new language – and new ways of assessing our work.

We were accustomed to - so to say - internal assessment criteria. What we had was an assessment by the criteria of our own job: to have a well climatised archive, to be technically well equipped, and to work on a professional level; even such an assessment is difficult enough - and it could really only be done by other professionals, of course. The bureaucratic control and leadership was sometimes problematic, but on the whole not very strict. We were able to define ourselves to a relatively high degree, restricted of course by scarce financial resources. The orientation was an optimising of our professional duties as sound archivists.

Now new questions and a new kind of examiner have crossed our path, and very often their orientation is rather maximising:

How many users do you have? Why so few? What could be done to get more? Do you have sponsors? If not, why not? What is wrong with your offering? Does it really make sense to collect that much, when the public does not seem very interested? You are going to buy this technical equipment – but does it really give a good return?
We get questionnaires all the time and have to translate everything into figures. This is not necessarily a problem and questionnaire results can be very helpful. But as a tool for the assessment of an archive, a benchmarking works only when several conditions are met:

- professional questions targeted exactly at the particular institution; in our case we are very often measured with questionnaires aimed at museums now; in the past we got questionnaires aimed at libraries; so there is real progress!
- then, the judge of our work should also know that not everything in archival work can be measured with a ruler; this is the main problem: it is so much easier to evaluate an institution based on some key figures instead of trying to form an opinion about it based on knowledge about the real work of the institution.

Another field that is now seen a bit differently from previous times is collection policy. Our so to say inborn attitude as sound archivists is to collect fiercely and strongly only along professional principles; an attitude with which we are sometimes confronted now would be to stress the use to the disadvantage of the collecting: Let’s use collections — the assets — for present purposes and let us not bother much about acquisition.

Even from a economic point of view such an attitude would not make sense in the long run. It would also be a breach of the implicit inter-generation contract, on which all archives, libraries and museums are based: we make use of holdings collected and preserved by generations before us and have therefore the obligation to preserve and to collect for generations to come. This is an aspect we have to express to our funding institutions over and over.

The same is true as far as access, the public use of our holdings, is concerned. An archive is not only responsible to the public of today, but we are also working for a lot of future publics of which we know little or nothing.

Another important feature — if not the very core - of the new look is the tendency to reduce public funding of cultural institutions. They should try to finance their expenses — at least partly - by other sources, that is by marketing their own products, by sponsorship, and so on. This is relatively new for European institutions, I think; it is, in any case, for Austria.

I think it is very important to have the possibility to look for additional financial sources. On the other hand — being a conservative European and speaking from the point of view of a national sound archive — I still think it is the obligation of society as a whole — organised in the form of State — to sustain cultural institutions. Public money means democratically controlled money; it means a cultural policy for which a democratic majority is responsible.

Of course I am willing to take money from the house of Medici, or from Mr Maecenas himself — and I will loudly praise their generosity, but please — in addition to public money. As is the case in Austria, I should add! Our budget still consists of more than 90% public money. But this percentage will diminish, I fear.

We have to prepare for that, so now to the practical task we are tackling currently.

The change of attitude strongly emphasises two objectives we have always had:
- to get a wider public
- to get additional funds

Both are extremely difficult, if you are sitting in an audiovisual archive, especially a sound archive. We all know this.
Point one: **Wider Public**

*Here the Mediathek didn’t find a solution that really fits into neoliberal concepts of a broad reception of cultural assets, but it is an improvement when compared with the situation before. We still have listening facilities on our premises. We keep trying to make them better known, but there is no real chance to increase the user figures considerably. So we pin our hopes on another way. We try to build up a virtual AV archive on the Internet. This is difficult and has its limitations. As I reported on our Web expositions last year, I won’t go into this further.*

Just one remark – one disadvantage of our Web presence seen from a neoliberal angle is the fact that our Internet users do not pay. At the moment we are planning special zones in which users have to log in and to pay. We are very doubtful, however, if this will make sense, that is, whether users will come if they have to pay.

**Point two: Additional Funds**

As already hinted at: admission charges will not make the Mediathek rich – and the same is true of copying of media, with charges for using our media in broadcasts, expositions and other forms of public use. From a strategic point of view such income has no importance at all. That is, we could well do without an admission charge – as in the old times. But this is out of the question in the new paradigm, of course. For a museum, on the other hand, admission fees really play a very important part.

For an institution like the Mediathek there are only two ways open to achieve substantial additional means:

- project money
- digitising for third parties

The first point – **project money** – is nothing new, of course. But its importance for us has increased. Projects were a real help in digitising parts of our collections in the past few years. I mention two projects to make accessible and to analyse radio news broadcasts, and another dealing with parliamentary recordings.

There is one problem to overcome here: such projects have to be researched, they have to be scientific projects, meaning that digitising and cataloguing alone is not enough. There is no money for infrastructural projects, unfortunately. In my view this is a very weak point in the project policy in Austria, but the same is true of the European Union as a whole: money may be available for research into digitising and for long-term preservation, but nothing to do the job as such. So, to get our projects we had to be creative, that is combine research – or a bit of research – with digitising – or a lot of digitising.

There is another structural problem with the project policy of today. Project money ends when the project is finished – that’s clear; that seems to be logical, but what about the results of the projects? In our case these are the digitised media, in other cases there are digital data of all kinds. We know that to preserve digital data is costly and complicated. The project does not provide money – so what? As far as the Mediathek is concerned we know this fact and are willing to bear the responsibility ourselves. But I would like to stress that this is another weak point of projects: the aspect of preservation normally is not dealt with.

**Point two: Digitisation for Third Parties**

After seven years of concrete work with audio digitisation, of long-term preservation of files, of a system held together by databases for metadata and for the workflow, our technical infrastructure as well as our expertise is sufficient to digitise for third parties.
But why should we do it? Is it really a job for a sound archive to be a service provider too? Some years ago I would have said no. Now I have already given you the answer of the new paradigm: if the public money becomes scarcer we have to look for new resources. Sometimes I still have difficulty seeing it thus, but normally I act according to the new conditions...

There is another side to it too, however – the third parties asking us for help are normally other institutions with collections that really should be preserved. So it is part of our job as a national archive to support them. For themselves it makes sense not to try to digitise their material themselves. It is less expensive to hand it over to somebody specialised – and it is safer. It makes sense to outsource material to an institution working to reliable, top quality standards. That’s very important too: We all know that there are counter-examples of so-called digitalisations producing results that are not worthwhile. There are methods of ensuring against something like that: Our biggest client at the moment is the National Library of Austria. To make sure we keep up high standards of quality, they even commissioned another institution – the Phonogrammarchiv – to control our digitisation. It sounds complicated, but functions perfectly. What really was complicated was the tuning of the digital systems of Mediathek and National Library, but we know how difficult interoperability is.

If this kind of digitising for other parties is going on, there will be a tendency to separate this service from the archival work as such. At the moment we have only small orders – with the exception of the National Library order. So we can handle this more or less like the digitisation of our own holdings. The key personnel of the project come from the Mediathek staff.

It is – so to say – the laboratory approach we are using currently. If more orders will come in – as may be and which I wish – then we will have to change to a kind of factory approach. By this I mean we will need additional technical equipment, room, a specialised workflow and a staff of its own. Otherwise our own archival work would be disrupted, and the service may be too slow. Even then, an intrinsic connection between the archive and the service department would still be very important.

Of course there would also be the possibility of a joint venture between an archive and a company. We heard about such an enterprise at the last conference, in Mexico. In our case it was and is important for us to start on a small scale and to see what is developing just by ourselves…

I need not stress that is difficult for civil servants and scientists working in an archive to come up with a business like that. It used to be very alien to me. But somehow, step by step, we got started. In the cold waters of the neoliberal ocean we now have to try to swim.

With this let me close my rather ambivalent paper. You have heard me speak sceptically about some aspects of the new paradigm. On the other hand you have seen that we are trying very hard to streamline the Mediathek to the new thinking. Well, I think it is inevitable to have to ride the wave.

May the archive survive!
A New Species of Sound Archive? Adapting to Survive and Prosper

Or

How the BBC is learning to love its Archives and its Archivists

Simon Rooks, Multi-Media Archivist, British Broadcasting Corporation, UK

Paper presented at the IASA Conference 2007, Riga, Latvia

In May 2007, the 'BBC Sound Archivist' disappeared. So did the Television Archivist and the other three. This was no Agatha Christie plot. Hercule Poirot was not called for. We had become Multimedia Archivists. I didn't feel very different, and the truth is, I usually just call myself a 'BBC Archivist'. Although nothing changed overnight, it was a stage in the evolutionary journey we are undertaking to stay relevant and effective within a large broadcasting organisation, which is itself seeking to adapt and survive in an ever more complex world.

The title 'Sound Archivist', by the way, had only existed since 1999: there were many titles before that. I was recently introduced on radio as 'Director of the Sound Archive' and once had a letter addressed to the 'Governor-General' (that was my favourite). It might not matter so very much: our primary function is to create and manage an archive to meet the BBC's needs and obligations. It's what we have, and if and how it can be discovered and used, that will really assure our place, rather than how we, or our archives, are labelled.

My intention is to show how, as Archivists managing the broadcast collections, we have been responding to new demands and expectations from the BBC. Referring in particular to our sound collections, I will ask whether a new species of sound archive is evolving or is on the verge of extinction.

Evolving Archives in the BBC

The BBC's archives haven't suddenly started to change, of course. In 1994, Information & Archives was formed from the hitherto separate library, archive and information services of the BBC. Since then, under numerous banners and initiatives, the journey has been towards the multiskilling of staff, especially in research, storage operations, and media management.

Towards a Multimedia Archive Group

More recently, in the last few years, the BBC's Archivists (one each for New Media, Television, Sound, Records and historic Written Archives) have largely moved from operational and staff management to form a single Archive Group under a Senior Archivist, and with a supporting team of six multimedia Archive Consultants. The Group has joint responsibility for archival functions such as policy development and compliance, retention, selection, metadata, access and preservation. Although we still largely work within our media specialities, we are evolving a cross-media approach as the continuing demands of our own media areas allow. We are able to build on one another's professional skills: for example, we have found the established principles of the document and records management world have much to offer the often in-house developed approaches of the radio and TV archives. An example of this is the adoption of the OAIS digital archive model.

What has changed for the BBC's Archivists since the turn of the century is that the new distribution technologies and the proliferation of digital services have caused the BBC to look upon its archives, and the skills of the people who manage it, anew. Greater attention also brings greater scrutiny. Questions are asked about policy and processes that have rarely troubled people outside the archives. Some issues, such as undigitised collections, or incomplete metadata, can be hidden in low-level archive use, but are exposed through mass public access either by the new DAB stations or web-based services. It can sometimes be an uncomfortable experience as lights are shone into the archive's dark corners. However, knowing our collections, we also should know the problems and, given the support to do so, can help to fix them.
The Wider BBC and the ‘Creative Future’

In 2005, in a move to transform its structure and activities for the future, the BBC embarked on a series of reviews and strategizing under the banner ‘The Creative Future’, aiming to set the Corporation on course to be ‘Creative, Digital, Simple and Open’.

- **Creative**: to stand out with the quality and range of content
- **Digital**: to be able to create and manage digital content and deliver on demand
- **Simple**: making it easier to get things done in the BBC, reducing bureaucracy, improving working between departments and external partners
- **Open**: understanding our audiences, public consultation, responding to legislation such as the Freedom of Information Act; even sharing more of the BBC with the public: here could be the greatest impact on the Archives.

Undoubtedly, the aim was also to keep the BBC relevant to today and tomorrow’s audiences, securing and justifying the Licence Fee funding model, and meeting the objective to be at the centre of ‘Digital Britain’.

A new shape BBC was unveiled in 2006:
In the top-level structure of the BBC, Television, Radio, and the big genre-based divisions have largely disappeared. What this organisational structural is trying to communicate is that content production is driven by interacting with and understanding our audiences. Future Media and Technology surrounds content production, providing the technology solutions to, in the words of another current motto, 'Find, Play, Share, Transform and Enable'.

Archivists have been saying for years, not least at IASA, that where we are placed in an organisation is crucial to our ability to be effective within it. The BBC, like many organisations, has often never quite known where to put the archives. Less than a year ago we were still in the Finance, Property and Business Affairs Division.

To me, this says, 'Archives cost a lot to store, need big buildings, need too many people to deliver, catalogue and preserve them, and we can never make enough money out of them'. Sometimes those who have the power and influence have trouble thinking beyond that.

And there's a good chance they are. The new structure saw us move to Future Media & Technology (FM&T). This was more like it! And very strange things started to happen: The Director-General, our CEO, and the head of FM&T started talking about 'Archives', not for the first time, but much more often. And they said 'Metadata', and Ashleigh Highfield, the person charged with enabling the BBC to deliver its content, said things such as:

'Unlocking the Archive is one of our biggest challenges [and] could be one of the richest gifts we can give to this country.'

And this

'...we're going to need some awesome metadata.'

And this

'I think the time has finally come for metadata... it's always been important, critical even, but poorly understood and appreciated... without great metadata, our programmes simply won't get found in Google... won't get downloaded on iTunes or the BBC's iPlayer.'

The man's a metadata maniac! This is the BBC environment to which the Archives must adapt in order to survive and prosper.

The programme of work to provide the BBC with an enabling infrastructure for the digital environment is the Digital Media Initiative (DMI), in which Information & Archives is a key stakeholder and supplier of expertise. DMI aims to join up and integrate the separate activities of audio, video and web content production, reversioning and distribution. DMI will deliver functionality supporting the lifecycle management of assets; systems for metadata collection and storage to help us identify, search, document and report assets - not least a very long awaited Digital Archive. Much initial work by the Archive Group focused on policies and standards, the foundation upon which requirements and technology solutions must be based. It's not an easy ride: technologists and project managers from internal and external partners can demand quick answers to complex issues. Some colleagues are calling DMI 'Don't Mention It'.

Outside the BBC: Getting it Out There
Content is available on many platforms, and consumable on many devices outside the constraints of the scheduled broadcast. Choice is apparently infinite - even if quality is not
- and the ease of distribution is bringing new competitors to the market: you may be able to listen to your favourite newspaper via their podcast. I do, and I don’t buy the newspaper so often.

The rather over-used mantra was always ‘content is king’. That’s true, but it’s not the whole story: in the multichannel world, still relatively new to some of us, we can lose hours of our lives, channel surfing and finding there’s nothing there. Life is too short for that, and I’m not that patient. No wonder TV viewing is declining. To put it another way, content, quality and functionality must go together. The BBC thinks it’s got the first two, but it’s Google, eBay and Amazon that have the functionality. Ashleigh Highfield again:

‘[The BBC] must be experts in functionality, context, navigation and search.’

That sounds familiar: databases, cataloguing, classification and indexing. These are all things we have been doing quietly in the BBC for 80 years, which are now being discovered at last: we have been a patient people!

The Long Tail and BBC Archives

Chris Anderson’s ‘Long Tail’ theory will be familiar to most of us as the zeitgeist-capturing model for the Internet economy. Content plus the means of distribution plus effective metadata means the market for music or books is no longer about a few popular ‘hit’ items, or about how much a store can keep on its shelves. It is about the millions of minority interest and ex-hits than can remain endlessly available as digital objects (or even as physical ones), if they can be discovered and moreover brought to the attention of the consumer. It’s the Amazon model: Others who bought this, also bought this; if you liked this, you might like this; would you like to see more like this?

Anderson’s ‘Three Forces of the Long Tail’ is an inspiring model for unlocking the archive.

Make it

Get it out there

Help me find it

Unlocking the Archive I: The Catalogue

We may have been cataloguing for many decades, but our catalogues were created for internal BBC use only, and initially for our own librarians. Web interfaces have made our central archive catalogue accessible throughout the BBC, but it took a new attitude to take the decision to make it public. There were reservations: was there any confidential personal information; had a republican cataloguer once written rude comments about the Queen? There was no way of knowing 100%, but it is a sign of a new attitude that it was decided to ‘publish and be damned’, although quietly by a soft launch and spread by word of mouth. Were we even sure there was a public demand for ‘just’ the metadata? One of the first ‘outsiders’ to get his hands on the catalogue’s raw data was the developer asked to produce a prototype public form. He was so excited he swiftly blogged about it:

Ever wondered what's in that archive? Who looks after it? It turns out there's a huge database that's been carefully tended by a gang of crack BBC librarians for decades. Nearly a million programmes are catalogued, with descriptions, contributor details and annotations drawn from a wonderfully detailed controlled vocabulary.2

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2 Matt Biddulph, www.hackdiary.com (with permission)
You can find the prototype public version of the BBC’s radio and TV archive catalogue here:

http://open.bbc.co.uk/catalogue/infax

It is a prototype. It’s not pretty, has limited functionality and some data consistency issues in some areas of the collection, but the ethos is ‘get it out there’ and get feedback. We have received thousands of feedback emails, including a number pointing out errors and offering corrections. We must find a way of exploiting, by which I mean harnessing, the interest and passion of our audiences.

Unlocking the Archive II: The BBC Archive Trial

The next stage, currently undergoing a trial, is to make large parts of the Archive available via a web service: the vision is like the BBC’s 7-day catch-up services, but more like an 85-year catch-up. The trial is making 1,000 hours of radio and television content available and enabling discovery. There’s BBC context, too: even videos of Archivists explaining some of the collection histories.

Owing to the regulations round launching new BBC services, which take into account the value for (public) money and impact on the commercial market, the BBC must run the trial in a controlled way and undergo a formal ‘Public Value Test’ at the end. A trial group of 20,000 was selected from many more volunteers, and the trial will run until December 2007. If it goes ahead as a full service (and it is a considerable rights and funding ‘IF’, to say the least), it will be a major new service from the BBC and a new existence for the BBC’s archives, for too long far too inaccessible. Although the major part of the trial is restricted to the 20,000, a section is publicly available at www.bbc.co.uk/archive
Conclusion

Radio is a very successful medium. It has been doing well in the digital age so far: DAB in the UK has enabled more services, including two from the BBC based heavily on archive reuse, and more are listening to streaming audio and catch-up up services. They are listening through PC’s, MP3 players, digital televisions, and mobile phones. Radio is strong, and the archives are playing their part and have the potential to be highly valued. I am optimistic for its archives.

So, before we forget the question, if you haven’t already: Is there a new species of sound archive? Not yet, but we are getting there. Multimedia Archivists applying common approaches to the management of digital content is a response to a converging digital world. A broadcasting archive must, above all, respond to the needs of its parent organisation.

Nevertheless, I am not suggesting we abandon the idea or existence of the Sound Archive. It may not exist in a named building, department or job title, but as a discoverable resource for producers and public alike. It should be found by those actually looking for the Sound Archive, and those stumbling upon content through serendipity, accident, searching or suggestion. As we have tentatively tried in the Archive Trial, we should surround our content with context, the story of the Archive – how and why the collection exists; honour its pioneers; include their voices.

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3 BBC7 90% of whose schedule comprises archive comedy, drama, readings and panel games; and BBC 6Music which has a remit to exploit the BBC’s archive of pop and rock sessions, concerts and related music documentaries and interviews.
Finally, I want to recall a recording in the Archive of a programme made in 1941 about the work of the Recorded Programmes Department. It features the pioneers of the sound archive. They imagine a visit in 2041 to the World Institute of Recorded History. They arrive by personal helicopter; they walk past the 'Recordings from Mars' section and through the 20th Century Gallery, pausing to remind themselves who that man Hitler was. We are beginning to see elements of that resource now, and should realise that vision – hopefully well before 2041 – not as a single monumental building, but a monumental resource... perhaps truly 'one of the richest gifts we can give to this country'. It is not an exaggeration to say it could also be a gift to the world. Rights Clearance permitting, of course.
Who Jailed Audio?

Richard Green, IASA President, Ottawa, Canada

Paper presented at the 2007 Unlocking Audio Conference, British Library, UK

The Canadian composer R Murray Schafer wrote, "Man likes to make sounds and to surround himself with sounds. Silence is the rejection of the human personality. Man fears the absence of sound as he fears the absence of life." (Ear Cleaning: Notes for an experimental music course. Toronto: Berandol, 1969, p 7)

Everyone’s life has a unique audio soundtrack. The first sounds we probably hear are the beating of our mother’s heart, the sounds of parents making baby noises, brothers, sisters, music, neighbourhoods, cities, towns, schools, friends, lovers, and children – each sound creating an audio background to our lives.

We know, for example, that music, that special song, has the power to mark the milestones of our life’s adventures. And, when we hear that song again, we are immediately transported to another time and place. The voices of teachers, politicians, bosses and the workplace signal the turns our lives take. Our own voices, be they spoken, musical or just imagined, add to the audio tapestry of the lives of others.

Down through time, families, storytellers, village elders, religious leaders, broadcasters and others, through discourse, discussion and dialogue, have documented and transmitted to the next generation, the human experience.

Life’s audio track is free, but sometimes there is a cost – in Ottawa a few years ago they marked the anniversary of the start of the Second World War by blacking out the lights of the city, setting off air raid sirens, and having the few remaining Lancaster bombers circle the city. Some of Ottawa’s citizens had been in London during the blitz, or in the German cities attacked during the allied bombing campaign – for them, those sounds weren’t nostalgic, or entertaining, they brought back vivid, terrible, and painful memories. We can suppress the audio track to our lives, but a chance event can bring it back to life. For better or worse, our personal soundtrack is shared by the society in which we live.

We can all make sounds. Most of us, with a few exceptions, such as those who have been to too many rock concerts, like myself who recently attended a very enjoyable but very loud Bruce Springsteen concert, can hear sounds. The audio experience stimulates our imagination and our life. Therefore, I was a bit puzzled when I saw the title of the British Library conference – Unlocking Audio. If audio needs to be unlocked, there is the implication that somebody locked it up. So, who jailed audio?

Well everyone locks up audio to some degree. Parents do it. A mother’s heartbeat may be freely given, but those immortal words, “You didn’t learn language like that in this house!” clearly indicate that some sounds are more welcome than others.

I had dinner with a friend early in October and he told me he had sworn a solemn oath that, when he had kids, he would never, ever, tell them to turn their music down. He would share with his children the excitement and the discovery of their music and their lifestyle. This was an experience he felt he had never been able to share with his own parents. Then his boys discovered rap, hip hop and the volume control. He was facing a crisis — he was turning into his parents. It was another audio discovery.
We do, as individuals, restrict specific sounds. Governments also regulate certain sounds, through laws and through practice. For many years the Canadian government participated in a programme to remove aboriginal children from their families and to educate them in the white man's world. One of the first things they did was forbid the use of native languages — the sound of savages, not of civilization — thereby destroying an essential link between these unfortunate children and their families and culture. A language that isn't used disappears, along with the ties to the heritage and the community that produced it.

Governments have also restricted political speech and placed warning labels on sound recordings. They have noise bylaws. On the other hand governments have noise bylaws, license radio stations, fund archives and libraries, sponsor public broadcasting and, in Parliament, they create their own special kind of noise, along with a lot of hot air.

Libraries and archives do their own share of locking things up. Look at our terminology. Libraries are the guardians of the nation's heritage; we institutionalise our collections; we have visiting hours, and we have dark archives. When we create audio files we sometimes talk of caging them to restrict access. I have always had the sneaking suspicion that when an archivist says “our” collections, isn't he or she really thinking, "my" collections?

Look how we have designed our catalogues, databases and finding aids. They are professional, ie you need a professional to use them. The former National Archives of Canada had over 100 individual databases to access various collections. Some of them were available only on personal computers. That sounds like job security to me. Fortunately, many of these have now been merged to create a single access point.

What about technology? Technology has also helped lock up audio. Again think of the language that is used. We scout for talent, we capture a performance, we lay down tracks, and we cut a disc. Like our other professional terms it is aggressive and implies a message we don't consciously mean to convey.

Technology brought us radio. Radio sends out a signal — does it say, "I am a sound, I am trapped, release me?"

Actually, I think it does. While technology has captured sounds and, in some cases, altered them to suit the format, it has also released so many sounds on an unsuspecting world that, 150 years since the first recording and almost 90 years since the introduction of commercial radio, we are still learning about the impact of modern communications and audio technology on our society.

Commercial sound recordings provide a telling example. Records, and the gramophone, it was hoped would eventually uplift the masses and society in general. It would bring "culture" into everyone's home. It may have captured Caruso but it released swing, jazz, country, blues, rock and roll and even rap on an unsuspecting world.

In Britain in the 60s, young people were listening to pirate radio stations. In Ottawa, I was listening to WA'Beatle'C from New York City. In Eastern Europe they were listening to Radio Free Europe. These sounds took people somewhere, to a special place, beyond their own life. The same technology that brought rock and roll to the world now returns to us with music and sounds, both ancient and modern, from Africa, Asia, South America and the Pacific.
Technology made it possible for us to capture, document and replicate, the audio soundtrack of the modern era. It gave libraries and archives the chance to store those sounds, to preserve them and yes, to institutionalise them. Now, technology, particularly through the Web, provides us, you and me, with the opportunity to free the sounds stored in our audio archives. (I am thinking philosophically here, conveniently ignoring cost recovery, commercial exploitation, and the related jargon of our times.)

I like to think I was a pioneer in setting free a small portion of our collection. Through a project called The Virtual Gramophone (http://www.collectionscanada.ca/gramophone/) we were able to make some of the National Library of Canada’s 78rpm disc collection available through the Web. (In fact I had a pretty good career going, giving talks about the Web site, with subtle variations of course, for a whole series of conferences.) The Web site now provides access to more than 5,000 complete digitised and restored recordings. In the last year for which I have stats, 1.2 million songs were listened to through RealAudio and MP3 technology. Not bad for mostly pre-1930 Canadian 78rpm discs. When the site first went up, people at the National Library thought our numbers would peak in the first few months and then decline.

I bring up the Virtual Gramophone, not only out of personal pride for myself and the colleagues who helped create it, or out of a sense of sadness that new additions to the site have been very limited while the project is under review, though I certainly have those emotions, or even because it is an audio project on the Web. The Virtual Gramophone is a good illustration that each institution has its own audio patterns. We, and I mean mostly I, wasn’t listening closely. The sounds of our institution, the political sounds, the noise around us, was changing and I missed it. The Virtual Gramophone in the 1990s was about documentation, preservation, and historical importance. By the time funding for the project was suspended in 2006, we should have been talking access, horizontal integration, value added products, and outreach. The project had the numbers that make up a substantial part of the new business case process and the essential synergies that are part of the new paradigm for libraries and archives. But we, mainly I, didn’t fully understand how to use the data we had at hand, nor did I fully appreciate the changing context of the discussion that was taking place around me, nor did I see the need to revise the strategy we used for communicating what the Virtual Gramophone was about to the decision makers at our institution.

In his recent talk at the IASA conference, Rainer Hubert from Austria’s Mediathek outlined the archives’ place in neo-liberal times. He specifically addressed the new context for libraries and archives, public institutions that have gone from being “bureaucratic entities” to being “business enterprises” like all the others… with divisions “for public relations, marketing, and sponsorship”. This is the new reality for sound archives. Rainer’s presentation is published in this edition of the IASA Journal (see p. 28). I encourage everyone to read it.

I also recommend a book published in Canada called Blockbusters and Trade Wars: popular culture in a globalized world by Chris Wood and Peter Grant (Vancouver: Douglas & McIntyre, 2004). It is the one I advise my colleagues to read when they don’t know how to quantify and provide economic and business arguments for the historical and cultural importance of their work. In each case, these studies suggest we need to change our terminology if we really want to make a case for sustained funding of sound collections, not just in the years to come, but right now.

Technology is the star. It attracts the attention. It is what Monty Python used to call the machine that goes ‘ping’. The bells and whistles aspect of the digital world distracts us from
the other sounds that are melding into the audio mix of the world around us. Just as we adapted to the new technology, archives need to adapt to the changing political and cultural circumstances in which we work.

All round us technology has set audio free. From hackers, to mashers, to mixers, and remixers, from Napster, to IPOD, to YouTube to Radiohead – sounds (and now images) are being set loose. Pushing ‘record’ is now easier than ever before and the resulting audio can be of astonishingly high quality. If archives and libraries want to take part in this revolution, we need to get going or someone will say, “Why should we fund you when others are doing it without financial help? Why do we need archives as an intermediary? You are now in the way and technology has replaced and outpaced you?” Sound archives need to redefine their ‘turf’ and set out to protect and project it within their institutions and to the world at large.

There are some very strong arguments to be made for the long term preservation and dissemination of our audio culture and heritage. But, often when I hear them being made, they are presented in a language from another time. We talk the talk of access being our primary interest and digitisation being our focus, but our body language, actions, and decisions betray stumbling bureaucrats caught with their internal hard drives crashing. Old attitudes and expressions die hard. ‘Dithering’ is more than an audio term.

The result is that we may be in danger of being left behind, or perhaps being left out. There is an audio track to the future of our audio institutions and my fear is it may be the sound of footsteps walking away.

How do we change that soundtrack? Can we do a remix, find a download, in short, how can we unlock sound archives?

We need to share. Share information, technology and experiences. That’s where attending conferences such as Unlocking Audio and participating in organisations such as IASA comes into play.

We need to listen and get beyond the noise, the ever present moans and groans, which we naturally create when change is being thrust upon us.

Dare I say it, in this era of copyright protection, we need to copy. There are success stories out there. We need to get over our need to reinvent the wheel every time. If an institution has made a breakthrough, we need to examine, not only the digital infrastructure and the workflow, we need to ask about the decision making process, the communication package, and the business case scenario, and then borrow it. Some might call it intellectual property infringement, I call it inspiration.

I’d say we need to refine our vision of sound archives so that we can be integrated into the swirling soundscape of our fast changing world. The theme for next year’s IASA conference in Australia is “No Archive is an Island.” Too often sound and audiovisual archives have thought of themselves as being somehow special and distinct from paper-based materials. This is no longer the case. We are not on islands and we need to stop sending messages out in bottles. Audio archives are not exempt from the sounds of change.

Finally, I think we need to make some noise. Noise within our own institutions, noise on the implications of copyright, noise on the value, and I don’t mean commercial value, but the cultural significance of what we do. We need noise in a language that can rise above the
cacophony that is the soundscape of contemporary society. If we can't make the right noises, then the sustained future of sound archives as creative, acquiring, preserving, and, most challenging of all, unique organisations will be bleak.

R Murray Schafer says that "Silence is a pocket of possibility. Anything can happen to break it". He also says, "The ultimate silence is death" (Ear Cleaning, p 7). One thing is clear; silence is not a sound that works well in the digital universe. Sound archives need to break the silence. Some have made a lot of progress, as presentations at Unlocking Audio and the last few IASA conferences have shown. Others are moving in the right direction. Some are just thinking about it.

Audio is being unlocked as I speak. Trying to control the rhythm, restrict the beat, adjust the tone and or turn down the volume on the sound of change is futile. Someone, somewhere, right now, is making a recording and putting it up for the world to hear. Sounds are being set free. The possibilities are endless, they are exciting, and I just want to be there – with my collection, my colleagues, and my friends – including all of you.

Later at the conference, many came up to me to say how much they had enjoyed my talk, 'but,' they had this issue, copyright, institutional, political, organisational....... there were many 'buts'. I have a few myself. Sound archives have strong arguments to bolster their case for digitisation now. These include preservation, which for many formats is a now or never situation, controlled public access to collections where the rights holders might see some return, as opposed to uncontrolled public access, where they will see no return, and finally the richness of our collections and their popularity with Web users. If archives can digitise and make these collections more accessible, they will be used in ways that we cannot imagine. To make that possible, archives need to re-examine their language, their arguments, their partners, and their own organisation. When the 'buts' arrive, look around, see what others have done, ask for advice, and take a risk. This is not easy. Changing the approach many of us have used for our whole careers is very difficult. The time to do it is now. Good luck!
Integrating AV Archival Materials into the Curriculum: The Cave Hill Experience

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Introduction

The Learning Resource Centre (LRC) on the Cave Hill Campus (Barbados) of The University of the West Indies (UWI) was established in 1979. The express goal of the LRC's Information Resources Unit is to acquire and make available audiovisual materials (AV) that support the teaching, learning, research and outreach activities of the Campus. Although this mandate is not restricted to particular formats, the bulk of the collection consists of videos, sound carriers (tapes, CDs as well as 33 1/3 and 45 rpm vinyl recordings) and photographic media (glass slides, photographs and postcards).

The nature and administrative arrangements of the UWI as a regional institution guide the collection-building activities of the LRC. In 1963, the Cave Hill Campus was established particularly to serve the tertiary level educational needs of Barbados and the Anglophone Eastern Caribbean, an archipelago of islands located on the eastern rim of the Caribbean Sea. In response to this responsibility, the LRC's collection-building activities privilege Barbados and the Eastern Caribbean. Materials from other Caribbean sites, including those with a different linguistic heritage, are chosen judiciously and as necessary to support the campuses' academic programme.

While modern or recent releases comprise a considerable proportion of the LRC's holdings, the collection also includes a number of archival materials which undergird the curriculum and other activities of the Campus. Thus, in addition to being an academic collection of AV it is also a working archive of West Indian AV.

For the purposes of this paper, curriculum includes both classroom-based work managed by a faculty member and also research-based activities, the outcome of which often becomes the texts used to support the delivery of courses.

This paper explores the value of AV archival material in teaching and research. It also discusses how some of the LRC's archival AV collection is used to support curriculum delivery and research at Cave Hill. The article concludes with a consideration of how the LRC acquires archival AV relevant to the campus's programming.

\[\text{Map of the Caribbean}\]

1 Anguilla; Antigua and Barbuda; British Virgin Islands; Dominica; Grenada, Carriacou and Petit Martinique; Montserrat; St. Kitts and Nevis; St. Lucia; and, St. Vincent and the Grenadines are the islands that comprise the Anglophone Eastern Caribbean. While many of these islands were colonies of Great Britain, some of the smaller ones remain in a dependency relationship with the metropole.
Value of AV Archival Materials in Teaching and Research

Until recently, teaching and learning as well as academic research and scholarship were print-based and print-bound. Print's dominance dates from the 15th century when it became the principle means of communication and recording information. Early perceptions that AV was (solely) an entertainment medium further accounted for print's hegemony as the principal means of communication in academia. Jellicorse et al (1973) describes this dichotomy as “scholarly printphilia and nonprintphobia” causing AV to suffer from “serious scholarly neglect” and being deemed a “second class source in the print-dominated world of scholarship” (296).

Further illustrating the dominance of print is Schoenherr (1977) who wrote that “until about ten years ago, “audiovisual” was a pejorative term and that Audiovisual could never be more than simple illustration for more important verbal and written modes of teaching. This attitude however, has by now been largely discredited (382).

From the 1960 onwards, there has been a reversal of the previously held negative attitude towards AV. This is due in some measure to what Schoenherr termed as “path breaking work” in the use of film in teaching, studying and researching history (393). The 1972 Washington, DC conference, sponsored by the (US) National Archives, on the “Use of Audiovisual Archives as Source Materials” was also an early major contributor to the new intellection regarding AV archival materials as scholarly re/resources. Other factors contributing to AV’s recognition/acceptance include that information is being presented in a range of formats; that print cannot fully convey all information pertinent to a situation; and, that for some topics AV is the only way such information can be/is presented. Consequently, in order to preserve for future use and preserve/protect man’s total knowledge output all formats used to capture information need to be archived. In addition, print does not satisfy the totality of learning needs and styles as people learn differently and through different senses. All of these have led to the blossoming acceptance and use of AV as re/resources for scholarship and other educational purposes.

AV archival re/resources make available for educational and other purposes objects/items of enduring social, historical, cultural, administrative and other values in ways that print does not facilitate. By using technology to preserve sights and sounds, AV materials “harvest the added value that the combination of new media and cultural heritage brings” (Hecht et al 2004). The value of AV within the academy has, for some time, attracted the work of scholars (Schoenherr 1977; Jellicorse et al 1973; Langhorne 1951; and Linehan 2004). During their early use in academia, visual AV archival materials were seen as being mainly of relevance to the study of history. However with the emergence of new disciplines such as cultural studies, ethnomusicology, film studies, heritage studies, linguistics and other fields where visuals and sound, both recent and vintage, are important conveyors of data and information AV archival resources have become central to curriculum delivery. Visual media contributes to and informs a wide range of areas, topics and issues where visuality is important; and, sonic texts convey aural meanings that silent media cannot re/present. Thus, archival AV materials provide a depth and breadth of information absent from print re/resources. AV is therefore of relevance to both established disciplines as well as newer disciplines now part of the academy’s discourse.

Schoenherr’s particular focus was how materials at the Audiovisual Archives Division of the National Archives in Washington DC were used in teaching. Andrew Buchanan extends the work and findings of Schoenherr and other authors when he advanced that the function of film ... is to add to man’s sense of reality by adding the facility of sight to the abstract apprehension. To see the things of which we learn completes, or almost completes, our study. The eye can often teach that which no words can convey (qtd. Hecht et al. http://www.beeldengeluid.nl/files/pdfs/birth-ichim-2004.pdf).
As a teaching/learning media, AV supports the development of visual and aural skills and literacies. In this regard, Henson and Schorzman (1991) opine that the use of videos in teaching history enables students

*to acquire new skills, including the ability to use and analyze visual information, to think dimensionally, to ask new questions, and to evaluate new lines of evidence (619).*

While Henson and Schorzman’s work was directed specifically to history, their findings are equally relevant to the integration of AV into the study/delivery of other disciplines. The skills that Henson and Schorzman identified as being acquired through the use of AV also extend beyond the course and/or classroom. These are necessary competencies for success in the new information/communication technology age and global village environment. As ‘new lines of evidence’ AV becomes important texts whose value had previously been ignored or discounted within or by the academy.

Henson and Schorzman also advanced that in the teaching of history videos enable one to study

*a person’s environment (and ways of interacting with that environment) and material culture encounters a density of information rarely found in other forms of ... documentation (618).*

The ability of video to provide these insights is not limited to history. These benefits occur in any discipline or topic for which there is appropriate AV. Their ‘density of information’ refers to the depth and breadth of information that AV as multidimensional format provides compared with the unidimensional nature of print.

Buckridge (2004) advances that images and artefacts provide “vast realms of experience that do not fit into words” (1). As sources of memory and heritage, AV contains and provides a treasure trove that books are unable to recall or impart. Through the sights and sounds they furnish, AV provides students and researchers with a greater understanding of the past. Images and recordings of bygone times provide meaning and signification necessary for a full understanding of many areas, topics and/or issues. Thus, not only is AV a powerful educational tool but for topics where visual and aural data (with or without sound and motion) from the past is critical, AV also facilitates an intimacy with such times that static formats cannot provide. AV becomes the medium through which the past becomes an intimate part of the present.

Although Buchanan’s observations were made with specific reference to formats which privilege sight and images, they are of equal applicability to all AV materials. The impact, effect and value conveyed by any media which combines sight, sound, motion and colour make AV a powerful tool to convey information gathered and stored for subsequent preservation and dissemination. While film was the leading technology that incorporated sight, sound and motion when Buchanan made his observations in the 1950s, today videos, CD-ROMs and other media which integrate these elements are also of considerable assistance for education and scholarly pursuits.

In oral cultures such as the Caribbean the importance of AV as a means of gathering, storing and disseminating information is even more critical. As much of the heritage and culture of oral societies is not written, AV often becomes the only source of primary information, data and knowledge. On this, Seeger and Chaudhuri (2004) opine that through AV formats “Non-literate people can speak for themselves” (3) and that “These media capture a different reality than those of paper documents” (2).
An important benefit of using AV archival material is that it provides evidence of material culture which Buckridge describes as being “the study of human-made physical objects, or artefacts, in social settings” which facilitates the study of
the beliefs, values, ideas, attitudes and assumptions of a particular community or society at a
given time ... [it also] enables us to understand the meaning of texts and to highlight the social and cultural history embedded in them (1).

Buckridge also argues that “material culture is especially important for studying individuals who left no written records” (1-2). Material culture is therefore one of the new lines of evidence that helps to fill in gaps in the narrative of Caribbean life as it “facilitates new methods of exploration and interpretation ... of those who left no written records” (Buckridge 2). Thus, for oral cultures, AV archival materials are important media for heritage, cultural transfer and knowledge.

The use of AV technologies to capture the people, objects, sights and sounds of cultures such as those in the Caribbean is, as Niles writes, intimately associated with colonialism. Colonial visitors to distant parts of their empires went ‘equipped with new ‘hi-tech’ (sic) gear to document their travels for those in the motherland” (196). Thus, the acquisition of data in these new ‘hi-tech’ formats was not undertaken for altruistic purposes with respect to the cultures/societies from whence the images and sounds originated, rather they were captured as ethnographic “curiosities” for viewing by those in the metropole. While the value of these sights and sounds was not fully understood by many in and of the cultures they portrayed, particularly at the time of their recording, “Today, many of the things collected are regarded as the invaluable cultural property of the groups from which they were obtained” (Niles 197).

Integrating AV Archival Materials Into the Curriculum at Cave Hill

At Cave Hill, courses in Cricket Studies, Cultural Studies, Heritage Studies, History and Popular Music are the academic areas that most use the archival material held by the LRC. These disciplines have a strong focus on Barbadian and Caribbean issues covering almost every aspect of life in the region. These courses explore not only the present but also interrogate the past in order to expose students to the widest possible perspective on a range of issues, topics and concerns. Therefore the LRC’s AV resources have to cover not only present-day knowledge, sights and sounds, but also those of the past. Additionally, the LRC’s AV archival holdings support research into a number of areas, the outcome of which provides new knowledge/information that in turn is used in curriculum delivery or by other researchers.

How then are archival AV materials integrated into curriculum delivery at Cave Hill? While the collection is diverse both in terms of content and formats, this paper looks at how the LRC’s archival collection supports academic enquiry into two forms of the Caribbean’s material culture - popular music and dress.

1. Popular Music

While there are several genres of popular music in the Caribbean this article looks at how some titles in the LRC’s archival collection of calypsos and ritual music are used to support and enhance curriculum delivery. These song texts are important sonic documents expounding on a range of national, regional and international events and issues.
Barbadian culturist Trevor Marshall illustrates the importance of calypso as aural records in the Caribbean when he states that

*on one level, the lively calypsos are pure entertainment - the ultimate party music. But they also function as a kind of auditory newspaper, spreading information about current issues. No topic is too trivial or too touchy to be the subject of a calypso song - themes range from corrupt politicians to potholes in the road a controversial beauty contest to a nosy neighbour. A visitor who wants to learn about the true social and political situation in Barbados need only listen to the current crop of calypso tunes. And today's visitor will be spared a subterranean search, because you can hear the music everywhere: on the radio, at nightclubs, in the hotel* (p.113).

While Marshall, at that time, focused only on the interests of visitors, his comments are even more pertinent with regard to the historical value of calypso as 'documents'. Calypsos are the vehicles through which the views and opinions of the man in the street become known. They provide social and cultural evidence generally not available through traditional organs of documentation. Usually composed for the annual calypso season which is part of Crop Over, the island's annual carnivalesque festival, these compositions provide lyrical commentary (ably supported by their accompanying music) on issues/events which occurred in the island during the inter-festival period, thereby confirming the auditory newspaper nature of these songs.

As a small island with a high density of population, land ownership and associated issues are of major concern to most Barbadians. No discussion on the emotional, political and social issues of land ownership in Barbados can take place without referencing a trilogy of calypsos on land ownership. There are: *Jack* (1992) composed and rendered by Gabby (Anthony Carter), *Fields and Hills* (1998) written and sung John King and *I Want a Plantation* (1985) penned by Anthony Walrond but performed by John King. These compositions look at the issue of land from various angles.

Gabby's *Jack* looks at a particular period in Barbados' history when there was a move by the authorities to make beaches tourist enclaves. Naturally, many of the beaches that were considered for this purpose were those that had the best sand and water. They were also sites to which Barbadians historically had had unrestricted access. Sea bathing, as some the song's words indicate, is a favourite past time of many Barbadians and for some take the form of a daily ritual. The words "mi mudder bathe der" and "dat beach is mine. I caan bade der anytime" capture the historical and emotional feelings regarding this recreational pursuit. The sentiments that *Jack* evoked were so strong that for a time, there were steps to ban this calypso from the airwaves.

This illustrates the power of popular music and how the views of the man in the street are known and made powerful through this art form.
John King’s *Fields and Hills* extends this discourse to the sale of land located anywhere in Barbados to non-nationals. *Fields and Hills* was composed at a time when land transactions to overseas investors were bringing in large injections of foreign exchange into the then dwindling foreign reserves of the island. Citing the words “These fields and hills beyond recall are now our very own” from Barbados’ National Anthem, the song suggests that because of these transactions, land ownership was being placed beyond the reach of many Barbadians. The veracity of the words “now our very own” was being interrogated in this calypso.

*I Want a Plantation* was composed in the 1980s, when many sugar plantations were being subdivided for non-agricultural purposes. (These sub-divisions were being undertaken mainly for elite housing leading to a number of economic benefits for plantation owners as well as several negative social consequences including a marked change in the island’s built environment). This land use change sparked considerable national debate in Barbados, given that agriculture was, at that time, the island’s leading economic activity. The voice in this song text advances reasons why he, as a poor black man, wants to own a plantation.

One of the dire results of the purchase of land by non-nationals in Barbados was a rapid escalation in the cost of land, placing the ability to purchase land in the island beyond the scope of the average Barbadian, a goal to which most locals aspired.

These compositions present the opinions of the man in the street about an ongoing national issue over which they have little control. And, while the songs were written some time ago, their sentiments remain valid. These views and opinions, important though they are, would not be found in traditional documents because these sources have historically only privileged those in authority or power. As Buckridge as well as Seeger and Chaudhri argue, these song texts become the voice of those in a society who are normally rendered “voiceless” by/in the traditional media.

For students doing the undergraduate Caribbean Popular Culture course and the postgraduate popular music module in the Caribbean Expressions Course, three annotated discographies with biographical essays on Barbadian entertainers/calypsonians by Watson (1999, 2000, 2005) provide information the island’s popular music. These publications are amply illustrated by photographs from the archives of a local newspaper capturing the featured artists during various performances. These images reveal what the artist wore, the types of movements they executed during their performances as well as some of the props used during specific renditions. As items of historical material culture, the pictures in these discographies provide ‘new lines of evidence’ about Barbadian popular culture and musical performances.
One of these texts is already on the recommended reading list for courses in popular culture. Additionally last academic year, as a personal research project, a student investigated the work and career of calypsonian Red Plastic Bag (Stedson Wiltshire). Mr. Regga Ragga, one of the three discographies, was used as a primary text for this student. Thus, not only are archival AV items integral to curriculum delivery at Cave Hill but also researched texts using such materials (sonic and print) become important resources for subsequent scholarly pursuits.

In the Caribbean, popular music is also associated with rituals, festivals and other social events. A number of these cultural forms are either formally investigated in the Caribbean Expressions module of the postgraduate Cultural Studies programme or are pursued as a personal research interest. These festivals, many of them tracing their origins to the days of African enslavement and/or the West Indian indentureship of Indians, Chinese and others, are still practiced in many of the region’s territories. In addition to the ritualistic nature of these observances, many of them have aspects of material culture as integral parts of their observances. For example, each celebration has a particular musical signature helping to make each observance special and musically distinguishable.

Maroons communities were formed when some of those who were enslaved ran away from plantations and established free communities, often in locations that were hard to find or difficult to access. Within several maroon communities in the Caribbean one can still observe rituals and cultural expressions which trace their origin to West Africa.

One of these Afrocentric retentions is the Big Drum Festival of Carriacou, a member of the tri-island Eastern Caribbean state of Grenada, Carriacou and Petit Martinique. This Festival, held in September, is also known as the Nation Dance. Ceremonies associated with this festival celebrate and re/enact African traditions which are part of the maroon heritage. In his description of this cultural form, Hill states that Big Drum dances are “sometimes a part of an elaborate cycle of funerary rituals” (151). The Big Drum and Other Ritual and Social Music of Carriacou CD released by the Smithsonian Institution documents music of a little known part of the Eastern Caribbean which is also home to a maroon community. This CD contributes a depth of richness to any investigation of this event that textual formats cannot support.

The Big Drum and Other Ritual and Social Music of Carriacou is not the only CD with Caribbean content to be found in the Smithsonian’s archives. This institute is owner of a number of critical early recordings of Caribbean popular music to which students and researchers need to refer. These include the recently released First Flight (2005) and Calypso Awakening (2000). First Flight by the Mighty Sparrow (Slinger Francisco), also internationally known as the King of Calypso is a CD of some of Sparrow’s earliest calypso. This disc provides for the calypso enthusiast and researcher alike materials that had hitherto been unavailable for a long time. These recordings will be of value for any course for which the works of Sparrow are useful.

Calypso Awakening is a compilation CD of songs originally released between 1956 and 1962. On this recording are songs by calypso notables, Sparrow, Lord Melody (Fitzroy Alexander) and Small Island Pride (Theophilus Woods). Through this CD listeners can hear calypsos no longer available in their original format of release. It enables listeners to hear the art form as it was practiced fifty years ago. It also supports comparative work in ethnomusicology, musicology, recording technologies, instrumentation and arrangement between these early recordings and what currently obtains in the industry and art form today.
This discussion on how some of the sonic archival holdings of the LRC are used to support curriculum delivery and research demonstrates that sound and its supporting graphic images are important aspects of the cultural and social histories of the Caribbean. They provide critical information on and give voice to those who were made absent from or rendered voiceless in traditional scholarly resources.

2. Dress
Dress as Buckridge's seminal work on apparel in Jamaica indicates is an important aspect of material culture, conveying through images vast realms of information that words cannot convey or fully detail. In addition to furnishing details about the fashion of the day, textual readings of pictures yield information about many other aspects of life as well as about the times in which the photographs were taken. As historical documents, these visual texts support studies where issues pertaining to clothing and its accessories as well as other lifestyles trends are explored. These include Caribbean Anthropology, Cultural History, Heritage Studies and Social History. These photographs also provide useful information for period costuming in the Theatre Arts and associated disciplines.

The LRC's holdings of postcards, photographs and glass slides are the most important formats through which images of dress, other facets of material culture and also general aspects of Caribbean life and society are made available. The collection dates from the beginning of the twentieth century which gives historical depth to the information contained therein.

While a single image may not be conclusive, the examination and comparison of several images provide incontrovertible evidence of the period during which the images were taken. In addition, for images for which no date can be readily ascertained, comparisons with other/similar images assist the dating process. For postcards, if the writer has affixed the date or, if the post office has franked the dispatch or, if the printer has dated the image these become sources through which the picture's date can be authenticated.

As part of the material culture of the region, dress and the graphic representation associated with such images provide important documentation on the Caribbean. Specific issues include: Was a particular type of clothing worn only by one ethnic group or by all? Did mirroring/creolization in dress occur? Who were used as subjects for postcard images? Does dress signify social and/or economic standing? What type of styles were favoured and by whom? On what occasions and to where were particular types of clothing worn? Were dresses be accompanied by headpieces? If yes, with what type of frequency, what type were they and did they have any particular meaning or signification? What does dress say through the types of fabrics used and adornments worn about trading relationships between the Caribbean and elsewhere? What do print sources say about clothing and dress in relation to the various areas discussed?
In addition to the textual readings that the images substantiate, these graphic formats provide evidence/pose questions on the photographic history of and history of photography in Barbados and other islands in the region. They also illustrate compositional and other techniques as well as a history of production patterns of postcards from the region. For example, the distance between photographer and subject in postcards of whites is considerably further than those of blacks. Does this reflect ethnic curiosity/respect by the (white) photographer as Niles advanced? Images of black children or men are not found in the collection as often as those of black women. Does this reveal a gender bias/interest of the (white and male) photographer? While coloured photography was not popular until the second half of the twentieth century, several of the postcards have been coloured by hand. Thus, an interest in the use of coloured postcards predated the widespread development and use of the enabling technology.

The following is a short discourse of some of the postcard images in the collection.

2.1 Barbadian Women
There is a noticeable predominance of women as images in the postcard collection of the LRC. This reflects the general content of the postcards offered to the LRC for sale. In addition for Barbados, all the images currently held are of Afro-Barbadians supporting Niles’ proposition that these images were taken to capture scenes and images of life in the colonies for those who remained in the metropole. The following words appearing on the back of the postcard of a Barbadian banana fruit seller provides interesting cultural readings of the time:

I wish you could be here and see all the funny black people carrying baskets of fruit on their head. Everyone seems to have a little donkey cart, usually very heavily laden.

The writer of this message seems to have been insensitive to where they were by labelling African Barbadians as ‘funny black people’. It also suggests that the person was a wealthy Caucasian visitor with no understanding of local realities. As most black people did not own cars, a donkey cart was an important means of transport. During colonialism, the pre- and early independence eras, ownership of a donkey cart signified achievement of a certain economic status. The cart was not only a means of transport, but it also provided income as these carts were used to haul goods between supplier and purchaser regardless of their location in the island. While European lens, at a particular time, were the perspective from which for this comment was made, from a Barbadian perspective, then and now, it is inappropriate.
Also, on the card with the banana fruit seller is part of a bicycle which suggests that blacks would also have used these as one of their means of transport. No mention is made on the postcard that blacks used more than donkey cards as modes of transport.

These three early twentieth century images of Barbadian working class women who were also itinerant vendors are good exemplars of dress of that period. The middle image can accurately be dated 1912 because of the message on the card's verso. The others are dated from examining cards with known dates which present persons in similar clothing. The formality of how working class women dressed even in their everyday activities is noted. Headdress was an integral part of daily wear and served two purposes: first, it protected heads from the elements; and, second it helped to balance head-borne wooden trays which carried goods from location to location. In addition to being a means of transport these trays were used to display items for sale. While not as prevalent in the past, these trays are still evident today.

The two postcards of mauby vendors were taken at different times during the middle of the twentieth century. They track the changes taking place in what was worn by working class women and men. The two-toned were fashionable during in the 1930s—1940s in the islands. The hats as well as the general appearance of the subjects in the black and white picture suggest that these individuals were reasonably well off for the times in which they lived.
These postcards also illustrate a pattern of distribution and consumption of a popular beverage prior to the widespread ownership of refrigerators. This type of entrepreneurship was a street-based activity with the mauby ladies moving among the streets in the city plying their drink. Made from the bark of the mauby tree, the libation is purported to have cooling qualities. The mauby woman has now become part of Barbadian folk history as they are no longer evident in the streets. Thus, these graphic images although of recent vintage, are the visual memories of a figure and activity formerly important parts of Barbadian popular culture.

The man in the coloured image is wearing what is popularly known as a ‘cork hat’ in Barbados. This type of headgear, imported from England, became popular during the plantation era dating from slavery. It was the preferred headdress of white overseers. In the post-emancipation period it was worn by black supervisors, especially those engaged in field-based activities. The style of dress of the two individuals in the coloured image differs, suggesting different levels of socio-economic standing with the male occupying the higher status of the two, given his very Westernised style and also the quality of the clothing.

2.2 St. Lucian Women

These postcards of St Lucian women in their Creole inspired fashions illustrate that dressing in that island differs from that in Anglophone Barbados. Differences include the type and pattern of fabric used for the headpiece, the style of the headdress, the inclusion of scarves and the multi-tiered skirts. While the image on the left differs somewhat from those in the centre and right, it is arguable that the centre and right headwear were inspired by that on the left, particularly with regard to the two extensions evident in the head attire that is still worn by St Lucian women. The use of the French.

The fourth and fifth images were taken in Vieux Fort, a town in the south of St Lucia. The postcard of the four women provides full length images of the Creole style. Regarding the ‘Vieux Fort en Fete’ card, from the type of clothing worn by the children the image was taken during the middle of the last century. The fete was held to celebrate an event associated with the island’s colonial status. Both of these cards illustrate the type of housing that was occupied by working class St Lucians. That in urban Vieux Fort card appears of better stock than that which appears in the other card, which from their proximity and construction suggests that the image is that of a rural location.

These images also indicate that while St Lucia and Barbados are geographically close, that considerable differences existed between the dress codes of each island. These differences can, in the main, be attributed to their different colonial histories.
Postcards which feature whites, children or men are not predominant in the collection. In a collection of over 500 postcards, these are two of a handful of postcards which feature these persons as images. The images in both these postcards were taken at Vigie, a popular bathing area close to Castries, the capital of St Lucia. A couple of things are noticeable: the subjects are considerably further away from the photographer than in the case of images of blacks in the postcards in the collection; the dress, particularly of the men compares starkly with what is now worn to the beach; the male outing suggests that excursions to the beach were gendered affairs; and, the children’s apparel indicates how bodies were (well) covered even for the beach early in the twentieth century.

The next image was taken at Government House in St Lucia at the turn of the century. It includes a male African and a female European, an image composition not often found in pictures from this period. Given appearances of the subjects a reasonable reading of this image is that the white lady, even though well dressed, is a servant because she is outside without a head cover. She is also unchaperoned in the company of the black horse and buggy driver. At that time, this type of white/black proximity would only have been appropriate/allowed between the servant/attendant classes.

The images discussed in this section illustrate the range of content available through the LRC’s graphic-based collection. They support a range of academic discourses, provide ‘new lines of evidence’ not available through traditional research resources and encourage research into new areas. These pictures also facilitate new methodologies in discoursing the region’s
history, culture, society and environment and extend the range of resources that can be used to rewrite the historiography of the region. As samples of material culture they provide evidence of life and lifestyles that print resources do not facilitate. They also make possible alternative narratives of those whose voices were made silent in Europe-anised views of the Caribbean and documentation provided through continental lens.

**Acquiring Barbadian and Caribbean Archival AV Material**

Due to the specialized nature of Barbadian and Caribbean AV archival materials, the vendors of these items are outside the mainstream of AV distributors. In addition, most of them are located outside of the island and extra-regionally. This makes the acquisition of these materials a time consuming activity with distance compounding these challenges. While it has taken sometime to identify suppliers of appropriate archival AV materials, over time the professional staff of the LRC as well as academic staff at Cave Hill have been able to tap into a range of international vendors who specialize in the trade of such items.

The AV archival materials acquired by or used at Cave Hill are procured from a variety of sources. These include corporate bodies such as British Pathe (UK), The Smithsonian Institute (USA) and the Daily Gleaner (Jamaica) (Gleaner); governmental agencies such as the National Library of Jamaica (Jamaica) (NLJ); private (individual) vendors in the UK, Denmark and Barbados; and, the World Wide Web. Additionally through an advertisement in a local paper, the LRC was able to acquire some pre-owned 33\(\frac{1}{3}\) and 45 rpm Caribbean recordings. The following is a short discussion on some of the sources from which the Campus has acquired archival AV materials.

**British Pathe**: Described as the world’s first digital news archive states on its web page that its database covers news, sport, social history and entertainment from 1896 to 1970 which

*Over the last 30 years ... has been used extensively around the world in television programmes, home videos, advertisements, corporate productions and, most recently, in web publishing (http://www.britishpathe.com/aboutpathe.html).*

The historical range of this database includes the closing period of colonialism in the Caribbean during which all important documents including AV, from any source, were housed in the metropole and not at the site of origination. Therefore this database includes visual and sonic information not available in the region.

While academia is not listed as one of its main users, British Pathe holdings includes a body of information that is of interest and importance to academic communities in the Caribbean. The scope of its West Indian holdings is demonstrated by the results for the following searches: ‘West Indies cricket’, 28 hits. While ‘Caribbean music’ did not return any hits, ‘steel band’ (and not steelband) returned 25 hits and ‘calypso’ harvested 15 hits. The availability of this database on the web facilitates online searching and purchases.

**Smithsonian Institution**: Based in Washington, DC, this is one of the largest collections of ethnomusicology recordings from the Caribbean. This collection includes Caribbean recordings captured by American engineer Emory Cook and Trinidadian anthropologist, Donald Hill. Several of the titles available from the Smithsonian have been acquired by the LRC and are used for research and teaching purposes. These materials, captured mainly in the first half of the twentieth century, are critical sonic archival AV resources of Caribbean aural forms, expressions, life and culture. Online searching and purchases are facilitated through the Smithsonian’s Web based database.

**The Gleaner and the NLJ**: Jamaica’s longest running newspaper and the NLJ have provided useful sources for photographs to support research into the life and work of Barbadian, the
late Jackie Opel (Dalton Bishop). Although a Barbadian, Opel achieved chart listing status while he lived and worked in Jamaica during the 1960s. He is therefore an important personality of Barbados' soundscape. The need to research a Barbadian artist in Jamaica illustrates that Caribbean entertainers work throughout the region and therefore materials significant to and for the AV archive of one island are likely to reside in another territory.

**Private Vendors:**

The contribution of private vendors to the LRC's collection-building activities is important. These suppliers are both internationally and locally based. Among these private vendors are a British supplier who specialises in postcards and other Caribbean photographic material. This individual has been the chief source of the LRC's postcard and glass slide collections.

Holding a large inventory of pre-owned 33\(\frac{1}{3}\) and 45 rpm vinyl Caribbean recordings is a resident of Denmark. The LRC has been able to acquire several Caribbean recordings from this source, including some that are rare. On the LRC's recommendation, the NLJ has begun to use this supplier to augment their holdings of vintage Caribbean recordings. Because of the age and rarity of many of these items, they are often sold at premium prices.

Advertisements in Barbadian national papers and visits to some of the local auction houses have also yielded some useful acquisitions of popular music recordings.

**The World Wide Web:**

Lists several sources of archival Caribbean material. These include well known sites such as <ebay.com> and <Amazon.com> as well as others which are not as visible during initial searches. Located in the deep Web are other vendors of Caribbean archival materials. Identifying these vendors and their holdings requires time and patience. For example, many Jamaican ska recordings (the leading genre of Jackie Opel's work) are listed under reggae. Therefore in order to uncover the full extent of recordings by this Barbadian artist available through the Web, searches under reggae compilation albums have to be conducted as often Opel's work appears on such compilations.

These examples illustrate the extent of effort required to acquire AV archival materials to support academic work at Cave Hill. The discussion also illustrates, as Niles had observed, that most of these items are housed outside the region (196, 197).

**Particular Challenges to Acquiring Caribbean AV Archival Materials**

For academia, one of the greatest challenges is that vending institutions did/do not recognise the importance of archival AV to the academy. They see these materials as being solely for commercial orientated ventures - hence the absence of educational use on British Pathè's web page. In addition, within the information professions 'printphilia' and 'nonprintphobia' exist with regard to both recent and archival AV.

Niles' observation that many of the archival items of import to the Caribbean reside outside of the region strikes at the core of one of the greatest challenges that impact on the acquisition/ownership of Caribbean archival AV materials. This issue has several facets: Many of those who have physical possession of these items are unwilling to part with their holdings or, provide copies of their holdings to Caribbean institutions or, even advertise the extent of their Caribbean holding. Caribbean AV archival items only become available on the open market on a sporadic basis and often without prior notice except to those in the inner circle of this pre-owned network. Thus, direct purchases by the LRC are therefore quite unlikely to occur because of distance from the site of sale. In addition, these items when available are quite expensive, making repatriation of AV archival materials to the region a costly undertaking.
An email from one of the LRC's major private suppliers reveals some of the workings of the pre-owned network when she wrote

I have found quite a lot of items for the library as some big sales took place and one avid collector has passed away so his collection was released into the open market again (Leapman).

For budgets that are hard pressed and where currencies are weak, the ability to purchase archival AV materials is often beyond the financial resources of many developing countries such as those in the Caribbean. No consideration is given by the metropolitan vendors to the fact that the content is of local origin and therefore economic rights may be outstanding to the originating culture. Quotations for archival AV materials range from £4\(^2\) (Sterling) for a single postcard to several hundred pounds (Sterling) for an album of photographs. The LRC has also paid US$250 for a single 45rpm recording by a Barbadian artist. This highlights the cost associated with buying back our culture.

While it is known that European archival repositories include considerable Caribbean material, none of these institutions is willing to repatriate these items to the region. At best Caribbean institutions are offered, at a price, copies of such items. At worst, many of these institutions are unwilling to reveal the full extent of their Caribbean holdings - some of which may not even be fully known to the holder as they are embedded in other holdings. This issue raises moral and ethical questions about archival AV materials held in one society of another society, particularly if they were originally removed/relocated without consent of those to whom these materials are of greatest significance. These issues however are beyond the scope of this paper.

Another challenge in the building of local collections of archival AV is that while many local personalities are willing to entertain discussions with non-regional entities, a similar level of engagement is often denied regional/local entities. This speaks to a level of distrust which exists. This is a legacy of colonialism when dealings with the metropole were encouraged to the detriment of local and/or regional bodies.

These factors illustrate that the acquisition of archival AV materials to support the curriculum in developing countries such as the Caribbean encounters several challenges, few of which are within the control of the acquiring institution.

**Conclusion**

This paper has discussed why it is important and necessary to introduce and include AV archival materials into the curriculum in a developing country. It looked at how some of these materials were used in educational and scholarly activities. It has also examined some of the sources from which this material is acquired as well as some of the challenges encountered in acquiring such material. Despite factors associated with the use of AV archival materials in curriculum delivery, the LRC has taken steps to acquire AV archival materials that support and enhance the Campus's academic activities. The integration of appropriate AV archival material into the curriculum at Cave Hill is necessary if students are to be exposed to the richness of information, data and knowledge provided via these media. The development of this collection sets new benchmarks for the use of archival AV in Caribbean academia.

As the Campus strives to produce graduates of quality, versed in the skills and attributes necessary in a world where information and knowledge is no longer restricted to books, the acquisition of appropriate archival AV is necessary. In addition to building competencies that are crucial for today's graduates, as most of this archival material relates to the history, culture and heritage of the region, the knowledge provided by these resources is empowering and counteract the 'Othering' endemic in texts written by European pens of yesteryear.

\(^2\) UK £1 = US $1.90 as at August 9, 2006.
Works Cited


Discography

Recordings in Context: The Place of Ethnomusicology Archives in the 21st century
Janet Topp-Fargion, British Library, UK
Paper presented at the 2007 CHARM Annual Conference, Royal Holloway, UK

Although we might describe the beginnings of ethnomusicology as springing from the work of early travel writers, missionaries and the like, it is generally accepted that the study of the world's music became a serious enterprise with the invention of sound recording technology. Though ethnomusicology has diversified far beyond straight analysis of recordings, recording has been central to the discipline, arguably providing its defining methodology, from the outset more than 100 years ago.

Those of you who were at the first CHARM symposium back in 2005 will note that I presented a similar paper. That paper was the start of a research project and was based on many assumptions and beliefs. I've since gone on to interview 10 practising ethnomusicologists in detail about their relationship with recordings, conducted interviews by email with 25 others round the world, and have consulted almost 50 ethnomusicology post-graduate students through questionnaires. Many of the main points, and perhaps even conclusions, are the same now as they were then – encouragingly – and I'm glad in this paper to have the opportunity of refining them by presenting ideas suggested during my fieldwork process, and of teasing out some of the complexities of ethnomusicology's relationship with recordings.

On the face of it, it seemed so simple a century ago - sound recording technology facilitated the aims of comparative musicology, namely the "collection, classification, comparison and historical stratification of styles" (Rice, http://www.groovemusic.com, accessed 3.11.2006). When these earliest field recordings began to be made, however, they were made by scholars working in a range of disciplines, not only music. The purposes of making recordings and their perceived uses were already diverging. Many scholars were governed by the overriding preoccupation with dying cultures and the perceived need to record tradition in order to preserve it - to create a record of it – for future generations. Folklorist Jesse Walter Fewkes back in 1890 could record native American song and speech "on those magic cylinders of wax where they are indelibly fixed forever" (Fewkes's letter to Haddon dated Boston, 20 March 1890, quoted in Clayton 1996:69). The earliest field recordings of music in British scholarship were made on what is popularly dubbed the first British anthropological expedition, in fact a multidisciplinary expedition to the Torres Strait in 1898, including a psychologist, musicologist, linguist and zoologist. Expedition leader, a natural scientist and ethnologist, Alfred Cort Haddon's primary concern was with "salvage ethnography" to document and preserve a culture he perceived as being swamped by European influence (Herle and Rouse, 1998:8).

Whether for scientific study of music, or as documents that could remind us of cultural expressions once they had disappeared, the recordings were products/artefacts brought back for all to see and hear. They were almost always deposited in archives, where the recordings could be preserved and studied and analysed in a sort of laboratory setting.

By the 1950s this sort of "lab" work was being questioned. Maud Karpeles, in her 1949 editorial for the first issue of the Journal of the International Folk Music Council suggested: '... in any analysis we must always remember that the whole is more than the sum of its parts and also that the living organism of folk music is not to be found in the stereotyped notation or even in the mechanical recording, but only in the fleeting creation of the singer, dancer or instrumentalist. Our work in the laboratory will therefore be of little use unless we can relate it to the study of folk music as a live social and artistic manifestation.' (quoted in Sewald, January/April 2005, p8)

Karpeles' singers, dancers and instrumentatlists, and Merriam's "performers and audiences" – the *people* remain invisible in a recording, as do Merriam's processes of creation, training and acculturation. It's easy to see why, for an ethnomusicologist today, a recording can never be the whole deal.

Going back to CHARM's purpose – "to place performance at the centre of musicology by promoting a musicology based on recordings" – it seems we are in agreement that an understanding of performance is necessary for a fuller understanding of music. CHARM suggests that *recordings* provide the route to performance, while ethnomusicologists might argue that along with the actual moment of expression, study of "the processes of creation, aesthetics, and the training and acculturation of performers and audience" provides the route to performance – which is studied through *ethnography*.

Not so much a question of musicology and recordings, but of ethnography and recordings.

In 1980 Norma McLeod and Marcia Herndon published a unified collection of essays under the title *The Ethnography of Musical Performance* (Norwood Editions, Norwood Pennsylvania). The articles in the book were written between 1974 and 1976. They formed part of an intensifying debate started at the 1971 annual meeting of the Society for Ethnomusicology and continued through the decade, on "the need to find a common ground for our discussions, expositions and explanations" (Herndon and McLeod, 1980:1). It was clear that even some 20 years after the coining of the term "ethno-musicology", and the founding of the Society for Ethnomusicology in the 1950s, the discipline was still having trouble defining itself. Some 10 – 15 years after the publication of Merriam’s most challenging book foregrounding anthropology in the study of music, Herndon and McLeod were here suggesting that the task was not to merge anthropology with ethnomusicology, but rather to merge the idea of musical performance with the concept of ethnography.

In a sense, in ethnomusicology, the recording does this, backing up the argument that the recording is central to the definition of ethnomusicology. For whatever its background, Herndon and McLeod, in setting out to find common ground among ethnomusicologists, identified as "our centering point" the fact that "we do study musical events" (ibid.:177). They suggest that we may have a range of approaches for interpretation and fact gathering, but that "[t]he only 'hard data' the ethnomusicologist has to work with is the moment in which music is performed (and recorded)" (ibid.:181, original parentheses). The fact that Herndon and McLeod added "and recorded" in parentheses could imply that the recording is of secondary importance and an afterthought. Nevertheless, it suggests that while making a recording of the moment may be taken for granted, that recording becomes an integral part of the data. The moment becomes data through experience and recording. Our experiences are *translated* into articles and monographs. These are published and usually quite easy to find in libraries and now increasingly online, often via our own web sites. The recordings, however, do not appear to sustain a life of their own and are very frequently stored, untranslated, as stuff in boxes in the attic.
We might assume, by the way, that by “recorded” Herndon and McLeod include all the forms of record, such as field notes and photographs. It’s usually the case that these join the sound recordings in the loft, a personal archive of untranslated experiences.

So recordings continue to be made as we all head into the field armed with the latest portable recording equipment, only now we are making recordings “for our own research purposes”. And we are not so quick to deposit them in archives. Thus a great deal of fieldwork gets done with only a small proportion of it archived for others to make use of.

What are people doing with the recordings?

While all the ethnomusicologists I interviewed made and continue to make recordings as part of fieldwork, recordings are made for a variety of purposes. In general they are considered part of the research process and methodology – as much tools as records, where recordings are played back to participants to prompt discussion, for example in research relating to social memory. They are “living reminders” that can be used for analysis once the researcher has returned home, analogous to note-taking. If working in another language, recordings help with comprehension, as you can listen slowly afterwards. They are (still on occasion) used for analysis and (more frequently) for “situational analysis” or “broad analysis” to understand audience response, ambience or context, assessing popular repertoire and aesthetics. Recordings are made to learn to play an instrument and to learn repertoire.

Some researchers mentioned using recordings as evidence to back up statements and theories. This is one reason given for the rise in the publication of CDs or DVDs in books. They also used them in their teaching and in conference presentations, etc.

For these latter uses, all agreed it became necessary to think of recordings as products. They are made with better technology and more complete documentation – we realise we cannot make use of poorly recorded items and we need to know what they are and where in our collections to find them when we need them. For these activities, many chose to use digital video because video recordings are felt to capture more than audio recordings can. They are more vivid and exciting in class and presentations, and make for more interesting publications. Apart from such product recordings, very little conscious planning appears to have gone into recording.

Some recordings are listed, some are documented only on boxes, some are documented fully only when they are needed for something such as a publication. One interviewee claimed his recordings were not copied or documented because “no one else needs the information”. Interviews tend to be systematically transcribed – one suggestion was that it is easier to scan text than audio. Curiously, many ethnomusicologists appear most reluctant to deposit their interview recordings. At the same time, several researchers I interviewed commented that they had made very productive use of other researchers’ interviews.

Furthermore, respondents during my research were in agreement that ethnomusicologists tended to “do their own thing” rather than test other researchers’ methods and redo their experiments. In this intellectual context, existing collections are not easy to recycle for other projects and we do not feel compelled to describe our recordings (the contents or the methods used to make them) in such a way as to make them more useful to others. We feel justified in saying we have made our recordings solely for our own research purposes. As a result, technical and documentation standards have fallen. Thus, when such collections are deposited in an archive, it may take years for them to be made accessible, and then often only on site and poorly described, perpetuating the perception of the archive as an inaccessible black hole.
Only a small minority of the ethnomusicologists based in the UK say they have actively archived their recordings. Some have “left copies” with some musicians in the field but acknowledged this does not constitute archiving. For the most part their recordings are “in the attic”, “at home”, “in my office”, “in a box somewhere”. Apart from the small minority of recordings that are archived, none of the collections are accessible other than through swaps with researchers and copies to musicians recorded. Attitudes vary about making recordings available: some would “love to make [their] recordings available on the Internet”, while others are “concerned about losing control” and “feel responsible to musicians” to maintain control.

So, have ethnomusicology archives passed their sell-by dates?

I would argue not, especially if we can see beyond the purposes of our own work and take responsibility for creating a more outward looking and long term contribution from our discipline.

On a general level, people commented that all ethnomusicological studies have to take history into account and therefore archival collections will always be important. Most interviewees claimed that the content of interviews would always be important (though curiously many also said of their own interview recordings that these were probably of interest only to themselves). Specifically all the respondents listed several contexts they could think of in which archival recordings would be useful. They could be used:
• in studies focusing on analysis of music/sound;
• for learning repertoire;
• in organological studies,
• in studies of the recording industry;
• to provide rare recordings;
• to provide sources for teaching;
• in so-called revisit studies, historical studies, and studies concerned with issues of change and continuity;
• in applied and/or advocacy studies. The comment was frequently made that collections have the most relevance for the communities in which they were made, particularly as countries/communities move into a period of cultural reclamation. Furthermore, with the rise in importance of applied ethnomusicology, existing recordings have the potential to increase in importance, even within the context of culture-specific studies.

All these uses depend on the recordings being accessible—this means well recorded so that the intended content of the recording is clearly audible, and well documented. It relies on whoever made the recordings in the first place to have thought about potential end uses, prior to pressing the record button. It relies on the original researcher to deposit the recordings where others can know they exist and get to hear them. It relies on the original researcher to have acted responsibly towards the discipline, and towards the nations/races and their cultures whose customs, habits and points of difference they study.

The above list reflects the broad range of work of ethnomusicology. However, recordings are also used outside academia—as part of cultural regeneration programmes, eg among young people, or in prisons (!); in school classrooms for a range of curriculum subjects; in curated exhibitions and other open access initiatives’ wide dissemination projects to higher education institutions; public libraries via the world wide web and other partnerships; and in radio programmes. All activities carried out by today’s archives.
For the archive to make use of recordings, they need to be construed as products. The fieldworker needs to have planned ahead for their eventual uses – got the licences for a range of uses, documented all the performers’ names – made the people visible - names of instruments, names of genres, description of contexts, etc. Ideally they need to have decided to gather complementary material such as photographs to further extend the use of recordings. These actions all present the field-working ethnomusicologist with methodological issues: do you use forms and get signatures? How do you explain the use of the Internet in the UK/US etc to a musician living in a village still waiting for electricity and running water? How does the preparation for recording interfere with our research process? This is the next leg of my research.

A few statements in summary:
- We need to find a way to make recordings in the field that marry our desire to understand process with a responsibility to provide a product.
- Our own recordings are only “our own” until we accept they may be useful to someone else.
- Through an archive’s role as disseminator of knowledge to a broad range of users, thinking beyond academia to communities at large, we may free ourselves of at least some of our apparent reluctance to take responsibility for the data we have collected.
Towards Integrated Archives: The Dismarc Project
Pekka Gronow, YLE Radio Archives, YleisRadio, Finland
Presented at the IASA 2007 Conference, Riga, Latvia

The first sound archives were founded a hundred years ago, but only in the last few decades there have been public sound archives in most countries. Sound archives are the little brothers of libraries and archives dealing with written and printed documents.

This is also evident in the service available to the users of these institutions. The catalogues of my local public library and the Finnish national library are both available on the Web. If I need to read any book ever printed in Finland, I can just walk over to the national library downtown, and if I wish, I can make a copy of the book for myself (unless it happens to be a rare fragile book, in which case I have to turn to the library's reproduction service). I can also search the catalogues of many foreign libraries on The European Library (TEL) portal, and there is a good chance that I could borrow books from other countries through the inter-library lending system. (The effectiveness of this system varies considerably from country to country.)

There is also growing number of written materials freely available on the Internet. For instance, most Finnish newspapers published in the 19th century have been digitised by the national library, and they are available at the library's website. Project Gutenberg publishes historically significant books from many countries on the Internet.

The library world is already well integrated. If a library does not have a copy of a text, the librarian can get it from another, networked library. A large amount of information, including library catalogues, is already online. The situation regarding sound recordings is different; our world still lags behind. It must be admitted that there has been a lot of improvement recently. I regularly browse the catalogues of several national sound archives, and I just received a shipment from the Swedish National Sound Archive SLBA with copies of 78s I had ordered. But an integrated network of sound archives is still only a vision.

The Dismarc Project
Dismarc DIScovering Music ARChives) is an EU-funded project running from September 2006 to August 2008. According to the project's website, the project "aims to facilitate the discovery and diffusion of knowledge and information on archival sound recordings within the EU. The improvement in visibility of this content will be accompanied by heightened discovery, use and re-use by those in the academic community, the general public and the media."

The ten members are the following:

Broadcasters: Rundfunk Berlin-Brandenburg (RBB) and Yleisradio (YLE);

Universities with music / ethnomusicology departments and archives: School of Oriental and African Studies (SOAS) and Hannover Hochschule für Musik und Theater (HMTH);

Archives: Ethnological Museum in Berlin ("Berlin Phonogramm-Archiv" EMEM), the Polish Academy of Sciences (ISPAN) and Svenskt visarkiv (SVA).

The IT partner responsible for designing the system is the Austrian company Angewandte Informationstechnik Forschungsgesellschaft mbH (AIT). Womex AG is the German company behind the World Music Expo and active in other areas of cultural dissemination. Grieg Music Education as (GME) is a Norwegian company developing and distributing Internet-based educational systems and educational content.
In simple terms, the first aim of Dismarc is to create a portal providing access to the catalogues of all participating archives. At the time of writing (November 2007) the portal is already at a test stage, and it contains over 200,000 documents from the participating archives. The largest content providers so far are ISPAN (85,000 documents), SVA (64,000), YLE (48,000) and EMEM (22,000). It does not yet contain metadata on the complete collections of these archives, only data which was readily available in a suitable format.

In its test version, the database is already open to the public at the Dismarc site (www.dismarc.org). As the project continues, the database is expected to grow considerably, as new data from the participating archives will be regularly harvested. The browsing tools are still under development, but some of the benefits of the project are already obvious.

Most of the data found on the website has so far only been accessible on the premises of the participating archives, or not at all. Before Dismarc, a scholar interested in Swedish or Polish folk music had to travel to the respective archives to study their catalogues. Today the scholar can start research at home and then decide if the results merit a visit. As the database grows and other archives join in, users will have access to many, hopefully all major sound archives in Europe. Several new archives are currently considering membership of the project. Although the project in its present form will end in August 2008, RBB (the project co-ordinator) has pledged to keep the Dismarc portal running at least five years afterwards. As the cost of operating a server is relatively modest, there is no reason to fear that the database will be closed one day.

**Metadata Management and Translation Tools**

In its simplest form, a portal such as Dismarc just lumps together metadata obtained from several sources. However, in the case of international projects, it will be clear that the metadata will be based on many different cataloguing systems, and will contain search terms in many languages. Even as such, a database would be valuable for many users. Personal names such as Jean Sibelius usually remain the same, and a scholar interested in, say, Swedish folk music would probably already know some key terms in the Swedish language. But for the general user, the database would be difficult to use.

Dismarc has attempted to overcome these problems by converting metadata from all participating archives into a unified format, by suggesting a set of common cataloguing rules and by providing automatic translation for a large number of key words. Dismarc knows that the name of the composer Tchaikovsky can be written in many different ways, and it knows the names of musical instruments in all European languages, to give just two most obvious examples.

**Access to Sound**

Dismarc will not provide users with access to the actual sound recordings in the participating archives, nor does it plan to open an online shop like iTunes. In most cases, Dismarc users will still have to travel to the archives to listen to the recordings on location. However, the project will provide some partial solutions to wider access to sound recordings.

Firstly, Dismarc will provide a limited number of sample recordings in bit-reduced format for online listening. There are both legal and technical reasons for limitations here. At the time of writing, this part of the project is still on the drafting board, but there will in any case be several hundred recordings available, either in a streaming format or for downloading. For obvious reasons, most of the samples will be public domain recordings, but ISPAN has reached an agreement with the organisation representing Polish folk performers which allows it to include excerpts of recordings which are still protected by copyright.
Secondly, Dismarc will provide tools which enable users to contact any of the archives via email and request information on the availability of specific recordings, and receive quick responses in predefined formats. Suppose that a user in Australia finds a sound recording from YLE on the Dismarc portal and is interested in obtaining a copy. Dismarc will provide a tool which will enable the user to click the document and send YLE a message saying that he or she wants a copy of the specific recording for a certain purpose. The user should then, within a few days, receive a response which will hopefully indicate that a copy for the requested purpose is available against prepayment of a modest fee. He might also receive a notice informing him that permission from a third party (such as the collecting society representing the composer) is also needed, and inform him how such permission could be obtained. In the worst case he will be informed that copies are not available, but at least he will get this information quickly and without cost.

Dismarc and Copyright
At this stage it is necessary to consider the legal problems involved in making sound recordings more widely accessible. It will be necessary to simplify the legal questions involved, so the reader is asked to consult national legislation and/or legal experts for details. In the European Union, copyright protects sound recordings and "literary and artistic works" in two ways. All sound recordings, regardless of content, are protected for fifty years from first publication and/or recording. Sound recordings include commercial recordings (vinyl, shellac, CDs), radio broadcasts and archival and field recordings. The rights in sound recordings are owned jointly by the performers (if any) and the producer of the recording.

In addition, copyright protects "artistic and literary works" such as musical compositions for a period of seventy years post mortem auctoris, from the death of the author — in the case of joint authorship, from the death of the last surviving author. The term is counted from the last day of the year of death.

Copyright covers books as well as recordings, but libraries overcome restrictions by lending their customers books already in their collections. However, few sound archives have circulating copies of their recordings so, in practice, lending copies outside institutions always involves making a copy of the recording. This is an act restricted by copyright, and many sound archives have routinely refused to make copies "for copyright reasons".

However, it should be obvious from the above that many archival recordings are already in the public domain; their copyright has expired. Every year more recordings become "free". Just to give a simple example, many recordings of classical music first published before 1957 are in the public domain, because the composer had already been dead on January 1st, 1937. The same applies to older recordings of folk and traditional music, and increasingly also to early popular music recordings.

Even if recordings (either the sound, or the content, or both) are still protected by copyright, it may still be possible to obtain permission from the rights owners to make copies. In most countries, the so-called mechanical rights to musical compositions are administered by a collecting society representing composers and publishers. Several archives have already concluded agreements with national collecting societies to make copies for specific purposes, against a modest fee. The Polish academy of sciences was able to make a similar agreement with an organisation representing Polish folk performers. If no collective agreement exists, permission must be obtained from the original rights owners, which may be difficult but not impossible. At the YLE archives, we normally ask potential users to obtain such permission themselves. One of our customers recently collected 160 signatures from the members of the orchestra, chorus and soloists of the Finnish National Opera, to obtain a copy of an opera recording from our collection.
“Free” (as in the public domain) does not necessarily mean “free” (no cost) in archival contexts. Even if there are no copyright restrictions, making a copy involves staff time and the use of valuable equipment, so the archive may well make a charge for copies requested. Compensation to rights owners must be added to this, when necessary.

The next steps
By the end of 2008 the Dismarc portal will provide access to the databases of a number of major European sound archives. Hopefully the number of archives will already be larger than at this moment, and the number of documents available much larger than the present 225 000. Dismarc will also enable users to listen to a limited amount of sample recordings, make searches in all European languages, and to easily contact the relevant archives if they wish to obtain copies of recordings.

Dismarc will also be linked to and searchable via The European Library, the larger European portal providing access to several national libraries.

The benefits of a common portal such as Dismarc are most obvious for those archives whose catalogues are not yet online. Although even the smallest archives today may have catalogue databases for internal use, they do not necessarily have the technical expertise required to put them on a server for online use. Dismarc provides this kind of technical support.

For archives which are already online, Dismarc gives additional visibility through a portal containing sound recordings of many different types, which is likely to attract new users. In addition, the translation tools and other special features could be useful for many archives.

Regardless of how well Dismarc succeeds in the tasks it has set for itself, there is an obvious need to go on in various ways after the Dismarc consortium has finished its work. At the moment, the main focus of Dismarc is on ethnomusicological archives and radio music archives. It already covers many varieties of music and sound effects, but only a modest number of commercial recordings and practically no speech.

The world’s largest sound collections are commercial recordings (in many national libraries and/or national sound archives) and speech recordings (in radio archives and specialised archives for linguistics and oral history). In principle, Dismarc (or its successor) could also incorporate the databases of such archives, but its search tools would obviously have to be refined further.

There is also an obvious need for wider online access to the sounds themselves. The music industry is building portals such as iTunes, but although they may contain several million tracks, they will never contain all records issued since the 1890s – for the simple reason that only archives have copies of them. There are hundreds of thousands of sound recordings which are already in the public domain, but to build a portal providing access to them would be a considerably bigger task than Dismarc. Many of them aren’t even properly catalogued yet, let alone digitised. But work in this area is already going on in several areas. Good examples are cylinder recordings from University of California Santa Barbara and the “Virtual Gramophone” at Canada’s National Archives.

http://cylinders.library.ucsb.edu/
http://www.collectionscanada.ca/gramophone/
As yet there is no plan to expand online sound collections systematically, such as Project Gutenberg, which is dedicated to making public domain books accessible. Perhaps there is a need for a Project Berliner for public domain sound recordings — or we could call it Project Cros, to attract our French colleagues.

**Practical Information**
The Dismarc home pages can be found at www.dismarc.org, with a link to the portal. As the project moves further, new information will be added to the portal, including search guidelines. Anybody interested in testing the portal is welcome to register via the website (using the ‘Participation’ link).

Archives interested in contributing their own metadata to the project should contact Martin Gordon at info@dismarc.org.
VideoActive – Creating Access to Europe’s Television Heritage

Johan Oome, Netherlands Institute for Sound and Vision, Alexander Hecht, Österreichischer Rundfunk, Austria and Vassilis Tzouvaras, National Technical University of Athens, Greece

Paper given at the 2007 IASA annual conference in Riga, Latvia

Introduction

Europe’s audiovisual heritage contains both a record and a representation of the past, and as such it demonstrates the development of the ‘audiovisual culture’ we inhabit today. In the following we will give you an insight into the development of the Video Active Portal [1] which provides access to broadcasting heritage material from archives across Europe. We will explain how Video Active needed to find solutions for managing intellectual property rights, semantic and linguistic interoperability, and the design of a meaningful user experience.

The greatest promise of the Internet as a public knowledge repository is to create seamless access for anyone, anywhere, to all knowledge and cultural products ever produced by mankind. Mainly owing to increased bandwidth availability, web sites offering online video material have managed to become extremely popular. Services such as YouTube [2], MySpace [3], Revver [4] and many others show how the idea of making and manipulating images (once the prerogative of professionals) has been embraced as a way of broadcasting who we are to anyone prepared to watch. The most popular site to date, YouTube, was launched in early 2005 and serves over 100 million videos daily [5]. Furthermore, it is estimated that online video will be responsible for 30% of all Internet traffic by 2011 [6].

Looking at these numbers, it is evident that the potential for releasing material from audiovisual archives online is enormous. Today, however, despite the many millions of hours of material held in these archives, only a few per cent can be found online [7]. Many of the existing online services are based on user-generated content. And if professional content is offered (eg Joost [8], MSN Video [9], Miro [10], Blinkx [11]) the focus tends rather to concentrate on recent material.

Audiovisual archives need to overcome several obstacles before they can set up meaningful online services. These include: managing intellectual property rights; technological issues concerning digitisation and metadata standardisation, and issues related to the way the sources are presented to users. The latter is even more challenging if the aim is to present material from several countries in a structured way, which indeed was the starting point for the Video Active Project.

The main challenge facing Video Active is to remove some of the barriers listed above in order to create multilingual access to Europe’s television heritage. Video Active achieves this by selecting a balanced collection of television archive content, which reflects the cultural and historical similarities and differences of television from across the European Union and by complementing this archive content with well-defined contextual metadata. The technical infrastructure facilitates the process of enrichment and asset management. Video Active offers an enormous resource for exploring both the representation of cultural and historical events in and across nations, and the development of the medium itself at a cross-cultural level.

The Project

Video Active is funded within the eContentplus Programme of the European Commission (Content Enrichment Action) and started in September 2006 for a duration of 36 months [12]. The first version of the portal will be fully operational by January 2008.
The Consortium and the Associate Members

The consortium consists of major European audio-visual archives, academic partners and ICT developers. The archives will supply their digital content; the universities are the link to end-users and play an important part in developing a strategy for selecting the content and in delivering the necessary contextual information. The ICT developers will be responsible for supplying the required technology.

<table>
<thead>
<tr>
<th>Core archive partners</th>
<th>Associate partners</th>
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<td>British Broadcasting Corporation, UK</td>
<td>Vlaamse Radio- en Televisieomroep (BE)</td>
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<td>Danish Broadcasting Corporation, DK</td>
<td>Moving Image Communications Ltd (UK)</td>
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<td>Swedish Institute for Sound and Image, SE</td>
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<td>Televisio de Catalunya, ES</td>
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Table 1: Core archive and associate partners

As of November 2007, two new associate members have joined the project: the Vlaamse Radio- en Televisieomroep (VRT) from Belgium and the footage library Moving Image Communications Ltd from the UK. By welcoming these new partners, Video Active will offer an even richer collection of television heritage to the Video Active portal. Video Active hopes to include more associate members soon. Any organisation holding television content is welcome to join.

Amsterdam-based Noterik Multimedia specialises in online video solutions and is responsible for the development of the Video Active portal application. The second technical partner is the National Technical University of Athens, contributing expertise in knowledge representation as well as being responsible for metadata management. The media studies faculties of Utrecht University and Royal Holloway, University of London, complete the consortium.

Users and their Demands

The demand for access to television archive content online has been growing, and this demand has been driven by a number of distinct sectors: education, the general public, and the heritage sector. Digitisation of archive content transforms cultural heritage into flexible 'learning objects' that can be easily integrated into today's teaching and learning strategies. For the academic community the rich holdings of television archives are valuable teaching and research resources. Until now, access has been limited since much of the archive content is stored on legacy formats and often only with a minimum set of descriptive metadata. Although this is changing, with many of the preservation and digitisation projects now underway in large audio-visual archives across Europe, the comparative dimensions of European television content remain as yet largely unexplored.

As noted in the introduction, public demand for archive content has risen with the growth and affordability of the Internet and media publishing tools. Cultural heritage is of interest to everyone, not just specialists and students. The 19th century saw a huge development in
museums, libraries, galleries and related heritage institutions, all with public access. Many such institutions have very low charges (or are free) in order to render access truly public and democratic. Audiovisual collections are by comparison much less accessible and democratic.

The digital age has also had an impact on the work of professionals in the heritage domain, such as museum curators, organisers of exhibitions, journalists, documentalists, etc. They can conduct their activities and render services faster, better, more efficiently, and sometimes at a lower cost. In short, a so-called e-culture is emerging. Additionally, in the digital age, the value of heritage institutions lies increasingly in their role as mediators between networks that produce culture and those that impart meaning. To an increasing degree, they will find themselves contributing their knowledge and content within a cultural arena where a host of highly diverse players are in action, including non-cultural sector institutions, in addition to the audience or users. This means that the added value that heritage organisations seek to provide will grow increasingly dependent on the extent to which they are able to make knowledge sharing, crossovers, and structural co-operation part of their 'core business'.

These user groups have specific expectations and profiles, and the Video Active Project has to understand and encompass them to ensure both user satisfaction and revisits. Surveys, face-to-face interviews and desk research have been conducted in the initial stages of the project. The resulting insight into user requirements became fundamental to defining the technical specifications and hence the technical architecture. Further requirements testing will take place on the first release of the portal; comprehensive evaluation with key users will provide the project with input as it develops the second release, planned for the second year of the project.

Content Selection and Intellectual Property Rights

By definition, the selected content on the Video Active Portal is heterogeneous in many ways, language being one. A multilingual thesaurus allows multilingual access to the holdings. Ten languages will be supported in the first release of the Video Active Portal.

Other challenges regarding the approach to the selection of content relate to the variety of archive material across both historical periods and genres held by content providers for the project. Moreover, the availability of supplementary content (stills, television guides, etc) as well as metadata produced by the content providers is not equally distributed among the partners. As a consequence, comparative research by academics and exploration by the general public will remain impossible.

In order to tackle these issues, Video Active has developed a content selection strategy that adopted a comparative perspective, namely seeking to explore and demonstrate both the cultural and historical similarities as well as differences in television content across Europe through various themes [13]. The thematic approach allows for the development of a rich resource that explores the history of Europe using television archive content from across a number of genres and periods. So far, 40 themes have been selected and, together with the historical coverage, a matrix for content selection has been created. This comparative approach is also reflected in the data management and information architecture of the portal. Not only do the existing metadata in the archive need to be syntactically aligned, they must also be semantically enriched in order to facilitate understanding and analysis of the material selected. Several Video Active-specific fields were added to the Dublin Core element set [14], including Television Genre, European Dimension and National Relevance.
Intellectual property rights (IPR) represent a further and final major factor to influence content selection in relation to programmes. In almost every case, individual rights owners need to be contacted before material can be published online, and agreements need to be set up. Material cannot be made available until such agreements are in place with all relevant parties involved. The project does not have the financial means to finance rights clearances, so needless to say, not all the content selected in the first instance will find its way onto the portal. Every country has different IPR regulations. For example, in some instances it is not permitted to store the video files on a server physically located abroad. As a consequence, the Video Active infrastructure was required to facilitate a distributed solution for content storage; this meant the central portal needed to link to a number of remotely distributed servers.

Encoding of the selected material is performed by the archives. Ingest formats (notably MPEG 1-2) are transcoded to Flash and by what is termed the Transcoding Factory. The Transcoding Factory is an integral part of the Contribution Application, which lies at the heart of the asset management process of Video Active.

**Video Active Architecture**

The Video Active system includes various modules, all using Web technologies. The whole workflow, from annotation, uploading material, and transcoding material, to keyframe extraction, metadata storage and searching is managed by these components. Figure 1 shows the architecture which lies behind the portal.

![Figure 2: The Video Active Architecture](image)

Video Active provides multilingual annotation, search and retrieval of the digital assets using the ThesauriX technology [15]. ThesauriX is a Web based multilingual thesauri tool based on the IPTC standard [16]. The system also exploits Semantic Web technologies supporting automation, intelligent query services (i.e. sophisticated query) and semantic interoperability with other heterogeneous digital archives. Additionally, XML and relational database technologies have been used to speed up some processes where semantic information is not required. Finally, the Video Active metadata are public and ready to be harvested using the OAI-MPH technology [17].
In the Video Active system each archive has the ability either to insert the metadata manually, using the Web annotation tool, or semi-automatically, using a uniform (ie common to all the archives) XML schema. The Video Active metadata schema has been based on the Dublin Core [14] metadata schema with additional elements essential to capturing the cultural heritage aspect of the resources. The video metadata are produced automatically and are represented in a schema that is based in MPEG-7 [18].

**The Annotation Process**

The annotation process can be carried out either manually or semi-automatically. In the manual process, the archives use the Web Annotation Tool to insert the metadata. In the semi-automatic process, the archives export their metadata (the ones that have mappings to the Dublin Core elements) using a common XML schema. The elements that cannot be mapped to the Video Active schema (or are missing from the legacy databases, eg thesauri terms) are inserted manually.

The Web Annotation Tool supports the entry and management of the metadata associated with the media, and handles the preparation of the actual content, ie format conversion (low/medium bit rate for streaming service, etc). It produces an XML file that contains metadata, based on Dublin Core, as well as content encoding and key frame extraction information. The XML is then transformed into RDF triples and stored in the semantic repository.

**Storing and Querying**

The semantic metadata store that is used in Video Active is Sesame [19]. Sesame is an open source Java framework for storing, querying and reasoning with RDF. It can be used as a database for RDF triples, or as a Java library for applications that need to work with RDF internally. It supports storing RDF triples in several storage systems (eg Sesame local repository, MySQL database). The procedure for the insertion of the assets into the RDF Store (Sesame) is depicted in Figure 3.

In order to transform the XML documents into RDF triples, Video Active uses the Jena Semantic Web Framework [20]. Jena is a JAVA API for building semantic web applications. It provides a programmatic environment for RDF, RDFS [21] and OWL [22], and XML [23]. In this application, Jena is mainly used for generating the RDF documents from the XML data representation.

The end user has the ability to perform simple Google type searches but the query service also allows browsing through the metadata using predefined filters, an approach best compared with the Apple iTunes interface.

**Metadata OAI Repository**

All the metadata stored in Sesame, with the help of an OAI-compliant repository are exposed to external systems/archives. The OAI-PMH [17] defines a mechanism for harvesting records containing metadata from repositories. The OAI-PMH gives a simple technical option for data providers to make their metadata available to services, based on the open standards HTTP (Hypertext Transport Protocol) and XML (Extensible Markup Language). The metadata harvested may be in any format that is agreed by a community (or by any discrete set of data and service providers), although unqualified Dublin Core is specified to provide a basic level of interoperability.
Conclusion: Towards a European Digital Library

The European Commission's i2010 Digital Libraries initiative advocates the need for integrated access to the digital items and collections held in Europe's cultural heritage institutions via a single online access point: The European Digital Library (EDL).

Practical steps towards this goal are currently undertaken in many projects, large and small. The EC recently launched a co-ordinative action to align these efforts, called EDLnet [24]. Video Active is an invited member of the 'European Digital Library Thematic Partner Network' within EDLnet. This network aims to bring on board key cultural heritage stakeholders from European countries to prepare the ground for the development of an operational service for the European Digital Library, to be operational in 2008.

As we have pointed out, simply digitising and uploading archive content does not release the full potential of audiovisual content. The added value of archives lies in their ability to place material in a context that is meaningful to different user groups, and by enriching the metadata to allow interactive exploration. For a pan-European service, the infrastructure should meet very specific requirements, dealing with semantic and linguistic interoperability, the handling of intellectual property rights and so on. As more archives join Video Active, a vital part of our heritage will become available online for everybody to study and enjoy.
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24. EDLnet http://digitallibrary.eu/edlnet/
Janus Attitude
How should a national audiovisual archive handle both past and future?
Isabelle Giannattasio, Département de l'Audiovisuel, Bibliothèque nationale de France
Presented at the IASA 2007 Conference, Riga, Latvia

When I proposed giving a paper titled “Janus Attitude” at the Riga IASA Conference, I had in mind the image of the Roman god, represented by a two-face head, looking to the past and to the future. As Janus, we have to face both past and future: isn’t that the traditional task of an archivist in charge of building heritage collections and preserving them for the future?

Who is Janus? Wikipedia, the free and participative encyclopedia, explains that Janus was the god of gates, doors, doorways, beginnings, and endings. A little Google research leads to others senses of the word Janus: a VOD web site, a video game Web community. Several software applications are named Janus, as is a new Digital Rights Management Microsoft application able to control the delivery of audio and video files on mobile telephones. This is just to illustrate the new context changing our Janus-like job.

The digital era gives us new duties and also new opportunities to reconsider our four missions: collect, catalogue, preserve and give access to documents.

Preservation was the first mission affected. Endangered carriers found in digitisation the way to be copied. Copies able to be recopied themselves without loss. Copies to be preserved by successive migrations. Industrial processes have emerged. We were able to launch large scale preservation plans. For instance, at BnF we are achieving digitisation of all magnetic carriers, 20% of the collection, i.e 200 000 documents. Our heritage institution status gave us the duty and fortunately the possibility to save these kinds of documents. Fragility of carriers, obsolescence of reading equipment, condemn many documents to death. Another danger is software obsolescence: we also receive all multimedia and electronic publications, such as video games, which cannot be replayed on new equipment. For that, we use an emulation process.

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<tr>
<th>AUDIOVISUEL PRESERVATION PLAN</th>
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<td>DAT</td>
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<tr>
<td><strong>total sound</strong></td>
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<td>Betamax, V2000, 1 inch video tape, and obsolete carriers</td>
<td>2,000</td>
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<tr>
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<td><strong>236,600</strong></td>
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Such dangers have an impact on enriching collections. It seems paradoxical. Many collection owners who realise their collections are condemned and do not have public or private money to save them, propose giving them to us. But we cannot accept them all, as to accept a gift is to assume a cost.

It can be considered as a “retrospective legal deposit”, as we call deposits made by publishers or producers several years after publishing the document. In the past few years, we have received many deposits from institutional producers or distributors, as they understood that legal deposit in BnF was the way to preserve their catalogue, their image, their activity. And, of course, to preserve the works themselves that would have otherwise been lost, even for the rights owners themselves. For instance, Centre audiovisuel Simone de Beauvoir. Mouvement français du planning familial, ... Legal deposit status gives us the duty, and the right to reproduce, in order to preserve. The definition of legal deposit is extensive: any document delivered to the public, whether general or specific, has to be deposited. But we have to beware of defining a legitimate perimeter, as we say, “all legal deposits, only legal deposits”. “All legal deposits” : not all the collection owners know that legal deposit can preserve their collections. We try to publicise what we do, and we are very active in finding forgotten and hidden endangered collections, such as video art, as “video militante”. “Only legal deposits”: we do not want to (and we cannot) act as a “free lab and repository”, and we have to refuse deposits.

Outside of the legal deposit, notably for unpublished documents such as oral history, ethnological and musical recordings, musical performances, we consider acquisitions. And for that, we established a Collection Development Policy. In this framework, we receive donations. In this context, donors give us carriers, and ask for a copy of what we have digitised. We establish a convention, in order to complement the “manual donation” with legal dispositions, and precision about copy delivery. BnF acquires the non-commercial rights, to use on its premises. For instance, we received from Orchestre de Paris concert registrations, and ethnomusical archives from Deben Bhattacharya and Shima Arom. In these cases of donations of unpublished documents, we receive the original carriers, to be preserved in appropriate conditions in our stocks, even though we know that they probably will be unusable in the long term. We can also receive “only” the content. This was recently the case with the French composer, Pierre Henry : Pierre Henry will entrust his work to BnF, in order to be preserved. It means that the contents will be digitised, and preserved in a long term repository. The carriers will be returned to him.

Digital Janus has collected the past and transmitted it to the future. But Janus has also to collect the future, really already present today, and even already past: I mean of course the Web. We know that the Internet is becoming a major medium to deliver, to exchange, all kinds of documents and services, and a new media itself. We acted to extend legal deposit to the Web, and we are experimenting three ways to collect the Web: broad crawls, selective crawls, and deposit. This is a major challenge.

After collecting and preserving, giving access to documents. The digital era leads to the assumption of immediately giving access on the Web. But some questions arise. What can we deliver? We know very well, in audiovisual collections, that legal restrictions are the first obstacle to be cleared. But, they can be cleared, or at least some of them: documents in the public domain, documents allowed by convention, agreements with rights holding companies. What do we want to deliver? catalogue? documents as « data bank »? which ones? editorial products? For several years, IASA members have presented diverse kinds of on-line catalogue, on-line services.
Maybe, the most worrying issue is the missing faces of Janus. To be aware, the archivist has to have not only two, but four faces, to look at past and future, but also to look to the present all round him. In fact, libraries and archives act in a moving, promising, world wide context. In the globalisation of information, sound and audiovisual are at the top of emerging business models, technical offers, and piracy, as they are on the top of uses and requests by the public. Is music an international language? From Janus, we have to go to Buddha, in the Bayon Temple of Angkor.

Back to Janus, and to the library. Obviously documents have to be delivered in the library, via an intranet. A new task of the archive can also be to become an institutional repository: to act as preservation and online delivery system to other institutions. This is probably a future task for the library. In our IASA group, it is the model of Phonofile. For BnF, it is a request of some possible donors: not to receive a copy, but to have access, via extranet, to our server.

Maybe, to conclude, we can go back to the four missions and emphasise the most traditional and old fashioned one: the catalogue. The newest word is « metadata ». Years and years of producing bibliographic descriptions and indexing of documents now allows research engines to explore them, when digitised and exposed on the Web. But it is not enough (it is never enough): users now have taken the power, and want a Web 2.0, more interactive.

This is Janus, as the god of beginnings.
Preservation of Lithuanian Audiovisual Heritage: Digitisation Initiatives
Juozas Markauskas, Head: Digitisation Department, DIZI, Lithuania
Paper presented at the IASA Conference 2007, Riga, Latvia

This presentation will introduce national Lithuanian audiovisual heritage repositories, relevant legislation and digitisation activities involving collections at the Lithuanian National State Archive.

I. Repositories and Archives
The largest and the most valuable collections of audiovisual documents have been collected by
- The Lithuanian Central State Archive
- The Lithuanian Radio and Television Archives
- The National Martynas Mavydas Library of Lithuania
- The Institute of Lithuanian Literature and Folklore

Archive building

Less valuable collections are stored in museums and other institutions. These comprise mainly material related to AV documents such as posters, photographs, costumes, and technical equipment.

1.1 The Lithuanian Central State Archive. The Image and Sound Division
There are four main categories in this section:

Film collection: (around 35,000 cans) contains Lithuanian movies starting from the 1920s to the present. The oldest film dates back to 1895. It also contains films of the German occupation during the Second World War (WW2). But the biggest part consists of documentaries shot in the Lithuanian film and TV studios from 1946 to 1990. The following film formats exist: 35mm, 16mm, 8mm.
Photo collection: (more than 500 000 archive units) includes both negatives and positives, as well as albums. The glass negatives are the pride of the collection. The oldest portraits, photographed in different studios, date from 1860. Photos from the period 1918 - 1940 are of the Lithuanian Military Forces. The biggest part of the collection consists of the complete Lithuanian newspapers from the period 1945-1997. Photos from present day are collected as well.

Sound recording collection: (about 18 000 archive units) includes gramophone discs, magnetic tapes, cassettes, and compact discs. The oldest gramophone discs with Lithuanian songs date back to 1907, produced in Riga. The voices of famous people in Lithuanian politics, culture and public life can be heard on these old gramophone discs and magnetic tapes.

Video collection: (more than 1 500 archive units) includes videos collected since 1988. Lithuania’s history has been documented on video: initial discussions to gain independence; the restoration of independence; events of January 1991; other important moments in Lithuanian political and cultural life. The video collection comprises the following formats: VHS tapes, DVCAM, Mini DV, DVD.

1.2 Lithuanian Radio and Television Archives
The Lithuanian radio and television archives comprise three large archives:

• Radio archive
This archive holds about 175 000 magnetic tapes; 6 000 CDs; 2 500 CD-Rs; 2 100 digital tapes (DATs); 2 150 cassettes (MCs); and 800 LPs. All the formats represent mainly radio theater broadcasts and music from 1948 to 1991, as well as recordings of live broadcasts from 1991. Since 2004, daily broadcasts have been archived digitally.

• Television archive
The Television Archive consists of television productions, and working materials used during the productions.

• Television news direction archive
The Television News Directions Archive is the repository for all audiovisual documents exclusively used by the news services, usually in news broadcasts. All the tapes (digital and magnetic) are catalogued in a well defined database.

1.3 The National Martynas Mavydas Library of Lithuania. Music Department
This specialised music collection contains more than 200 000 documents related to music. The collection is classified in accordance with document types: printed music, audio material (records, compact discs, audio and video recordings) and books.

The recorded sound library comprises 62 394 audio documents of 27 010 titles. It comprises early shellac discs, more than 55 000 LPs, CDs and other format documents, dating from 1907 to 2007, with regard to Lithuanian productions.

The Music Department is important because of its role designated by legislation and because it acquires all the new music releases.
Legislation
There is a set of laws and regulations governing the protection of audiovisual material. A big part of national audiovisual heritage accumulated by the Central State Archive is maintained according to the Law on Documents and Archives. The legislation focuses on Lithuanian archives, of which there are 15 archives for traditional collections that are based on the generally accepted provenance concept. They can't provide for the complete preservation of audiovisual documents because of some discrepancies regarding the latter, as well as traditional documents in the following main areas: document acquisition, cataloging, description and search.

Other principal Acts regulating the protection of audiovisual heritage are:

- The law on cinema
  This document defines 'national film', and regulates production, distribution and public viewing, including the preservation of national film. According to this legislation, a government-authorised institution is responsible for the preservation, restoration and research of films.

- The law on the information society
  This law describes the legal deposit for publishers. The procedure is outlined in the particular government resolution, as well as in the abstract. According to the resolution, all the published audio and video releases should be deposited with the National Library.


As far as I know, these Acts are not yet in force, but they will assist in the preservation of our TV productions.

In general, the preservation of heritage as regulated by law, is the best for film production at this time. The lack of comprehensive documentation that covers all the national audiovisual preservation is a threat to the preservation of these collections.

In 2005, the Lithuanian government issued the Conception of Digitization of Lithuanian Cultural Heritage. Although it describes digitisation policies for the complete cultural heritage including audiovisual material, its main activities and projects are still focused mainly on paper-based materials.

2. Digitisation projects at the Central State Archive
The Lithuanian Central State Archive is the largest institution in Lithuania that collects, preserves, and makes the heritage of Lithuanian culture accessible to the public. The Archive, attempting to preserve this heritage for future generations, and offer possibilities for today's users to use it by contemporary means at the same time, must reach a properly balanced decision on digitisation of Image and Sound documents - the "balance" between protection and access.

2.1 Photo collection
The digitisation of the photo collection technically seemed far less complicated than the digitisation of dynamic video and audio recordings, even if the first photos were scanned on a flatbed scanner. It was a very slow process with large sized files being created. Purchasing a digital camera as well as film and a negative scanner enabled the Lithuanian Central State Archive to accelerate the digitization process and at the end of 2006 about 85 000 photo documents had been digitized.

About 5 500 photo's are digitised in high resolution (TIF format) for storage in the archival server and on DVD discs, while others were scanned at a low resolution as a viewing copy on the Web.

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1 Information for this section was provided by Lithuanian Central State Archive
2.2 Video collection
The collection of video recordings is the smallest collection stored in the archive. It consists of about 2,900 titles. Digitisation of video recordings was started in 2004. Video recordings (mostly on VHS) were initially converted to DVD and later to mini-DV. At the end of 2006, a total of 111 video titles had been digitised.

2.3 Cinema collection
One of the most colorful and attractive to the visitor is the film collection. It consists of almost 8,000 documentaries and fiction film titles and covers the period from the beginning of the 20th century to the present. Professional digitisation of films has not started yet, owing to a lack of proper equipment in the archive. Films are shot from the screen by a digital camera and digitised to a desirable format on the PC, only for research purposes. Copies are left in the archive for use. The main selection criteria for digitisation is the frequency of use. About 120 digital copies were made for archive purposes. These are of the oldest films, or those that are most in demand, in order to protect the originals. All the digital film copies were transferred onto DVD for screening and onto mini-DV for temporary storage.

The need for digital film copies grows, in spite of limited technical resources. A few years ago, only private advertising companies used digital film copies for the production of promos and advertisement films. But these days, the public organisations, private film producers, and television often abandoned the use of former analogue VHS carriers in favour of the digital format. A point of no return was 2004 when the use of copies on DVD exceeded the use of VHS carriers.

2.4 Sound Collection
The sound recording collection stored in the archive dates from 1907 to the present, and consists of more than 32,000 sound discs, magnetic tapes, audio cassettes, and CDs.

Audio recordings from collections were selected according to their state and frequency of use. Priority was given to those analogue documents that were at immediate risk, and/or in regular demand. The first digitised audio recordings were unique recordings from the oldest gramophone discs and lacquer coated metal discs from a collection of the Kaunas radiophone.

All the unique records from the oldest gramophone discs stored in the archive were digitised within the first two years, 2001 and 2002. Priority of digitisation of the magnetic tapes was given to the collection of the Chicago Lithuanian radio "Margutis". The collection covers the period from 1952 to 1993 and reflects the life of the American Lithuanian community. It consists of 2,000 magnetic tapes and was presented to the archive by the Lithuanian World Community. The digitisation of this collection is completed and is available on CD. In the meantime, the archive is digitising magnetic tapes from 1960-1980 of Lithuanian radio broadcasts.

2.5 Future Plans
The archive is going to implement the European Convention for the Protection of Audiovisual Heritage once it has been legalised after the ratification of five EU members. Lithuania is one of three countries that has already done so. A realistic approach will be the selection of the project "Lithuanian Documentaries on the Internet", for which financial assistance from the EU is sought. The purpose of the project will be accessibility. Currently, a part of the Lithuanian documentaries is not accessible owing to the technical condition of the film reels. The heritage of Lithuanian documentaries is still not equally accessible to all the Lithuanian people and to EU and world communities, because only the part of them have the possibility of visiting the archive and using its documents. During this project the archive
expects to digitise and transfer to the Internet all the preserved Lithuanian documentaries, starting from prewar Lithuania until the present. This amounts to about 1 000 viewing hours.

This project will be unique because, for the first time on the Internet, one would be able to find Lithuanian films and their short annotations. After the implementation of this project, Lithuanian documentaries and information about them would be easily and quickly accessed and used by means of modern technology. This would be the first stage of creating a national virtual film library in Lithuania. Later it would be refilled with Lithuanian feature films, and constantly refilled with new data. After this, the original film tapes would not be used, so it would increase their safeguarding possibilities.

3. Digitisation at Lithuanian TV
Last September, the Lithuanian National Broadcaster received around 2.7 million EURO for digitisation of archives. However, the project has not yet started owing to technical issues relating to technical equipment.

Conclusions
In Lithuania we have several institutions that collect and preserve our national audiovisual heritage. In the daily routine, they apply all the modern theories and technologies, such as digitisation and computer based databases. Comprehensive legislation also exists, although some problems are still being ignored which could be identified as a threat to the preservation of the national audiovisual heritage.

The main problem is the lack of co-operation among organisations and institutions, as well as a lack of co-ordination of their activities. But in my opinion, this problem could be solved quite easily, relying on foreign experience.
Audiovisual Collection in the Occupation Museum of Latvia
Leide Neimane, Museum of Occupation, Riga, Latvia
Presented at the IASA 2007 Conference, Riga, Latvia

There were different political systems in Latvia during the twentieth century: Tsarist Russia; Latvian Republic (3 periods: the first parliamentary republic (1918–1934), authoritarianism (1934–1940), and the second parliamentary republic (1991-…)); Soviet occupation (3 periods: 1919, 1940–1941 and 1944–1991); and Nazi Germany occupation (1941–1944/45). Many documentary and material historical testimonies (documents, photos, manuscript documents, letters etc) were destroyed during this time. We need to keep in mind that many important facts were documented from a governmental point of view and even falsified, but some facts were not documented at all.

It isn’t possible to understand and research Latvia’s history in the twentieth century without the testimony of eyewitnesses. We need to look at the historical sources in this period on the whole, to compare the testimony of eyewitnesses with documents, to think logically how it was.

There are four institutions that gathered narratives of the 20th century in Latvia for different purposes and in different formats. The one that recorded life stories on video is the Occupation Museum of Latvia.

The video testimonies in the collections of the Occupation Museum of Latvia are narratives of people whose life was dramatically influenced by the Soviet or Nazi occupation policies (eg, deportees, refugees, or eyewitnesses of significant historical events) as a historical source.

Video testimony is a modern method of documenting in a narrative. Information in the form of a video recording compared with written information makes it possible to preserve not only facts, but also the emotions of eyewitnesses. It thus helps to uncover the consequences of the narrated events—the moral and physical injuries of the interviewed persons.

The Audiovisual Collection of the Occupation Museum of Latvia
a) The Audiovisual Collection: The Museum of the Occupation of Latvia (1940–1991) was established in 1993. Its purpose is to show and explain to Latvians and foreign visitors the real fate of Latvia under the occupation of the Soviet Union and Nazi Germany, wrongdoings committed by the occupation powers against Latvia and its people, and the consequences of the occupations.

Latvians who suffered under the occupation have come to the Museum to tell their life stories and give testimony starting from the very beginning. The staff understood the importance of this testimony for historical research. It also knew that it wasn’t simple to record the video testimonies and to obtain long-suppressed information because of its forbidden nature. The Museum hired a specialist director and operator of historical films, Andrejs Edvins Feldmanis, to do this work.

Work was started thanks to the initial support of the Soros Foundation in Latvia. At present the audiovisual collection works with two filming groups. The expeditions take place regularly. There are more people who could give testimony, but our group is too small to interview them all. Therefore, our priority is to record people who are over 80 years old and whose testimonies contain information for the Museum’s current research. The interviewees are from different nationalities.
Two years ago we collected a large number of testimonies thanks to financial support from the European Commission. We could record more people’s life stories than had been possible before.

Until now (1 September 2007) 1570 video testimonies with a total length of about 2770 hours (0.5–11 hours each) have been professionally recorded. Almost every video testimony is so significant that we could produce a few documentaries on its basis.

The selection of interviewees. We find the interviewees in different ways:

1) they sign on by themselves in the Museum (by letter, telephone);
2) some are recommended by their friends, other interviewees, their children, their regional history researcher, etc;
3) we ask the council of a parish or town, and the associations of the repressed people, to send us the registers with names, addresses, phone numbers of people who live locally;
4) persons we looked for during the Museum’s research work, (these could be mentioned in articles in newspapers or magazines, in archive documents etc).

After every interview, the interviewer, video operator, interviewee sign a video testimony act, which determines the use of this testimony and possible restrictions.

During the expedition we also collect significant artefacts, documents and photo material. We note the history of the given things and the descriptions of photographs. Sometimes we took photograph staff with us to make copies of important photographs for the Museum.

In the Museum we do further processing of the video testimony - summarising, deciphering (extracting information in 14 categories) and recording in the register. From this, a researcher can easily determine the main themes, people, and geographic places in the interview. The entries are made in the order of recording, so everybody can find them in the interview and understand the context.

It is not permitted to give copies to a third person, copy and duplicate materials without the permission of the Museum, use them for commercial purposes, use them against any person to cause harm, or to technically transform video material in order to manipulate the historical facts. If a video is requested, a release document, “Agreement on Use of Video Materials” of the Occupation Museum, must be completed.

b) The use of video testimony: There is growing interest in video testimony. It is used in more and more projects, research, articles etc in different fields of science and culture. It motivates us to continue our work. Unfortunately, we and you can get acquainted with the video testimony only in Latvia (except those that are recorded in Russian or German). The Museum is planning to make short video films from our collection with English and Russian subtitles.

Anyone who is interested in this video testimony can get acquainted with them noting the procedure:

1) getting acquainted with the descriptions;
2) selection of the appropriate video testimony;
3) contract for the use of the testimony (main aim, restrictions).
c) The preservation of audiovisual collection, mainly video testimony: In the Museum’s audiovisual collection we have not only S-VHS videos (video testimony gathered from 1996 - 2004), Mini DV’s (video testimony after 2004) but also 16mm and 35mm films that document everyday life in Soviet Latvia and the political struggle of Baltic refugees in the West to liberate their countries. There are also about 100 audio cassettes in the collection, which represent the early phase of recording.

We try to preserve the audiovisual collection in proper conditions regulating temperature and humidity, and regularly rewinding the video cassettes.

Owing to new technology, there are changes in video recording and playback formats. We make sure the collection is available in new formats. At the same time, we need to preserve the original playback systems, too.
I was both excited and flattered when IASA’s main representatives asked me to write something for Prof Carlo Marinelli’s 80th birthday. In fact, for me it is not very easy to speak about Carlo Marinelli, even after having spent 12 years in IRTEM, because he raised me professionally and I will never forget it. I distinctly remember the day I first met Carlo Marinelli. He was interviewing candidates for a post as archivist of his private record collection. At that time he was still teaching at the University in L’Aquila and was a very busy person, so the meeting was scheduled for 24 December, in the morning, which happened to be on a Sunday. He received me in his huge, dark and labyrinthine library-house, which made a very strong impression. Though at first it was a bit of a shock, day after day I became familiar with his library, and slowly began to earn Carlo Marinelli’s trust. So now it is an honour and a pleasure for me to be writing these few words.

First of all: who is Carlo Marinelli? Many IASA members know him as a scholar capable of having strategic vision without getting lost in details; enchanted by long-term analysis rather than temporary phenomena. Some define him as a ‘curious cat’, in his solitary meditation over secret matters; others think of him as a flamboyant person, carrying out new projects, without forgetting his foremost interest: opera discography, or rather, video-discography, as he would say. But most people know him as the President of IRTEM. Actually, Carlo Marinelli was IRTEM’s founding father: not only a charter member, but something more. Not only did he lay the groundwork, but IRTEM would probably not even exist if it were not for him.

Carlo Marinelli’s success is principally owing to his passion for music and records, a passion that can sometimes resemble obstinacy. It all began when he was a young boy; he can still remember a time when he used to listen to his family’s opera records and, later, when he was first able to buy his own opera discs. Who knows if he was thinking of his first record when Crispin Jewitt, in Aarhus, called him to ask if he would like to become an honorary member of IASA. I remember his joy and astonishment, having always had the feeling of being misunderstood by the Italian musicological world, because the importance of sound documents in studying the history of musical reception had not been sufficiently recognised by scholars. As a matter of fact, in Italy Marinelli was a pioneer in his field of study in technical reproduction. For a long time he claimed it was amusing how the technical reproduction of music had rarely been taken into consideration when studying the history of musical reception. Now, after so many years, his claims have become archivists’ and researchers’ daily bread. Evaluating sound and visual musical documents as useful sources of knowledge, information and transmission for studying historical periods, as well as the concept of sound documents as ‘originals’: Marinelli contributed substantially to the introduction of these ideas into the community of both musicologists and archivists.
As a matter of fact, Marinelli has always been ahead of his time, even recently, when he was one of first to point out the problems in quality and preservation of digital sound, in particular by criticising analogue-to-digital conversion.

Carlo Marinelli’s life was not simple: his father died when he was very young, during an air raid over Rome in the Second World War. At seventeen and he had to stop being a child and grow up quickly, in order to start working. In the meantime, he kept studying and obtained a degree in Letters in 1948; that same year he began a career in the bureaucracy of the State Senate offices, which post he kept until 1970. Nonetheless, his passion for music never faltered, so in 1952 he founded and became editor of Microsolco, the first Italian magazine dedicated to recordings. In the sixties he began to publish his studies, beginning with Bach’s Cantatas and the works of Goffredo Petrassi. Glancing at Marinelli’s biography, the wide scope of his interests is immediately clear, ranging from contemporary music to studies in Russian opera – which Russian scholars consider a milestone in research into the subject.

His knowledge of both music and administrative/bureaucratic problems surely helped him when he conceived the creation of IRTEM. Usually musicians and scholars are not very proficient at organising activities, while, on the other hand, administrators don’t know what research really needs. Marinelli had the skills to find a compromise between these two fields, thus IRTEM can be considered his greatest creation. After the adventure with Microsolco; after having been the President of SMI (Italian Musicians’ Union), as well as an active board member of the Roman contemporary music association Nuova Consonanza; IRTEM came to life as the creature closest to Carlo’s personality. IRTEM was the result of the creative friendship that united Carlo, composers Egisto Macchi and Ennio Morricone, and an interpreter, Paola Bernardi. Each contributed to the creation of IRTEM, but it was Marinelli who gave it an international character. That is why he was so happy when the Accademia Nazionale di Santa Cecilia conferred academic membership on him as IRTEM President.

When Maria Emanuela Marinelli and the Promoter Committee began collecting contributions in honour of Prof. Marinelli, they probably did not think they’d receive so many tokens of esteem. Going through the titles that constitute the Festricht publication, there are over 50 contributions from people all round the world. Papers are varied, ranging from greetings and letters to musicological articles, and ten musical works by composer friends such as Miro Belamaric, Mauro Bortolotti, Aldo Clementi, and Ennio Morricone.

Essays in honour of Carlo Marinelli are issued by ETS, titled Musicus Discologus 2 (following the series that began on Carlo’s 70th birthday). The volume has been presented in Rome on Saturday 24 November at the National Dance Academy. On this occasion there was a musical evening organised by the Promoter Committee.
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