

The mission of Sound Archives in a post-analogue context

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Abstract

This paper addresses the challenges and opportunities related to the role and function of sound archives, included in larger audio-visual archives or not, as the environment in which they operate becomes increasingly digital, networked and user-based. Operating in a new, post-analogue context has thorough implications for archives and institutions like the National Film and Sound Archive of Australia. The essential challenge in the digital era is how the public mission of (sound) archives can be achieved in the digital domain, based on the premise that an audio-visual archive should support a myriad of users to utilise collections to learn, experience and create with it.¹

Introduction

The NFSA audio collection² spans over 120 years of Australian sound recordings, showcasing a wide range of subjects, genres and formats. The earliest recordings in the collection were recorded in Warrnambool, Victoria, on wax cylinders around 1896 and the most recent was probably downloaded online this morning.

Recordings include music in just about every style, from popular music hall singers of a century ago to the latest releases. There are political speeches, poetry readings, nature recordings of birds and animals, historical events, steam trains and experimental recordings; whatever

1 Müller, J. (2017), 'Designing and building the post-analogue AV archive', *Journal of Digital Media Management*, Vol. 5, 3 (Winter 2017), pp. 259-274

2 National Film and Sound Archive of Australia (2018), <https://www.nfsa.gov.au/about/what-we-collect/sound>

weird and wonderful things people record will be represented in our collection.

The collection includes over 124,000 unique disc recordings, around 33,000 tape recordings and circa 150,000 digital files. There are almost 17,000 vinyl LPs and about the same number of 7-inch singles; 19,000 78rpm shellac discs; 6,000 one-off lacquer records and 50,000 CDs. The physical sizes of the discs range from a 3.5 inch (9 cm) plastic-coated cardboard record that came with a children's book to 20 inch (50 cm) lacquer recordings made of the proceedings of the Tasmanian Parliament.

The NFSA holds the earliest Australian sound recording, '[The Hen Convention](#)'³, a novelty song by vocalist John James Villiers, with piano accompaniment, recorded by Thomas Rome in 1896.

Even though sound recordings form a very significant part of the NFSA's and many other audio visual archives, they have long been an underappreciated part of our national heritage.

Deadline 2025: Sound Collections at risk

Collecting sounds is important. The experience of listening to them is as close to time travel as we've ever come⁴. From the rare or iconic to the ephemeral and every day, recordings give a living picture of the world changing around us. All of these risk being lost for ever unless they are properly preserved, and at the NFSA, home of Australia's sound archive, we face a big challenge as we endeavour to safeguard our collective memory.

Australian commercial radio broadcasting celebrates its centenary in 2024, and the NFSA holds a rich selection of around 80,000 radio programs on audiotape as well as vinyl and acetate discs. Examples include news, talkback and radio documentaries, as well as drama, radio serials

³ National Film and Sound Archive of Australia (2018), <https://www.nfsa.gov.au/collection/curated/hen-convention-thomas-rome>

⁴ Prentice, W. (2015), 'Listen up! Why digitising the British Library's audio archive is so important', [theguardian.com](https://www.theguardian.com)

and live-to-air performances.

The Australian recorded music industry will also be approaching its centenary in 2025. The NFSA is the custodian of the published works of our iconic performers, in addition to a multitude of hours of unreleased or out-of-print – and sometimes out of copyright – music and spoken word recordings which are not available elsewhere. Thousands of master tapes, the highest quality recordings of our artists' musical achievements, are at risk from magnetic tape obsolescence. Countless recordings of live performances and other unpublished materials will only survive if we can greatly increase our capacity to digitise.

In its collection of recorded sound, the NFSA holds endangered master tapes by artists like Cold Chisel, Midnight Oil, Mental as Anything, The Angels and Hoodoo Gurus. The NFSA radio collection covers a wide variety of commercial and community stations from around Australia. It includes endangered analogue recordings of broadcasts of significant news events, election campaigns and advertising jingles, drama serials like *Night Beat* and *Portia Faces Life*, interviews with celebrities and newsmakers, comedy sketches and current affairs.

Within the audiotape awaiting digitisation in the NFSA's collection is about 12,000 hours of sound content on magnetic tape, over 30,000 hours of audio content on obsolete disc formats, and 12,000 reels of audio content on perforated magnetic film.

And it is urgent: vulnerable and historically seen important recordings go back to the late-19th century, while many of the formats on which the sounds were originally captured – such as reel-to-reel, wax cylinders and cassette tapes – are disappearing from production, while some of the older materials themselves are decaying.

That is why the NFSA recently started a large-scale digitisation program to ensure the collection will be safe before the end of 2025. Despite the lack of additional financial support by the Government, the NFSA has decided that digitisation of its collections and the establishment of a Centre of Excellence for audio visual heritage (a national hub, led by the NFSA in close collaboration with other AV collecting institutions, to systematically digitise, store and give access to Australia's national

audio visual heritage collection) will be two of the five key strategic priorities for the coming years.

NFSA: Strategic Vision for a Digital Archive

The National Film and Sound Archive is the national agency concerned with the visibility, usability and sustainability of Australia's audio visual heritage. It is the NFSA's mission to **collect, preserve and share** the national audio visual collection – past, present and future – in order for others to learn, experience and create with it.

As a 'living' archive, the NFSA represents the diversity of Australia and is the most significant and engaging place for encounters with our memories, stories, creativity and imagination. Recorded sound and moving image are perhaps the most vivid forms of expression known to humanity. The NFSA's view of culture is that of continuity. The NFSA forms close bonds with the creators of our audio visual heritage, and shares the collection so its stories form an ongoing part of the evolution of our culture. Working in an inclusive, collaborative way with creators, users, communities and partners, the NFSA ensures that the stories in the collection are shared as widely and as deeply as possible.

The NFSA began building the national audio visual collection in 1984. Today, the collection includes over 2.8 million items, encompassing sound production from our earliest days to the present.

In 2018 the NFSA is about to enter one of the most exciting chapters in its history. As Australian galleries, libraries, archives and museums grapple with the challenges of adapting to the digital age, the NFSA is at the forefront of a shift towards the digital, 'always on' archive. The NFSA wants to lead the sector in how to collect, preserve and share Australia's audio visual material in the formats and ways in which it is being created today. At the same time, the NFSA is the steward for a vast analogue collection, covering almost every format of audio visual creation over the last hundred years.

The Future of Sound Archives: smart, connected, open

A guiding principle is the conviction that the success of memory

institutions lies in their ability to make the notions of ‘smart’, ‘connected’ and ‘open’ an integral part of their strategy⁵.

This strategic vision sets out a new focus for the NFSA to ensure that it continues to grow as Australia’s national audio visual archive into the future. The vision is underpinned by a firm belief that **the future of audio visual archives is digital**. It is NFSA’s vision to be smart, connected and open in order to have maximum impact and relevance in society. Using smart technologies to optimise workflows for annotation and content distribution. The NFSA collaborates with third parties (universities, institutions, industry) to design and develop new technologies. The institute is connected to other sources of information (other collections, contextual sources) and to a variety of user communities, researchers and the creative industries in order to embrace the use of standards defined by external agencies and cultural heritage institutions and to fully embrace ‘open’ as the default for exerting maximum impact on society: applying open licenses for content delivery, using open source software and open standards wherever possible and to promote open access to publications and so on.

Case study 1. The Sound of the Netherlands: crowdsourcing the Dutch soundscape

The Sound of the Netherlands⁶ is a unique online sound archive that combines historical sounds from the collection of the Netherlands Institute for Sound and Vision (NISV) with new recordings created by enthusiasts. It uses SoundCloud as a third-party distribution infrastructure and crowdsourcing as a mechanism to complement the collection of Sound and Vision and to stimulate active engagement. The online archive is made available to enable creative reuse, to open up the collection to research and to attract a broader audience interested in cultural heritage. To this end, all sounds are labelled with Creative Commons licences.

5 Oomen, J. and Aroyo, L. (2011). ‘Crowdsourcing in the cultural heritage domain: opportunities and challenges’, paper presented at the 5th International Conference on Communities and Technologies, 29th June, Brisbane

6 Ter Burg, S. (2012), ‘In the spotlight: The Sound of The Netherlands’, licensed under CC BY-SA 3.0

The sound archive of NISV contains recordings from the 1950s to the 1990s, showing the changing soundscape of the Netherlands. Typical historical sounds, such as people walking on wooden shoes and recordings from the famous Eleven Cities Ice Skating Tournament can now be found on the platform, next to contemporary sounds such as the buzzing sound of a fly recorded by a member of the public. This mix of historical and new sounds creates a unique overview of the changing soundscape of the Netherlands.

Since the launch of the platform in June 2012, hundreds of user-generated sounds have been added. All the sounds in this online archive are geo-referenced and made accessible through an interactive sound map. This interface provides, both in space and time, a direct overview of the coverage of the sound archive and is used to encourage users to add their own sound to complement the archive. The Sound of the Netherlands makes use of the SoundCloud infrastructure for storing and sharing the sound recordings. In addition, a mobile application has been developed to support sharing of recordings from mobile devices. With this infrastructure in place, the Sound of the Netherlands platform provides a frictionless process for uploading sounds, from where they are automatically placed on the sound map.

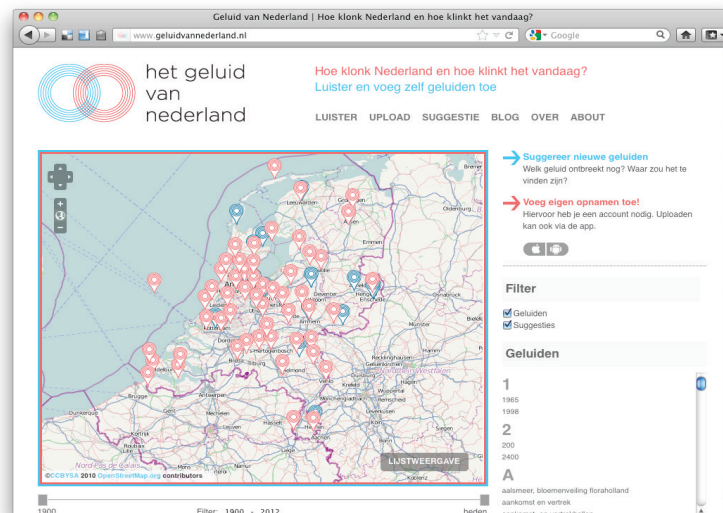


Figure 1: interactive sound map of The Sound of the Netherlands

All sounds in the archive, including the new recordings that can be uploaded via the website or through the free mobile application for iPhone and Android devices, are made available for reuse under the Creative

Commons Attribution-Share Alike Licence (CC BY-SA). This licence explicitly allows anyone to reuse and distribute the sounds, as long as they mention the origin of the sounds and share new creations under the same conditions. The dataset has already been repurposed in new applications, allowing users to make a remix of the collection of sounds. The app ‘Sounds Visual’⁷ explores visual alternatives to textual tags. Users make drawings that represent the sounds. They are subsequently used as access points to the sounds. This application was created outside of the scope of the project, by third parties. It showcases how open access to these resources support new and creative services. In 2014 the Sound of the Netherlands has been further expanded, in collaboration with Europeana. The aim was to build, in collaboration with partners across the EU, a sound map with sounds across Europe. In addition, the partners have joined forces with Wikimedia Netherlands to enrich the articles from Wikipedia with sounds of the online sound archive.

Case Study 2. The Sounds of Australia: National Registry of Recorded Sound, made by the general public

The National Film and Sound Archive created the Sounds of Australia National Registry of Recorded Sound in 2007 to encourage appreciation of the diversity of sounds recorded in Australia since the first Edison machines appeared here in the mid-1890s. Further recorded sounds are added to the Registry each year (usually ten) through a process of public nomination and selected by a panel of experts and NFSA curators. The sounds represent landmark achievements in the way we have recorded the sounds of our history and memory.

Think of these ‘Sounds of Australia’ as a time capsule. These are the sounds that make up Australia’s history, the sounds that are among the most important to the collective memories of Australians. The registry includes what is probably the very first sound recording ever made in Australia. There is something utterly appropriate in the fact that this is not some grandiose oration of Sir Henry Parkes, but the sound of a man imitating chickens, in *The Hen Convention* (1896)⁸.

The registry places into the time capsule those defining events in his-

7 Belice Baltussen, L. (2013), <http://www.opencultuurdata.nl/2013/01/sounds-visual/>

8 National Film and Sound Archive of Australia (2018), <https://www.nfsa.gov.au/collection/curated/hen-convention-thomas-rome>

tory: Prime Minister Menzies's announcement that Australia is at war (*Menzies Speech: Declaration of War*, 1939)⁹, Sir Ernest Shackleton's description of his journey to the South Pole (*My South Polar Expedition*, 1910)¹⁰, Bert Hinkler's recounting of his aviation exploits (*Hinkler's Message to Australia; Incidents of My Flight*, 1928)¹¹, the aftermath of *Cyclone Tracy* (1974)¹², Lionel Rose's bantamweight triumph in Tokyo in 1968 (*Lionel Rose Wins the World Title*)¹³ and Australia's return to gold medal-winning form at the 1980 Olympics (*Gold Gold Gold: 4 x 100 Metres Men's Medley Relay*, 1980)¹⁴.

In Hobart in 1903, Horace Watson was recording the singing of Fanny Cochrane Smith, one of the last surviving Tasmanian Aboriginals (*Fanny Cochrane Smith's Tasmanian Aboriginal Songs*)¹⁵. (Fanny's contribution to recorded sound history is acknowledged by the NFSA's annual Cochrane Smith Award for Sound Preservation.) Other notable achievements in the recording of Indigenous culture appear in *The Cambridge Anthropological Expedition to the Torres Strait* (1898)¹⁶, field recordings from the late 1940s by Professor AP Elkin (*Tribal Music of Australia*, 1953)¹⁷ and Oodgeroo Noonuccal's reading of her poem *We Are Going* (1986)¹⁸, and extend through to the contemporary songs of Vic Simms (*The Loner*, 1973)¹⁹, the Warumpi Band (*Jailanguru Pakarnu*

9 National Film and Sound Archive of Australia (1939), <https://aso.gov.au/titles/radio/menzies-speech-declaration-war/>

10 National Film and Sound Archive of Australia (1910), <https://aso.gov.au/titles/spoken-word/my-south-polar-expedition/>

11 National Film and Sound Archive of Australia (1928), <https://aso.gov.au/titles/spoken-word/hinklers-message/>

12 National Film and Sound Archive of Australia (1974), <https://aso.gov.au/titles/radio/cyclone-tracy-1974/>

13 National Film and Sound Archive of Australia (1968), <https://aso.gov.au/titles/radio/lionel-rose-wins-world-title/>

14 National Film and Sound Archive of Australia (1980), <https://aso.gov.au/titles/spoken-word/gold-gold-gold-4-x-100-metres/>

15 National Film and Sound Archive of Australia (1903), <https://aso.gov.au/titles/music/fanny-cochrane-smith-songs/>

16 National Film and Sound Archive of Australia (1898), <https://aso.gov.au/titles/music/1898-torres-strait-recordings/>

17 National Film and Sound Archive of Australia (1953), <https://aso.gov.au/titles/music/tribal-music-of-australia/>

18 National Film and Sound Archive of Australia (1986), <https://aso.gov.au/titles/spoken-word/we-are-going/>

19 National Film and Sound Archive of Australia (1973), <https://aso.gov.au/titles/music/the-loner/>

(*Out from Jail*), 1983)²⁰, Yothu Yindi (*Treaty*, 1991)²¹, Kev Carmody and Paul Kelly (*From Little Things Big Things Grow*, 1993)²² and others.

Also captured are the sounds of careers-in-the-making, the first recordings of Dame Nellie Melba (*Chant Vénitien*, 1904)²³, Smoky Dawson (*Smoky Dawson and the Singing Bullet*, 1955)²⁴, Daddy Cool (*Eagle Rock*, 1971)²⁵ and Skyhooks (*Living in the 70's*, 1974)²⁶, the early efforts of pianist-composer Percy Grainger (*Country Gardens*, 1919)²⁷, country singer Tex Morton (*Wrap Me Up With My Stockwhip and Blanket*, 1936)²⁸, rock'n'roller Col Joye (*Bye Bye Baby*, 1959)²⁹, jazzman Graeme Bell (*Swanston St Shamble; Two Day Jag*, 1944)³⁰ and pop superstar Kylie Minogue (*I Should Be So Lucky*, 1987)³¹.

We hear important landmarks in the recorded history of Australian classical music, such as the *Sydney Opera House Opening Concert* (1973)³² and the opera *Voss* (1987)³³, and pieces like John An-

20 National Film and Sound Archive of Australia (1983), <https://aso.gov.au/titles/music/jailanguru-pakarnu/>

21 National Film and Sound Archive of Australia (1991), <https://aso.gov.au/titles/music/treaty/>

22 National Film and Sound Archive of Australia (1993), <https://aso.gov.au/titles/music/from-little-things-big-things/>

23 National Film and Sound Archive of Australia (1904), <https://aso.gov.au/titles/music/chant-venitien/>

24 National Film and Sound Archive of Australia (1955), <https://aso.gov.au/titles/radio/smoky-dawson-singing-bullet/>

25 National Film and Sound Archive of Australia (1971), <https://aso.gov.au/titles/music/eagle-rock/>

26 National Film and Sound Archive of Australia (1974), <https://aso.gov.au/titles/music/eagle-rock/>

27 National Film and Sound Archive of Australia (1919), <https://aso.gov.au/titles/music/country-gardens/>

28 National Film and Sound Archive of Australia (1936), <https://aso.gov.au/titles/music/wrap-me-stockwhip-and-blanket/>

29 National Film and Sound Archive of Australia (1959), <https://aso.gov.au/titles/music/bye-bye-baby/>

30 National Film and Sound Archive of Australia (1944), <https://aso.gov.au/titles/music/swanston-st-shamble-2-day-jag/>

31 National Film and Sound Archive of Australia (1987), <https://aso.gov.au/titles/music/i-should-be-so-lucky/>

32 National Film and Sound Archive of Australia (1973), <https://aso.gov.au/titles/music/sydney-opera-house-opening/>

33 National Film and Sound Archive of Australia (1987), <https://aso.gov.au/titles/music/voss/>

till's *Corroboree* (1950)³⁴, Peter Sculthorpe's *Irkanda IV* (1967)³⁵ and Nigel Butterley's *In the Head the Fire* (1966)³⁶, an early Australian winner of the Italia Prize for radiophonic works.

The radio has always figured prominently in the lives of Australians. The 'race that stops the nation' had pre-television audiences glued to the wireless (*Ken Howard Calls the Melbourne Cup*, 1941)³⁷. Radio serials like *Dad and Dave from Snake Gully – Episode 1* (1937)³⁸ and *'Blue Hills'* (1949)³⁹ sat amidst or alongside jingles like the *Aeroplane Jelly Song* (1938)⁴⁰ and the *Happy Little Vegemites* (1959)⁴¹ ditty. *Pick A Box* continued as a radio show after it became a television show, with television episodes simulcast over the radio airwaves (*Pick a Box – Episode 170*, 1963)⁴². The maiden speeches of the first female federal parliamentarians were both recorded for radio: *Senator Dorothy Tangney: Maiden Speech* (1944)⁴³ and *Dame Enid Lyons: Maiden Speech* (1943)⁴⁴. Almost every hour, on the hour, the *Majestic Fanfare* (1943)⁴⁵ summoned us to the ABC News, but how many of us have heard more than 18 seconds of this familiar clarion call?

As the recording business picked up in Australia from the early 1950s, the output and range of recordings increased rapidly with influences

34 National Film and Sound Archive of Australia (1950), <https://aso.gov.au/titles/music/corroboree/>

35 National Film and Sound Archive of Australia (1967), <https://aso.gov.au/titles/music/irkanda-iv/>

36 National Film and Sound Archive of Australia (1966), <https://aso.gov.au/titles/radio/in-the-head-the-fire/>

37 National Film and Sound Archive of Australia (1941), <https://aso.gov.au/titles/radio/ken-howard-calls-melbourne-cup/>

38 National Film and Sound Archive of Australia (1937), <https://aso.gov.au/titles/radio/dad-and-dave-snake-gully-ep-1/>

39 National Film and Sound Archive of Australia (1949), <https://aso.gov.au/titles/radio/theme-from-blue-hills/>

40 National Film and Sound Archive of Australia (1938), <https://aso.gov.au/titles/ads/aeroplane-jelly-song/>

41 National Film and Sound Archive of Australia (1959), <https://aso.gov.au/titles/ads/happy-little-vegemites/>

42 National Film and Sound Archive of Australia (1963), <https://aso.gov.au/titles/tv/pick-a-box-episode-170/>

43 National Film and Sound Archive of Australia (1944), <https://aso.gov.au/titles/radio/dorothy-tangney-maiden-speech/>

44 National Film and Sound Archive of Australia (1943), <https://aso.gov.au/titles/radio/dame-enid-lyons-maiden-speech/>

45 National Film and Sound Archive of Australia (1943), <https://aso.gov.au/titles/music/majestic-fanfare/>

from the USA in blues, jazz, ragtime, folk and rock.

Each year when new entries into the registry are announced, there is a flurry of comment over what was included and what was omitted. The NFSA can't and won't ever claim to arrive at a definitive list. As long as people take notice, argue and listen, the NFSA's National Registry of Recorded Sound will have succeeded in putting the Australian public in touch with their sound history, the 'Sounds of Australia'.

Case Study 3. Europeana Sounds: The online connector of Sound Institutions

Europeana Sounds is an online sound heritage project, that offers a platform for sound items and in the process becomes a virtual meta-repository in the digital native sense. In the logic of internet platforms, Europeana Sounds, the 'juke box of Europe', is an online connector of sound institutions. For the actual work of digitisation, selection and other constitutive sound archival activities, it relies on its partnering specialist institutions, archives, national or local libraries and museums. It provides a search engine that allows to search across sound archival institutions in all of Europe. It develops its own system of indexing, and it imports, curates and promotes "Europe's sound heritage at your fingertips"⁴⁶.

Funded since February 2014 until January 2017 by the European Commission, Europeana Sounds is timely in its objective of providing access to European digital heritage; it is part of the broader Europeana project that was conceptualised by several heads of state in 2005 and had subsequently been developed as "A European Digital Library for all"⁴⁷. The Sound project's goal – in short: aggregation, enrichment and distribution of digital sound items (cf. Europeana Professional)⁴⁸ – is broken down into concrete work on several issues such as increasing the amount of audio content available online, improving the quality of

46 Europeana Sounds. 2015a. "Europeana Sounds." Accessed 29 July 2018, 2015. <http://www.europeanasounds.eu>

47 Digital Agenda for Europe. 2016. "Europeana, a European Digital Library for All." Accessed 29 July 2018. <https://ec.europa.eu/digital-agenda/en/europeana-european-digital-library-all#Article>

48 Europeana Professional. 2015. "Europeana Sounds." Accessed 29 July 2018. <http://pro.europeana.eu/project/europeana-sounds>

access through enrichment of contextual information and developing specific sound channels tackling constraints of legal rights.

Via the main Europeana website one can access sound items amongst other digital cultural objects such as artworks, artefacts, books and videos via a simple search engine interface – an interface seemingly directly into the body of European heritage. The search will lead to the same list of results whether accessed from Europeana’s main site or from one of the thematic channels, with the option to filter for sound in specific or for all related media. In 2014 only 1.5% of Europeana’s assets were sound items, which is half a million items in total.

Europeana Sounds’ own domain (<http://www.europeanasounds.eu/>) gives an impression of the work, its events, press and further planned theme channels. The event section and the conference documentation in particular reveal the extraordinarily varied network and professional high standards that are at Europeana Sounds’ disposal. In one conference video from 2 October 2015 you will find, for example, Richard Ranft – Head of Sound and Vision at the British Library and Project Coordinator of Europeana Sounds – presenting the project’s goals⁴⁹. In other videos you can follow panel discussions that go into depth about legal access and user interaction. The impression of a high level of sophistication and the possibility of informed decisions based on extensive dialogue amongst leading experts from several European countries manifests also throughout further exploration as Europeana Sounds’ clearest contribution. Expertise also radiates from the repeated so-called *edit-a-thons*, a term used to designate gatherings of stakeholders to enrich information on Wikipedia and collaborate in sharing knowledge, for example, around bird sounds.⁵⁰

Significant achievements were reached between 2014 and 2017:

- More than 600,000 audio items as well as more than 300,000 audio-related items, such as photographs, sheet music and video,

⁴⁹ Ranft, Richard. 2015. “The Future of Historic Sound – A Prelude.” Presentation at Europeana Sounds Conference 2015, Paris, France, October 2. <https://vimeo.com/143878281>

⁵⁰ Franzen, R. (2016), ‘Europeana Sounds: an interface into European sound archives’, Amsterdam

were aggregated on Europeana⁵¹. This content reflects not only myriad musical styles but also thousands of language and dialect examples, oral histories, soundscapes and environmental recordings. This content was aggregated using the open source tool MINT (Metadata Interoperability Platform) in order to match the Europeana Data Model.

- Europeana Music⁵²: Europeana Sounds developed the very first thematic collections on Europeana, to display music collections. This user-friendly portal was built with the idea of optimising the content display, in order to be attractive, interactive and easy to understand for the user. Europeana Music is where the public can find all the musical treasures gathered during the three years of Europeana Sounds.
- Europeana Sounds Policy Recommendations⁵³: A dedicated team focused on identifying and researching how to overcome barriers to online access for audio and audio-related material. This resulted in the publication of a set of Policy Recommendations, which introduced different ways to get much better online access to our audio heritage.
- Successful crowdsourcing campaigns: Europeana Sounds organised several crowdsourcing campaigns to engage with external users to help improve or add relevant context and information. Users can now identify the musical instruments of our recordings: on the *WITH* platform, or directly on the item page on Europeana with the *Pundit* browser extension. Also, *Historypin* hosted several audio collections on its platform in order to add geolocation to the recordings.
- Europeana Radio: the latest user application of Europeana Sounds

51 Europeana. https://www.europeana.eu/portal/en/search?q=%3A*&f%5BPROVIDER%5D%5B%5D=Europeana+Sounds&view=grid

52 Europeana Music. <https://www.europeana.eu/portal/en/collections/music>

53 Europeana Sounds (2017), 'Policy recommendations for improving online access to audio and audio-related heritage in Europe'. Licensed under CC BY 4.0. https://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/europeanasonsounds-d3.4-policy-recommendations.pdf

was launched in January 2017, giving people the chance to listen to a selection of 200,000 music recordings on a “random” mode. On a crowdsourcing basis, users can also add musical genres to the recordings while listening to it, hence contributing to more fine-grained navigation for users of Europeana Music. To follow the progress of the crowdsourcing, users gathered on Twitter with the hashtag #TagDayThursday.

- IASA Task Force: A Task Force was created within the International Association of Sound and Audiovisual Archives (IASA) which continues the work initiated in the project. It expands the already existing Europeana Sounds community and builds on its network: by pursuing the effort in the aggregation of new audio heritage, by sourcing new data providers who wish to contribute their own audio collections to Europeana; but also by raising awareness about the preservation of audio heritage, aggregation, advocacy and licensing advice.
