Audiovisual archiving in Lithuanian Central State Archive (spoken paper)
Ms. Jolė Stimbirytė - Lithuanian Central State Archive

Providing Access to the Estonian Film Archives (spoken paper)
Ms. Ivi Tomingas - Estonian Film Archive

The Estonian Film Archives was founded in 1971, but the Estonian Act of Archives (1935) provides for the collecting and preserving of film and photochronicles at the State Archive. Since 1999 the Estonian Film Archives has been a structural unit of the Estonian National Archives. Nowadays it preserves around 8000 film titles (400,000 cans), 500,000 photos, 16,000 sound recordings and 1,500 videocassettes. Access to databases is from FIS www.filmi.arhiiv.ee/fis/ and FOTIS www.ra.ee/fotis/. Three projects financed by EU have digitised 700 hours videofilms, 30 hours nitrate films and 415,000 photos. The Estonian copyright act (1992): gives memory institutions the right to use a work included in its collection without the authorization of its author and without payment of remuneration for the purposes of exhibition or the promotion of the collection on the internet.

Invitation to share knowledge (spoken paper)
Dr. Janet Topp-Fargion - British Library

Peter Kennedy (1922 – 2006) was arguably the leading recordist of British and Irish musical traditions and customs. During the 50-odd years that he was actively recording from the early 1950s he amassed more than 1500 hours of recordings, almost 2000 photographs and 3 filing cabinets full of papers, including correspondence, contracts and song texts. The traditional music community in Britain and Ireland, comprising researchers, musicians and knowledgeable enthusiasts, has good knowledge of the performers, the repertoire and the context in which Peter Kennedy collected his recordings.
In January 2013 we launched over 150 hours and 100 accompanying photographs from the Peter Kennedy Archive on the British Library's Sounds website. The website has time-based commenting, tagging and sharing functionalities, which we sought to invite the traditional music community to engage with to share their knowledge.
By "planting" a content expert within the community to demonstrate what could be done, people will be able to follow his lead and add comments such as song titles, analytical information, instrument configuration, section changes and

themes covered in interviews directly onto an image of the waveform of the audio. This paper evaluates the successes and failures of this as a methodology for effective documentation and interpretation of a research collection.

Building an open sound archive: the case of the Gra.fo project (spoken paper)

Prof. Silvia Calamai - *Università degli Studi di Siena*
Pier Marco Bertinetto - Laboratorio di Linguistica
Chiara Bertini - Laboratorio di Linguistica
Irene Ricci - Laboratorio di Linguistica
Francesca Biliotti - Dipartimento Scienze della formazione, scienze umane e della comunicazione interculturale
Gianfranco Scuotri - Laboratorio di Linguistica

Oral historians and anthropologists have often underlined the urgent need to protect oral archives collected both by professional scholars and ordinary people interested in dialects and ethnology. However, only recently has the issue of audio materials conservation become relevant for linguists, although many of them have been gathering large amounts of audio data over the years.

The project will be accurately described in all its stages. These involve: fostering the level of awareness on the importance of preserving this valuable product of cultural heritage; contacting the oral recordings' owners and co-signing legal agreements; collecting, digitising, restoring (when necessary), cataloguing, and partially transcribing the audio materials; implementing a downloadable online catalogue (which will provide the opportunity to discover oral texts known, until now, to a very limited number of possible users). Special attention will be devoted to the legal aspects related to openness in sound archives, which appear to be particularly insidious in the absence of clear legislative directions. In this respect, Gra.fo will allow a variety of access conditions to the web portal (full online access/partial online access/on-site consultation) in order to sidestep legal issues.

Challenges and prospects for Archives and Archivists in the Open Knowledge dispensation: Case of Zimbabwe (spoken paper)

Mr. Collence Takaingenhamo Chisita - Harare Polytechnic School of Information sciences
Cathrine Moyo - National Archives of Zimbabwe

As the world moves towards openness with regard to access to knowledge, archives in developing countries are still grappling with the challenges and prospects of providing unfettered access to information amidst bureaucracy, censorship and digital divide. The free flow of information and knowledge is a fundamental principal for those aspiring to realise the goals of universal access to information. Despite the immense potential of knowledge, archives in developing countries like Zimbabwe have yet to realise the benefits of embracing the open knowledge concept in facilitating access to information for creativity and innovation. This paper explores the extent to which archives as memory institutions can exploit Information and Computer Technologies (ICT's) to facilitate access to information/knowledge. It will examine the extent to which openness can leverage Zimbabwe's literary and cultural heritage and contribute towards a viable and vibrant knowledge society. The paper will also seek to discover legal, ethical, cultural, technological, linguistic and other barriers to information/knowledge sharing. The author will also propose strategies to overcome institutional insularity, for example, the use of ICT's, convergence, collaboration, and the use of free or proprietary software packages for information management. The paper will also explore the extent to which archives can embrace modern approaches to content creation and metadata management. It will highlight how the adoption of open access will help stimulate research amongst students and lecturers. The treatise will examine the challenges of managing technology for open access, for example, technology preservation versus preservation of content as well as technological obsolescence.

Shakespeare Bibliography versus Shakespeare Discography (spoken paper)
Dr. Robert O'Brien

About a century ago the word bibliography was created to apply to a description of a list of books and articles, nearly two centuries after Shakespeare was active. Less than a century ago the use of the word discography meant preserving recorded sound. In the 1950s, the term filmography was used to indicate a list of films. Many discographies have been written about specific genres of music, but Gramaphone was among the earliest to produce a list of recordings. Nearly all of the 1932 Gramaphone book was devoted to music, and a quarter of a page was devoted to Shakespeare spoken word recordings. I am about to rectify that. This Shakespeare discography was spawned by my very large collection of Shakespeare recordings. I became fascinated in the details, i.e. year of recording, master numbers, disc numbers, actors backgrounds, type of media (cylinder, LP, CD, cassette) and rpm (45, 78, 33⅓). Using the model of one of Brian Rust's discographies but going far beyond it in details, such as the table of

contents, role of each performer, and two indexes, this work is the first almost complete Shakespeare discography.

The Table of Contents is broken down into four sections: Performers; Complete Plays; Excerpts; Abridgments, and Poetry. Index I is an alphabetical listing of all performers, and Index II is a list of all excerpts including the Sonnets.

This discography will be a useful tool for libraries, performers, directors, and descendants of performers.

Audiovisual Archives: A report of the official policy of access to audiovisual archives worldwide (spoken paper)
Mr. Tedd Urnes - Teddview Audiovisual Archival Management (TAAM)
Mr. Egle Vidutyde - American International School in Vilnius

The aim of the report is to highlight issues related to access of different audiovisual archives worldwide. Three main archives are selected for the study: Television archives, radio archives and national archives. The report is not dealing with access to private collections of sound recordings or films and photos. The main question to be asked is: What about access to the mentioned archives for academics, writers, students, teachers and newspaper journalists? The quality of the work is dependent on information stored in archives mentioned. The written words and paper documents are not the only sources to be used for future studies.

Speeches given by the British Prime Minister Winston S. Churchill, General Dwight D. Eisenhower and Vidkun Quisling need to be listened to because the sound of the voices gives you important information about the persons. It is important to inform about the official policy of archives connected to access and use of the collections. The late American President Abraham Lincoln (1809 -1865) made the famous statement worthy of quoting with reference to the power of the people and access to information: " ...you may fool all the people some of the time.You can even fool some of the people all the time , but you cannot fool all the people all the time...". Access to audiovisual archives is a must for any democratic society. The policy of freedom of information and freedom of expression are keystones for a modern society and above all, to make the content of the archives reliable.

Stewarding Audio and Video with Islandora (workshop)
Mr. Mark Leggott - University Librarian at the University of Prince Edward Island and Islandora Founder

The open source Islandora project (islandora.ca) is growing steadily, with new functionality added on a regular basis and new adopters from over 15 countries. Islandora is used as an institutional repository, digital library system, research data stewardship and as a general digital asset management system. Islandora provides integration between Fedora and Drupal and a host of best practice open source applications, with solution packs available to address the needs of multiple data types and collections. This session will review the project's development and current features, examples of productions sites, an update on the community and membership, and detailed examples of solutions for audio and video.

Activists' Guide to Archiving Video (spoken paper)
Ms. Yvonne Ng - WITNESS

People are documenting human rights violations and social movements with video like never before. In Syria, for example, activists and ordinary citizens have recorded and uploaded hundreds of thousands of videos to show the toll of the war to the rest of the world. These videos are crucial to our understanding of the conflict; they may also play a pivotal role in future prosecutions, and in forming an accurate historical record.
Will videos like these survive – in an accessible, usable, and authenticable form -- in the long-term, or even in the near-term? Given that most videos will never be deposited in a formal archive or repository, what role can archives and archivists play in supporting video activists and helping them to safeguard their collections? Since 1992 the human rights organization WITNESS has trained and partnered with hundreds of grassroots organizations to enable the use of video in human rights campaigns. As part of this work, the WITNESS Media Archive has collected, documented, preserved, and provided access to the video created by these partners.
Drawing on this experience, we recently developed the Activists' Guide to Archiving Video, an online resource that provides guidance and practical tips on digital video archiving in language that non-archivists can easily understand. This presentation will introduce this new resource, as well as discuss the challenges and lessons learned from working with activists and their videos in the archive.

***Access to the history of the recording industry: the experience of Dismarc
and the Lindström project*** (spoken paper)
Dr. Pekka Gronow - Finnish institute of recorded sound (Suomen äänitearkisto)

The paper will discuss problems of locating, archiving and studying materials on
the history of the recording industry and making them accessible to a wider
audience. The focus is on commercial recordings of "the 78 rpm period", ca
1900-1955. After surveying the principal problems involved, I will present my
experiences from the Lindström project and the Dismarc database.
The aim of the Lindström project was to reconstruct the history of the German
company which once was active on all five continents. The archives of the
company are mostly lost. Although relevant materials exist in many archives, we
frequently needed help of specialists to locate them. Many sources could only be
found in private collections. One of the tasks of the project was to make such
materials more widely available.
The aim of the Dismarc project was to aggregate the databases of sound
archives to facilitate search and to give users some access to audio materials, as
audio samples, full audio files, or through a clearance system which allows users
to order copies of copyrighted materials. Many of the goals have been achieved,
but access to actual sound samples is still limited.
Some conclusions: frequently problems of accessing historical sound recordings
are more practical than legal. Even when recordings are in public domain,
archives do not have a clear policy of access. Clearing the legal status can be
difficult, and at least EU legislation the status of "thumbnail audio samples" is
needed.

***Digitization and provision of free online access of archival sound recording
collection of the National Library of Lithuania*** (spoken paper)
Ms. Živilė Časaitė - Martynas Mažvydas National Library of Lithuania

The Music Department of Martynas Mažvydas National Library of Lithuania
started acquisition of Lithuanian recordings in 1961 with the aim to collect and
preserve them as a sound cultural heritage, and to form collection for public
access. It became reality when the National Library in 2010-2012 together with
the nine partners – libraries, museums and archives – implemented the national
project „Development of Virtual Electronic Heritage System". This Project
extended another Project, implemented in 2005-2008, „Creation of the Integrated
Virtual Information System". Projects were funded from EU structural funds and
the budget of Lithuania. Common efforts of libraries, museums and archives

resulted in digitization and placing into databank and portal www.epaveldas.lt of 2,295,506 million pages of documents preserved in holdings of archives, libraries and museums, 17,000 images of art works preserved in Lithuanian Art Museum, and 11,098 sound recordings brought to digital format, preserved in the National Archive of Published Sound and Image Documents in the National Library. Two thousand digitized Lithuanian vinyl and shellac records issued in various countries are placed on the portal, among them very rare ones: the first Lithuanian records published by the Company „Zonophone Record" in Riga, in 1907-1909, and in Vilnius, in 1910-1911. There are also presented shellac and vinyl records issued in soviet times and picturing cultural panorama of Lithuania of that time. Researchers of Lithuanian records, musicologists and all music lovers can enjoy rare Lithuania records issued abroad – in the USA, Canada, South America and Europe.

A Foot In The Door - Managing Multi-platform Materials: Selected Case Studies (spoken paper)
Ms. Somaya Langley - National Film and Sound Archive of Australia
Mr. Matthew Davies - National Film and Sound Archive of Australia
Mr. Trevor Carter - National Film and Sound Archive of Australia

In contemporary first-world society, mobile devices are ubiquitous; data is often spoken about in petabytes; 72 hours of video is uploaded to YouTube every minute; and if you're lucky, your digital content just might go viral in virtually the same amount of time that it took to upload. As producers seek to maximise their audiences in an environment of ever expanding choice, content is no longer confined to one broadcast or publication channel. The preservation of this vast array of digital content presents challenges that can seem overwhelming. How will we ensure the future accessibility of complex digital content given the barriers presented by rights issues and the increasing complexity of both professionally produced and user-generated content? Various strategies have been touted as potential approaches for achieving desired results; yet are not necessarily widespread practice. For complex digital content, it is pertinent to consider which of these are feasible given available resources.
Taking a pragmatic approach, the National Film & Sound Archive of Australia (NFSA) has opted to address preservation challenges for a range of complex born-digital content, covering interactive multi-platform content for mobile devices, works in Second Life and 3D films. Case studies include 'The Gradual Demise of Phillipa Finch', 'Storm Surfers 3D' and The Sapphires 'Soul Sync' app. Based on lessons learned through these case studies, the NFSA will develop robust, effective and efficient collection development strategies and workflow

processes that ensure economic viability and fit within current infrastructure and staffing capabilities.

How to unlock the potential of a world leading music sound archives?
(spoken paper)
Mr. Christophe Gauthier - Bibliothèque nationale de France
Mr. Michel Merten, CEO, Memnon Archiving Services

The French National library Public Private Partnership with Memnon Archiving Services and Believe Digital to digitize, preserve, document, and monetize over 250,000 records and shellacs.
The French National Library has recently concluded a major Public Private Partnership with Memnon Archiving Services for the digitization, documentation, and monetization of their collections of over 200,000 vinyl's and 78 rpm on a 10 year timeframe. Under this Partnership, this unique collection will become accessible and fully documented both on the French National Library Premises, and most worldwide commercial platforms, both in downloading and streaming forms.
Under the terms of the agreement, the entire collection would be progressively digitized under preservation standards quality (TC 04 guidelines), and fully documented. The revenue generated by the commercialization of the recordings will be reinvested by the French National Library in digitization projects.
The presentation will cover the description of the Partnership, the details of the whole digitization, enrichment, preservation, dissemination workflows and technologies, as well as the business model, and the advantages of such a Public Private Partnership for the parties.

Sharing a Digital Music Archive - is that possible?: The Experience of the NRK and the National Library of Norway (spoken paper)
Ms. Tone Noetvik Jakobsen - NRK - The Norwegian Broadcasting Corporation

The presentation will demonstrate the Digital Music Archive (DMA) at NRK, developed in the last couple of years. The DMA system is holding entries over all music recordings in our broadcast institution, and having about 1,6 million sound files, detailed metadata about each track and carrier, booklets, front covers, etc. The system is set up against the production systems in a way that transmits every written metadata along with the sound files. It is primarily an internal system.

In the last years we have had cooperation with the National library in Norway, to share the content that has Norwegian origin. All such files will be distributed from NRK, together with a detailed EBUCore XML scheme. Primarily the export will consist of CD recordings and some vinyl records. From National library NRK will in return get vinyl and 78-speed records digitized and/or restored at NB.
The author will together with a representative from the National library discuss how the public can access this Norwegian content archive, and the problems we may encounter in sharing content.

Litmus Test: Modernized Public Access (plenary presentation)
Mr. Andris Ķesteris - Baltic Federation in Canada

Research of library and archival collections require concrete results for the user. In the audio-visual world, the academic scholar, the historian , the student, the producer, director, archivist and librarian do vital research, but must have access to primary documents. This must be accomplished within a reasonable amount of time, in order for the information gathered to be of full value. Delays in access could mean the death of a project, which had cost considerable time and start-up costs. Deadlines are an imposed reality.
Each institution has its own vision of providing access, usually based on budgets, the main criterion, followed by availability of specialized staff, i.e. experts in the relevant field, and, of course, technology. Diminished budgets and lack of knowledgeable staff can have a significant impact on the viability of an institution providing services.
This is a report „in progress", on the ability of researchers in various disciplines, to use the facilities and services of the Library and Archives Canada, which has now gone through several years of formal transformation and modernization. The emphasis of the study is in the area of multicultural film, broadcast and recorded sound. A particular emphasis is placed on Baltic-related holdings in a variety of formats.
The report also delves into the world of partnerships, as practised by a cultural heritage institution.
An example of the end result of research and development of a partnership, excerpts of the recent documentary, „Outside the Sphere", will be shown and discussed. The film highlights historical facts dealing with Baltic Canadians and the Baltic States.

Is Free Software a possible chance for archives? (plenary presentation)
Mr. Hermann Lewetz - Österreichische Mediathek Wien

Mr. Peter Bubestinger - Free Software Foundation Europe

This paper could be seen as a reflection of numerous discussions about the advantages and disadvantages of using Free Software in an environment with great responsibility, such as, for instance, in an archive.
The term 'Free Software' is very often mistakenly mixed up with 'Open Source' or 'Freeware' - but only 'Free Software' guarantees the freedom to use, study, share and improve it.
Then there are always discussions about the costs: The development, installation, training and finally the support.
A delicate question is: How does usage of Free Software affect an archive's responsibility?
How 'professional' can Free Software be? What do we consider 'professional' - and how can we distinguish it from 'unprofessional'?
All these arguments lead to the question:
By using Free Software, could it be more feasible for an archive to establish a technical environment that suits their needs, while still fulfilling its professional requirements, or even outperform proprietary systems?

Open archives for RTV Slovenia? Serving production from a broadcast archive – a 5 years experience. (spoken paper)
Mr. Bojan Kosi - Radiotelevizija Slovenija

Having realised almost 80% of the digitisation of the audio archive within the last 5 years, RTV Slovenia as national broadcaster was facing most of it´s challenges in the organisation of metadata and workflows within the digital archive department, named Mediateka.
Whereas it is simple to manage multimedia content within dedicated systems, challenges arise when it comes to organising a group of 20 people to make archiving processes transparent and manageable.
Thanks to a massive approach with 10 Tape, 10 CD and 4 DAT channels we have been ingesting over 100TB of audio material in high quality, which is directly available to our program and production staff in a structured web based catalogue. Also new audio materials from our digital production systems are daily ingested and catalogued directly into our archive system - available for future production needs on Radio and TV.
Currently over 3.000 flows are managed simultaneously in different states, including serving orders of archive material for production needs.
A big challenge in the past was and still is today the integration with different production and other systems inside our organization. Here again we're executing different approaches, but thanks to well granulated metadata and

considering OAIS rules, the archive inputs and outputs are highly configurable and integrated.

The paper will outline the different experiences and approaches we had to face, when tackling the ingest and access parts of the archive.

LRT radio digital archive: digitization and open access (spoken paper)
Mr. Jonas Korys - LRT (Lithuanian National Radio and Television)

In this presentation will be overviewed the experience during 2010 and 2013 of the digitization and open Access Project.

The main points of presentation are:

1.Short introduction: what is Lithuanian national radio (institution, depository of collection)

2.What situation we had before the Project?

3.The main goals of the Project

4.The structure of the project

5.Challenges (creation of radio M. A. M. system)

6.Analysis of a few cases in detail

7.On-line steps: www.lrt.lt

8.Conclusions

The Camera in the Oral History Sound Archive: Video field recording, uncompressed files and archival issues (spoken paper)
Mr. Kevin Bradley - National Library of Australia

Video cameras are affordable and ubiquitous and are frequently used as field recording devices for research collections. Video recording for oral history and similar interview based collections presents some content related methodological issues centred around how a visual device or a audio device might differently alter the relationship between the subject of the interview and the information gathered, but in general is a welcome addition to the depth of documentation. However, unlike audio devices, most affordable video cameras have, until recently, only produced recordings in less than desirable archival formats incorporating varying levels of (very) lossy and un-archival compression, leaving archivists in the contradictory and perplexing predicament where it is possible to convert and archive old analogue recordings to valid archival formats, but current recordings were only created in lossy form.

Recent developments in cinema quality cameras have seen prices on these professional devices plummet, and uncompressed video recordings become proportionally more affordable. Yet even this good news presents some management issues such as audio quality, file size and transcoding options. And because the issues of content, creation, technology and selection are so interdependent, no single issue should be treated in isolation.

This paper will examine the creation of video material for research collections, the re-presentation of that content and the impact of uncompressed file formats on the collection of video data, its use and its archival life.

Islandora (spoken paper)
Mr. Mark Leggott - University Librarian at the University of Prince Edward Island and Islandora Founder

The open source Islandora software stack offers a flexible, cost-effective, and robust solution for storing and providing access to digital audio and video assets. Developed at the University of Prince Edward Island, Islandora integrates two best practice open source applications, the Fedora repository system and the Drupal content management system, along with a host of other applications. The Islandora system provides standard solutions for the preservation and dissemination of audio and video files, as well as other formats. The community is growing rapidly, with over 200 universities, museums, and cultural institutions using or adopting the system. The recently created Islandora Foundation is the latest addition to a diverse ecosystem, which includes commercial and non-profit service organizations based on the Islandora framework. In addition to providing an overview of Islandora's architecture, this session will focus on recent Islandora projects audio and video-specific collections, including projects from the University of PEI and the University of South Carolina.

A flexible platform to control the openness of an archive (spoken paper)
Ms. Jana Wedekind - IN2 search interfaces development Ltd.
Mr. Alexandru Stan - IN2 search interfaces development Ltd.

The discussion about open access is ongoing since the arrival of online available multimedia streaming and downloads. It revolves around questions of: how copyrights can be protected, if they should be protected, if metadata and content should be treated differently and so on. Beyond that, in Europe difficulties arise due to differences in legislation in each country and the EU-wide regulations. At the moment it is not clear if and when these problems will be solved, which leaves archive holders with the question of how are they supposed to keep up with today's technology and with the wish of users to gain better access to archives.

In this paper we will discuss and present a possible solution to how archives can address the different degrees of openness. With ON:meedi:a we propose to approach the issue with a fine-grained definition of what can become publicly available to the users and what stays private. Thus, content holders can allow access to parts of a video only, respectively to an audio file, or make the whole data available. Still, every institution is given the difficult task to define the extent of openness they want to provide to their archive, limited by what they can provide legally. Our proposed solution supports content holders in defining different levels of access in a web-based environment, and gives the flexibility to change them as soon as right issues are solved and/or the wish for more openness arises.

Digitisation - Technical and Ethical Principles (tutorial)
Dr. Dietrich Schüller - Phonogrammarchiv, Österreichische Akademie der Wissenschaften

Ethical and legal issues for dissemination of oral sources in Humanities: writing a collective good practices guide (plenary presentation)
Ms. Véronique Ginouvès - Maison méditerranéenne des sciences de l'homme - Phonothèque

The sound archives of the Maison méditerranéenne des sciences de l'homme (MMSH) owns more than 6000 hours of recordings in the field of humanities, yet only 1000 hours are on-line in compliance with legal and ethical issues. The digital switchover has led to a paradoxical situation, because if sound archives have moved from a confidential to a very simple and easy access, multiple restrictions for rights and ethics reasons prohibit their dissemination.

In order to combine the legitimate rights of researchers and teachers to use multimedia materials as part of their work while respecting the rights associated

with theses documents, the sound archive of the MMSH has chosen to form a network with several resources centers. All of them do not deal with sound archives, but they all manage collections in the ethnology field. Based on the multiple experiences of this network, the objective is to draw together a guide of best practices for data dissemination for social sciences and humanities research considering legal and ethics questions. To be as close as possible as a collecting writing process, the workgroup "Ethics and Law for the dissemination of data in humanities" has been writing its guide of good practices on a blog, inviting readers to comment through posts on the entire chain: from production to storage, processing and dissemination of the fieldworks' recordings.

Standards and tools supporting audiovisual rights management (plenary presentation)
Mr. Laurent Boch - RAI - Radiotelevisione Italiana
Mr. Roberto Rossetto - RAI - Radiotelevisione Italiana
Ms. Annarita Di Carlo - RAI - Radiotelevisione Italiana

In the domain of rights we could observe that the text of contracts has become quite complex, for splitting the rights into smaller and smaller packages, often according to the number of ways made available by technology for distributing and delivering audiovisual content to the consumers.
The emerging gap between the capabilities of legacy rights management systems and the expectations of present content exploitation is the reason for having effective format and tools for rights representation and management.
For the archives, keeping up-to-date rights information is required for enabling the future content fruition, otherwise prevented by failure in establishing which type of exploitation is permitted according to the available rights.
RAI contributed in this area within the European funded project PrestoPRIME.
A model and a format have been defined within the MPEG-21 framework, on the basis of the pre-existing Media Value Chain Ontology, as Media Contract Ontology (MCO).
A proof of concept rights management system (RightsDraw) was delivered, under open-source license, as set of services, tools and libraries which support operations on Media Contract Ontology documents.
The main objective is to avoid ambiguities, by means of clear rights statements, which have to be "machine readable".
Definition of media contract documents, creation and update of rights information related to archival content, and rights clearance operations are the concrete examples of application.

The awareness about the availability and features of the MCO standard and the related open-source tools can help the members of the community in taking decisions related to rights management.

Discover Lithuanian Exile Archives in Lithuanian Central State Archive (plenary presentation)
Ms. Inga Vizgirdienė - Lithuanian Central State Archive

Lithuanians are the one of the small historic nations whose people since the end of the nineteenth century until today, have voluntarily or forcibly emigrated to foreign countries. About one million people identifying themselves as Lithuanians are living abroad. Often they enshrine Lithuanian traditions and culture but can not prevent the cultural influence of the country of residence. That influence is felt in Lithuanian emigrants' households, communication, creative and cultural activities. It gradually formed new traditions and customs.
Lithuanian Central State Archive has accumulated and continuously collects the documents reflecting emigration historical and cultural heritage that strongly facilitates the research of the Diaspora history. Written and audio-visual documents reflecting the Diaspora life around the world - from the U.S. to Tasmania - are preserved in the Archive holdings. Now, the Archive can proudly call itself the largest treasury of audiovisual Lithuanian exile heritage.
The largest Diaspora documents collection consists of the documents that originate from the U.S. Many of them, the Archive has received from Australia. Document chronology starts from the 6th decade of 19th century and ends in the year 2001. The largest part of the collection consists of audio recordings and photographs. The portion consisting of movies and film clips is smaller, but no less important and interesting.
Lithuanian Central State Archive provides researchers with a convenient and free access to the emigration documents by digitizing the documents and providing different levels of descriptions. Archive also opens the Diaspora archives for scholars, students and the broader public in Lithuania, so facilitating their research and at the same time encouraging Lithuanian emigrants to return the emigration archives to Lithuania.

Archive eXchange Format (AXF) - An Open Standards-Based Approach to Long Term Content Archiving and Preservation (vendor paper)
Mr. Rino Petricola - Front Porch Digital

Rather than rely on archaic IT-centric technological approaches, recent application-specific advancements in the area of long term data storage have been made that better target this demanding area while ensuring long-term preservation and universal accessibility to valuable media assets.

This paper will give a detailed technical overview of the emerging Archive eXchange Format (AXF) specification for tape, disk and flash-based content storage.

AXF is an open format that supports interoperability among disparate content storage systems and ensures the content's long-term availability no matter how storage or file system technology evolves. AXF inherently supports interoperability among existing, discrete storage systems irrespective of the operating and file systems used and also future-proofs digital storage by abstracting the underlying technology so that content remains available no matter how these technologies evolve.

With its innovative "operating system per object" approach, AXF guarantees long-term accessibility to content via open tools while overcoming many of the limitations in other storage formats/technologies such as TAR and LTFS. End-user case studies will focus attention on the key features of the AXF standard and how it can be leveraged to ensure open access, protection, and transportability of media assets. The paper will also update attendees on the state of AXF standardization activities underway.

Programme Exchange using P/Meta 2.2 (vendor paper)
Mr. Sebastian Gabler - NOA Audio Solutions

The paper will examine possible methods and investigate delimitations of ingesting programmes or their parts to an archival MAM system, mapping them to a customer-proprietary metadata model, and finally exporting archivals, using the methods defined by the P_META Semantic Metadata Schema, v. 2.2 (EBU Tech 3295).

In this context the mapping of metadata schemas and ontologies from the different departments involved will be analysed, how to map them for the purpose of content exchange, and how they behave in respect to the IASA TC04 recommendations for Preservation, and on the backdrop of the EBU metadata ecosystem drawing upon based on EBU Class Conceptual Data Model (CCDM), EBU CORE (EBU Tech 3293), and EBU Reference Data & Classification Schemes (EBU TECH 3336).

Another main aspect will be the segmentation of media objects and the representation of hierarchical segments in the Archive system, including work flow automation aspects to improve efficiency of the process.

Automated preparation of archive material for different radio programs
(vendor paper)
Mr. Tom Lorenz - Cube-Tech International GmbH

Most of the archive material has to be prepared before it can be used in broadcast sessions. Each program channel has different rules: e.g. length of pre-roll time, fade out of applause, level and loudness adjustment. The preparation time can be short, but it has to be done manually for each media item coming from the sound archive. This requires manpower and studio time. The presentation describes the capabilities and limits of a software solution that solves this task automatically with much less human interaction. Practical experience in a client project will be illuminated.

New, Media independent Archive and Research Organisation of the NRK
(spoken paper)
Mr. Svein Prestvik - Norwegian Broadcasting Corporation Ltd.

Over the past two years, NRK A&R has developed from a traditional media archives with collections of television and radio programmes, a library, a music collection and so on, to a media independent organisation where registration of metadata is done by the journalists themselves as a part of the production process. The new organisation consists of four departments:
Research center offering journalistic research in both internal and external sources of all kinds
Metadata department responsible for systems, development and training
Music Department offering all kinds of both commercially published music and own recordings through our on-line Digital Music Archive (DMA)
Archive Publishing Department with mandate to make all NRK radio and television programs available on demand on the web
The presentation will explain why we have done this, what we have achieved and our experiences so far.

Freeing up collections for re-use: the Europeana Creative project (spoken paper)
Mr. Richard Ranft - The British Library

Europeana Creative is a new 30-month project involving 26 institutions to support and promote the re-use of cultural resources available via Europeana. The project will establish an 'open labs network' of online and physical environments for experimentation and engagement with digital content focussing on five pilot themes: history, education, natural history education, tourism, social networks and design. Included in the project are sound and moving image collections from several institutions. The challenges in the project of opening up archival audio collections for commercial and non-commercial re-use will be discussed.

Making audiovisual heritage accessible and valuable through EUscreenXL
(spoken paper)
Mr. Erwin Verbruggen - Netherlands Institute for Sound and Vision // EUscreenXL
Ms. Sanna Marttila - Media Lab, AALTO University

EUscreenXL is a three-year project that will aggregate a comprehensive amount of professional audiovisual content and make it accessible through Europeana. As the Pan-European aggregator of audiovisual heritage, EUscreenXL will provide Europeana with at least 1.125.000 metadata records linking to online content held by 22 leading audiovisual archives, and 20.000 high quality contextualized programmes for public access and engagement on the EUscreen portal. This presentation will discuss operability challenges that pose themselves when one intends to bring together the digital collections from 32 partners from 21 EU member states.
The aspects that EUscreen address, concern cross-cultural search of the collections of television and audiovisual archives as well as the development of pilots that involve cross-cultural exchange of use experiences, cross-cultural commenting and reuse. Sanna Marttila will discuss how a technological platform and IPR standards can supply the support mechanism for more innovative uses of audiovisual heritage material.
As the habits of online and channel television watching are merging, viewers are becoming increasingly interested in personalised content choices. Various national broadcasters have started initiatives that give viewers the possibility to review older content on the internet. These services, however, do not secure future access to audiovisual heritage of the past. This workshop will discuss to bring audiovisual heritage to users and how this can expand the reach and value of your archive.

Workshop on Audio Tape Digitisation (workshop)

Ms. Nadja Wallaszkovits - Phonogrammarchiv, Österreichische Akademie der Wissenschaften

The workshop focuses on selected issues of the replay path of magnetic audio tape. According to IASA TC04, the crucial steps to realise a high quality digitisation transfer are outlined and practically demonstrated.

Video testimony collection at the Museum of the Occupation of Latvia – curatorial responsibilities and challenges (spoken paper)
Ms. Lelde Neimane - The Museum of the Occupation of Latvia

The video testimonies in the collection of the Occupation Museum of Latvia are narratives of persons whose life was dramatically influenced by the Soviet or Nazi occupation policies (e.g., deportees, refugees, or eyewitnesses of significant historical events) as a historical source. Up to now (2013 February) 2158 video testimonies of total length of approximately 3900 hours (0.5–11 hours each) have been professionally recorded. Almost every video testimony is so significant that we could make a documentary on its basis. This is the largest video testimonial collection about Soviet and Nazi totalitarian regimes in Europe. The video testimony reveals personal and very sensitive information about themes that are still topical in nowadays politics (for example, Latvian soldiers in WW2 at both totalitarian regime armies). We are responsible for how and where it is used. Yes, our collection is opened for society, but how far, what are the borderlines, what information can we put on internet for everybody to access and what can we not? That is a question I would like to raise during presentation.

The sound of Africa in Europe, 1900 to 1930 (spoken paper with audio and visual examples)
Dr. Rainer E. Lotz - Private (individual researcher)

The paper describes how access to audiovisual archives the world over enabled me to complete a re-issue documentation that could never have been achieved otherwise. The topic is "African recording pioneers in Europe". In the course of the presentation, and time permitting, I would demonstrate a selection of images and music obtained from those institutions, ranging from the Paris World Exhibition in 1900 to the 1930 Munich Oktoberfest, from "human zoos" to WWI prisoners of war, from Senegambian xylophones to Ethiopian liturgy, from Madagascan accordion players to South African subversive political propaganda, from a Sudanese bagpiper to an Ewe solo pianist, from Pygmies at Buckingham Palace to a black slave trader recounting his activities.

MXF Specification for Moving Image Archiving and Preservation: An Update
(spoken paper)
Mr. Carl Fleischhauer - Library of Congress
AS-07 Development Team

The application specification for MXF initially developed as AS-AP by the U.S. Federal Agencies Digitization Initiative (FADGI) is now being carried forward under the auspices of the Advanced Media Workflow Association (AMWA), as announced at the joint 2010 IASA-AMIA conference in Philadelphia. The specification will add a level of "lower-case-s" standardization to this type of MXF file. The specification will be broad enough to permit the inclusion of a variety of picture encodings, e.g., uncompressed video and JPEG 2000 frame imagery. It will provide guidance on such important matters as the handling of multiple timecodes, closed captioning and subtitles, and supplementary metadata. Publication is expected in 2014 as a member of the family of AMWA specifications and carrying the AMWA-assigned designation AS-07 .

Preservation of MXF File Collections - long-term Usability Challenges
(spoken paper)
Mr. Jörg Houpert - Cube-Tech International GmbH

Material eXchange Format (MXF) is a container format for professional digital video and audio media defined within a large set of SMPTE standards. MXF was intended as a platform-agnostic stable standard to carry a subset of the Advanced Authoring Format (AAF) data model for exchanging finished media products. MXF was developed under a policy called the Zero Divergence Directive and was released by SMPTE in 2004. Almost 10 years later MXF is the predominant media container format in video broadcasting and professional media, but practical MXF encoder implementations still face a huge variety of standard conformance and interoperability issues. What does this mean for the preservation of MXF files? What can a video archivist do to minimize the risk that MXF files that are playing properly today, will no longer interoperate with future equipment?

Disaster Preparedness, Response and Recovery in AV Archives (spoken tutorial)

Mr. Albrecht Haefner

Generally, disaster management is the discipline of dealing with and avoiding risks and hazards. The process of disaster management involves four phases: mitigation, preparedness, response and recovery.
After a basic introduction about emergency management, the tutorial deals with the principal causes of disasters in AV archives, natural as well as man-made. The major effects of disasters to AV material such as water, fire, earthquakes etc. are treated. The tutorial focuses then on detailed disaster planning: how to prevent hazards (by inspection and risk categories & analysis, etc.), how to be prepared against hazards (written preparedness, response and recovery plan; in-house response team, etc.), how to respond to a disaster (raise alarm, evacuation, damage assessment and documentation, required repair measures etc.) and how to recover, that is, getting back to normal.

Audio Loudness (tutorial)
Mr. Stefano S. Cavaglieri - Swiss National Sound Archives

Explaining audio loudness in a few words is not obvious. This tutorial is aimed to address some basic questions, such as "What is the difference between loudness and level?", "Does loudness affect our listening habits?", "Does it affect archiving?", "And what about dissemination?", approaching the topic from a technical perspective, with improved listening quality as a target. We will have a look at a short "Loudness War" video, we will define a proper setup for the digitization/transfer process in the analog and in the and digital domain, we will have a closer look at existing international standards, the issue of metering, and the importance of the working environment.

Online sound recordings: collection and access (spoken paper)
Ms. Zane Grosa - National Library of Latvia
Mr. Artūrs Žogla - Head of Digital Library, National Library of Latvia

Music groups and individual artists in Latvia are increasingly publishing their albums in digital form or online only, and making them available through pay-per-download platforms. These born-digital albums, along with sound and audiovisual recordings in traditional physical formats, are part of Latvia's cultural heritage, and it is important that they be collected and preserved. The Latvian Legal Deposit law includes online publications (any work created in Latvia and accessible on the Internet containing publicly accessible textual, visual or

audiovisual information), and states that, "the National Library of Latvia has the right and duty to save one copy of an online publication".
This presentation will share the experience of collecting born-digital and online sound recordings, and the challenges in contacting the numerous small and independent publishers. It will also describe the projected workflow to make these recordings accessible to the library patrons, using the library's Digital Object Management system.

Unified State Archive Infromation System - the doors to a wider access of the National Archive of Latvia audiovisual documents (spoken paper)
Ms. Marina Gevorgjana - Latvia State Archive of Audiovisual Documents

The Unified State Archive Information System is a collection management system that has been developed since 2005. The system was created to undertake archival work and manage client service, and as a convenient tool for discovery and information searches. The system also provides some new electronic services such as ordering and receipt of archive certificate, ordering of copies of multimedia documents, permissions and rights managements, ordering of an archive file in a date limited period, and requests for consultations with the archivists.
Latvia State Archive of Audiovisual Documents is a department within the National Archive of Latvia and contains 90 087 audiovisual documents (film and video), 1 575 634 photographic images and 50 262 archival units of audio documents, which constitutes a significant part of the Latvian national documentary heritage.
The establishment of this system has created more opportunities for a wider range of individuals to have access to the archival records.

Memory and Cultural Heritage in Lucas do Rio Verde, Brazil: A Survey of Cultural Heritage Resources (spoken paper)
Mr. Bertram Lyons - Library of Congress, American Folklife Center

In 2010, supported by a IASA research grant, I traveled to Mato Grosso, Brazil to research the development of cultural heritage documentary infrastructure in post-frontier towns in the lower Amazon. My project looked at a small town, Lucas do Rio Verde, and asked, what institutions are responsible for documenting and preserving the activities – political, cultural, social, economic, industrial, educational – of the people who live and interact there? What networks have been established to capture and disseminate the preserved information? For this

project, I conducted a survey of memory institutions in Lucas do Rio Verde to develop baseline data on the types and extent of memory resources that exist in the town, especially focused on audiovisual resources.

The survey captures information about the history and ongoing management of each institution, including collecting practices, audience, mission, and long-term planning. It also documents the nature of the institutions' holdings and the ways in which these holdings are used and accessed by local and external communities.

Preservation of oral history in the Patagonia Austral (spoken paper)
Dr. Gustavo Navarro - Universidad Nacional de la Patagonia Austral; Unidad Académica San Julian

The problem arousing in the Patagonia region is that the existing documentary sources belong to the "official history", and are insufficient as they ignore the testimonies of the protagonists (oral record).

The approach to "memory" through oral history offers new viewpoints, perspectives, vacant in the local history, and it is upon this history that memory processes began to be taken into greater consideration, being the region still indebted to them.

Not only does it include the retrieval of subordinate voices, but the dialogic relationship among the memories from the past, told in the present with the conflicts of the present. So, memory, identity, sense of belonging and heritage are strongly interlinked and the relationship existing among these concepts is often tackled from the preservation field.

This work aims to propose a possible answer to these problems by means of the collective construction of a Historical Record, which may retrieve voices and testimonies of pioneers that built the Patagonia Austral calling on the concept of open source versus official records.

Are my data safe ... ? (tutorial)
Mr. Sebastian Gabler - NOA Audio Solutions

Data integrity is a primary concern of everyone dealing with digital archivals, be it the IT administrator of an institution, or a service provider. While the IT industry is building up walls by the excessive use of jargon, misunderstandings are rather the rule than the exception. This tutorial tries to peek beyond the curtains and make important principles understandable even for people that have to deal with information technology on a semi-trained basis.

The audience will be familiarised with the meaning of often-used acronyms like SMART, ECC, MTBF, MTTDL, or BER. The relevance of vendor-provided specs will be estimated, referring to recent real-life reports published by institutions such as CERN or Google, and own experience of the author.

Based on the findings, an outlook is given how to establish or improve quality assertion in respect to bit-level and object preservation, and how to prevent disaster scenarios or recover from them, knowing that my data are safe.

Consolidating the sound archives of the Commission for the Development of Indigenous Peoples, a technological challenge (spoken panel)

Ms. Carmen Ordoño Vidaña - Comisión Nacional para el Desarrollo de los Pueblos Indígenas

 In 2011, the Commission for the Development of Indigenous Peoples acquired high technology equipment for the digitization and storage of the sound archives distributed among 21 radio stations. This equipment is being handled directly by the staff of each station. Although the staff uses management tools and software every day, it is also true that they do so with limitations mainly due to three factors: academic training, language, and ways of working, that may be functional for the more entrenched staff but that are also not systematized. The way to propose structured tools and systematized ways of working, so that all sound archives can share experiences, knowledge and databases has been a challenge for the institution from different points of view, so we will discuss our experiences and results. All of these efforts are made in order to facilitate access, to materials that reside on the radio, by creating a network of music archives, where each station is responsible for managing the files that harbor their own cultural heritage.

Mr. Julio Armando Herrera Lopez - Comisión Nacional para el Desarrollo de los Pueblos Indígenas

The creation of indigenous cinema records, ethnographic documentaries, ethnomusicological research and indigenous broadcast recordings by pioneering ethnomusicologist Henrietta Yurchenko, generated a significant amount of phonograms (discs). These discs have mostly been copied onto open reel tapes for the collection; however the constant administrative and management changes within the Institute over the past three decades has meant that these recording have been dispersed in an arbitrary manner in a number of collection in what was then known as the National Indigenous Institute (INI), today National Commission for the Development of Indigenous Peoples CDI.

The first challenge in managing the dispersed collection has been to bring the sound documents together in a single collection, and to organise, document and describe them. The storage conditions and physical organization were also inadequate, and the equipment to manage and replay the collection in poor condition. In addition, the expertise of staff was not sufficient to the task. However through seminars, independent self-training and exchange of experiences, a lot of effort and even political demands, a practical model was consolidated that not only enabled the protection of the phonographic collections, but also their primary documentation and organisation which enabled the collection to be listed on the UNESCO Memory of the World Latin American register. Today the Sound archive "Henrietta Yurchenco" from the National Commission for the Development of Indigenous Peoples provides advice and training to the 21 radio stations in the same Institution.

Mr. Julio Delgado Revueltas - Comisión Nacional para el Desarrollo de los Pueblos Indígenas

In 2012 the CDI staff began training on digitizing according to the norms of IASA guided by the staff from FONAL- México, the Swiss National Sound Archive and the Vienna Phonogrammarchiv, the results of this training became effective in the workshop given at the previous annual meeting of the IASA.
Through this inter-institutional collaboration between FONAL, CDI and IASA it is possible to show the results and how they directly impact the music archives housed in the SRCI radios. During the current year the radio staff are being trained through four regional workshops in which all those responsible for handling the materials will be trained in the management of media recommended for proper digitizing, it will display the result of analysis of new practices against those so far were carried out and the media used to meet these goals.

Semantic Web for the IASA (tutorial)
Mr. Stefano Cavaglieri - Swiss National Sound Archives

Building a bridge between the Semantic Web and the audiovisual archiving community can be challenging. This tutorial is aimed to address some very basic questions, such as "What is the Semantic Web?", "How can it be used?", "Can it be understood?", "Will it ever work?", "Will it work all by itself?", approaching the topic from a very neutral perspective. Then we will walk through challenges, criticisms, and acceptance, as well as some additional questions specific to the Semantic Web / IASA relationship. By the end, we will try to define a viable development path for a practical implementation.

Post-cinematic Sound: theorizing the evolution of sound in Indian films by archival research (poster session)
Mr. Budhaditya Chattopadhyay - University of Copenhagen

In recent times, the impact of digital media technologies on cinema has become significant, particularly in the production and reception of cinematic sound. Technologies like digital location 'sync' recording, surround sound and digital audio effects alter the way film soundtrack is produced in the digital realm of cinema. In the reception end, these phenomena subsequently initiate reconfiguration of spatial, temporal and cognitive audience engagement in interactive situations unlike conventional cinema viewing in the mono or Dolby stereo settings. For example, in recent mainstream Indian film soundtracks, the earlier practice of stock-sound effects and studio Foley has gradually been replaced by authentic location-specific 'sync' sound. The evolution of the art of sound in Indian cinema therefore needs to be examined and theorized from a historical perspective of film sound practice.
The proposed poster session stems out of an ongoing PhD project at the Faculty of Humanities, University of Copenhagen that deals with conceptualizing the trajectory and historical evolution of sound in Indian cinema. The approach is to engage with intensive archival research and analysis of a number of film soundtracks from optical era, electro-magnetic era and contemporary digital era. These soundtracks are accessed and retrieved from a number of film archives in India and abroad as significantly historical sound/audiovisual materials. The paper aims to communicate the essential structure, basic argument and methodologies of the project, which may shed light on the issues of openness in access and strategic dissemination of archival materials in the domain of Indian cinema.

Open life stories but restrained online use: when what is said by individuals cannot be heard by everyone (spoken paper)
Ms. Myriam Fellous-Sigrist

In 2011 the French national railway company (SNCF) commissioned an oral history project in order to give voice for the first time to those of its former employees who had lived and worked during the Second World War. The company asked its partner of 25 years, the French Railways Historical Society, to carry out a 3-year project of this kind, taking as its starting-point an appeal for witnesses published across France.
The appeal has been received enthusiastically by hundreds of retired railway workers across the country and we had the chance to interview two hundreds of them, who opened their doors to my colleagues and me. The trust slowly

established during each encounter has enabled us to build up a collection of several hundreds of hours and of documents, depicting the daily life, upheavals and sometimes traumas of workers' families in war time.

During each interview as well as when we designed our archiving and mediatising plan, it was crucial to respect the interviewees' silences and emotions and the sensitive information they were sharing with us. Despite the fact that almost all of them accepted in the consent form an open display of their interview and documents on the internet, my team and I have had to discuss each case one by one in order to assess which data could be too sensitive. We therefore have decided either to cut extracts that could prejudice other people mentioned in the interviews and the interviewee's family or that some interviews would remain anonymous.

By choosing to restrain the visibility and audibility of some testimonies that had been consciously shared with the interviewer, oral historians and archivists try to anticipate the impact that can have online broadcasting and publishing, both in the present and in the future. As custodians, the limit always has to be reassessed: on the one hand our role is to give access to a rich and complex collection that belongs to the collective memory, and on the other hand it is our duty to respect individuals, their family and the people mentioned in sensitive interviews.

Online Archive of Intangible Cultural Heritage: Ethical and Legal Issues
(spoken paper)
Dr. Koraljka Kuzman Šlogar - Institute of Ethnology and Folklore Research, Croatia

Following the current trend of opening archives to the public and facilitating access to archival material, the Institute of Ethnology and Folklore Research (Croatia) is developing and customizing its special archive of intangible cultural heritage for publication on the Internet. To that purpose, we are working on digitization of our material and creating a modern digital repository aligned with Europeana.

Joining to the network environment, on one hand, opens up new possibilities for improving our services, but on the other hand we are faced with many challenges related to the fields of ethics and legislation. The specificity of our archive is the fact that the material is collected through scientific-research activities and field studies, and we have been wondering to what extent is it possible to open our archives to the public? Will the users of the online archive in its further distribution respect the rule of stating the source and the author? The questions of the ownership and authorship of the images / recordings don't lead us to confusion as much as the issue of legal and ethical rights of our informants does.

We consider that we are obligated to provide free public access to information about holdings in the possession of the Institute - particularly how they would be available to interested parties of the scientific and cultural community - but we still need to retain some control over the distribution and use of material. Thanks to the possibilities of the precisely planned repository system, we are on the trail of finding a solution to most of these problems.

How to make culture available, with existing online and future offline infrastructures? (spoken paper)
Ms. Katarzyna Tórz - Narodowy Instytut Audiowizualny (National Audiovisual Institute), Poland
Ms. Agata Ners - Narodowy Instytut Audiowizualny (National Audiovisual Institute), Poland

The presentation will discuss the wide range of activities carried out by the National Audiovisual Institute (NInA, Poland) which include development of media literacy tools as well as art, culture and publishing projects. NInA, as a relatively young public institution (established in 2009), is an interesting example of an entity that combines activities of an audiovisual archive, a digital centre, a platform for distribution of audio and video content and a producer of cultural events. NInA's fields of activity such as recording of performing arts, web publishing, CD and DVD publishing, organisation of trainings, conferences and festivals are aimed at promoting the Polish cultural heritage. In order to achieve this goal, the Institute reaches out to diverse audiences via digital and analog media, and various channels of distribution.

Empowering your archives through the Semantic technologies and 'Linked Open Data' (tutorial)
Mr. Guy Marèchal - PROSIP, Belgium

The tutorial aims at introducing the fundamentals of the semantic technologies and of their possible impact on the audiovisual sector and on the archival processes. The tutorial will be illustrated by concrete examples and practical experiences, applications, project and tools.
It will introduce the semantic technologies in the audiovisual domain, in particular the power of the 'Linked Open Data' applications in the Web-3. The basic concepts will be introduced: the generalization of the concept of 'Resource' and of their identification; the Ontologies (with special emphasis on the concept of Upper Ontologies); the Linked Open Data; Semantic Web Interface; Semantic

queries; Knowledge representation … . The main associated standards will also be introduced: RDF; OWL; SKOS, SPARQL; TURTLE; …

It will introduce some of the existing LOD sites, Upper ontologies and Semantic "Conceptual Reference Models": REST; Cidoc-CRM; FRBR; FRBR-oo; AXIS-CRM; Unit of Measure; Foaf; GeoData; GeoNames; Dbpedia; Freebase; Music-Brainz; Libris; Virtuoso …

It will also address the structuring and annotation aspects within and between audio-visual assets (the W3C 'fragment' recommendation).

It will also illustrate the mechanisms for ensuring the upward compatibility with the existing cataloguing rules and 'flat model' representations; the power and the difficulties of implementing archival systems based on the OAIS standard using the semantic technologies will also be illustrated.

The empowerment of existing archives such as constructing persistent archives, enabling easy 360° publishing, facilitating an effective interchange between independent systems or data bases and empowering aggregation portals.

Openness Between Archives: Learning from Peer Institutions through Staff Exchange (plenary presentation)
Mr. Will Prentice - The British Library

Openness between archives is an essential part of negotiating change. In our efforts to keep up with developments in a fast-changing environment, many of us are fortunate enough to be able to attend conferences, and read high quality papers in peer-reviewed publications, such as the IASA Journal. However, while conference presentations and published papers summarise developments and experience, they tend to focus on success in specific projects. The format and context often make it harder to acknowledge relative failures, or address the complex interdependencies which can play a major role in determining the success or otherwise of a project. How else might we learn from our peers?

In 2009, the National Film & Sound Archive of Australia (NFSA) initiated an exchange arrangement with the British Library. Under this agreement, a member of staff would visit the other institution for a period of up to one month, after which a return visit by the other institution would follow. The exchangee was selected by their own institution, with a research topic or area being agreed by both institutions in advance. This proved to be an extremely valuable exercise for both institutions, and this presentation will explore why.

I will discuss the advantage of exchange visits between institutions as a way of learning about the interacting political, legal, technical and cultural complexities that shape an institution, in turn highlighting differences and revealing new perspectives on one's own institutional operations. I will suggest that other institutions would also benefit greatly from the formation of similar partnerships.

Opening up - common platforms for joint initiatives in the heritage field
(plenary presentation)
Mr. Kurt Deggeller

Convergence has been on the agenda of IFLA (International Federation of Library Associations and Institutions) since 2008 when the IFLA Professional Committee established a Working Group on Convergence with the goal to provide a cohesive view of what is meant by the term in the library, archive and museum community. For IFLA convergence is not aimed at merging collections or organizations, but upon enhancing improving and/or stabilizing cooperation among Libraries, Archives, Museums, Monuments and Sites.
Also in 2008 took place the first meeting of an informal group shaped by high representatives (President, Secretary General) of 5 NGOs: IFLA, ICA (Archives), ICOM (Museums), ICOMOS (Monuments an sites) and CCAAA (umbrella organisation of 6 NGOs active in the field of audiovisual archives) chaired by former IFLA president Claudia Lux. CDNL, the Conference of Directors of National Libraries and the International Council for Scientific and Technical Information (ICSTI) joined the group as observers. The group defined a certain number of key topics common to the whole community of heritage institutions: Copyright and other legal matters, Political lobby, Preservation and protection of cultural heritage, Global digital libraries and Standardization. What is the outcome of the 7 meetings which have been held since 2008, what is the role of the community of audiovisual archives in this context and what are the perspectives of this co-ordinating body in the heritage field, where conditions are rapidly changing?