

Friday, 29th November 2024

SESSION 1 – INSTITUTIONAL APPROACHES

Matthias Kassel**“Digital Shelving: Examples from the Paul Sacher Foundation's Hybrid Archive”**

A quick look back and insight into the materiality of the Paul Sacher Foundation's archive, from its original structure as a paper archive to the various areas of a hybrid archive. Media diversity here does not only refer to multimedia or electro-acoustic works, but also arises from the broad concept of the collections. Digitally supported composing, digital media transfer and digital archiving require adapted strategies for ingest, preservation and access – still in development.

Lara Le Drian**“Preserving and promoting audiovisual collections in an active cultural institution: the forgotten and changing collections at the Philharmonie of Luxembourg”**

The Philharmonie du Luxembourg was inaugurated in June 2005, as part of Luxembourg's new cultural panorama built on the Kirchberg plateau to coincide with the city's nomination that same year as European Cultural Capital.

Since 2006, it has housed the philharmonic orchestra, formerly RTL's radio orchestra, as well as its archives, which go back much further than the foundation of the building itself, which dates to the 1950s. As a public institution, neither entirely public nor entirely private, the Philharmonie is considered autonomous when it comes to preserving its archives. At the same time, in 2018, Luxembourg passed an archives law requiring us to take charge of the conservation of our collections, whatever their type: paper and digital administrative archives, costumes, decors or audiovisual collections.

This communication proposes to explore the issues linked to the independent conservation within a public cultural institution of both its audiovisual collections (native digital, whether for video and audio recordings or photos), which are constantly being created and increased due to increasingly dense programming, and the treatment of the orchestra's old collections, a large part of which has been lost and whose constitution has been little documented. This lack of history, as well as the splintering of the archives over time, means that today we are faced with both the institution's neglect of its own archives, too preoccupied with the day-to-day work of current programming, and conservation issues linked to the many old formats of these documents.

This communication proposes an overview of the current situation at the Philharmonie's audiovisual collections, the uses to which they are put internally, the conservation challenges, and the inter-institutional projects that have enabled us to save certain recordings that are now the focus of in-house development projects by the content teams of the Philharmonie of Luxembourg's forgotten and changing collections.

Thomas Neuhaus and Sarah Youssef

“Challenges in Archiving Non-Text-Based Media at Art and Music Academies: ICEM as a Case Study and the Digi-Kunst.nrw Project as a Potential Solution”

The ICEM (Institute for Computer Music and Electronic Media) at Folkwang University of the Arts, along with its predecessors (Electronic Studio/Studio for Live Electronics), has been a pivotal institution in the education of composers working with electronic media for over 50 years.

Despite numerous efforts, a comprehensive solution to the challenge of preserving the works created there—while ensuring their accessibility for both internal and external stakeholders—has yet to be achieved. This issue is not unique to ICEM; other music academies across North Rhine-Westphalia (NRW) face similar challenges.

The Digi-Kunst.nrw project, a collaborative initiative among the Art and Music Universities in NRW and part of the broader state program ‘Digitale Hochschule NRW,’ aims to address these challenges. By establishing a state-wide archive, the project seeks not only to preserve and provide access to these works but also to deliver additional collateral benefits to the academic and artistic communities.

SESSION 2 – NEEDS AND DEMANDS**Mara Helmuth**

“A Composer's View on Sustaining Interactive Music Performance”

The composer of digital interactive music can face many challenges in keeping a piece performable over time, in contrast to instrumental music composers, whose music can often be played accurately for centuries from notated scores. Each interactive music composition is created using specific computers, software (both operating systems and applications which may be frequently updated), audio interfaces, and controller hardware which may be sold only for only a few years and then discontinued. While the excitement of a new technology can be artistically stimulating, the revisions and updates to keep compositions performable can be time-consuming. This talk will consider strategies for sustaining compositional processes for interactive music, for preservation of the music, and advocate for changes in technologies that would allow composers to keep the emphasis on creative work rather than managing technical issues.

Anna Schäffler

“Adapting Archival Practice: Paradigm Shifts due to Contemporary Challenges”

Preserving contemporary art, particularly time-based and digital media artworks, demands paradigm shifts in archival practice, moving beyond material conservation to focus on process-oriented approaches. This development recognizes and embraces interdisciplinary networks of care involving stakeholders from within and outside institutions. Such collaborations challenge the custodial role of memory institutions, requiring them to adopt decentralized, sustainable models and to mediate knowledge transfer. By foregrounding the relational and social dimensions of preservation, my talk explores these current shifts, advocating for the institutional restructuring necessary to sustain contemporary art's complex preservation needs.

SESSION 3 – NETWORKS AND DATA BASES

Anita Jóri

“Morgen ist die Frage‘: On the Necessity of Archiving Berlin's Techno Histories”

This presentation introduces the concept of establishing the Berlin Techno Archive as a research project idea. In the context of 2024, when clubs are threatened by the effects of gentrification, commodification, investors and rising rental prices, the necessity of such an archive arises from the critical need to preserve and document the rich cultural history and evolution of Berlin's Techno culture.

Marc Battier

“Framework for documenting East Asia Electroacoustic Musical Works: The EMSAN database”

I will present a project revolving around electroacoustic music from East Asia (China, Japan, Korea and Taiwan), the Electroacoustic Music Studies Asia Network (EMSAN). This project came from the realization that it was fairly difficult to know about the music from this region. That was in 2007, when electroacoustic music from other regions of world had been the subject of attention. There were databases and collections for music from Europe and the Americas, but only very few composers from Asia were included. There were several obstacles to overcome, among them the different writing systems and various languages.

The EMSAN database was designed to document the music from East Asia. In its current incarnation, it was started in 2012. More precisely, that date was when the database was written from the ground up. In the last quarter of 2023, it was completely rewritten. As of today, it has over 3000 works listed and documented. In addition to the database, EMSAN has dealt with other activities, such as publications (books and articles) and international meetings, always with aim of making the electroacoustic music of East Asia more known.

Saturday, 30th November 2024

SESSION 4 – RE/PRESENTATION

Melissa Portaels

“Luc Brewaeys’ Symphonic Legacy”

‘I hope they will never be crazy enough to do that...’ That’s what composer Luc Brewaeys said on public radio in 2012 when the idea of a “Luc Brewaeys m-Museum” was raised. On December 18, 2015, Luc Brewaeys died much too early. To date, no museum has been created, but his artistic legacy is far from gathering dust. In 2022, his artistic archive was transferred to the University Archives of KU Leuven, and in 2023, the Luc Brewaeys Foundation was founded to promote his musical legacy. Initiating and encouraging performances of his music is one of the Foundation’s key priorities, along with gaining a deeper insight into his music.

One of the first concrete initiatives of the Foundation envisions is a project focusing on Luc Brewaeys' symphonic legacy, supported by the Flemish government. The project has two main goals. To digitize the scores and performance materials of the symphonies that are not yet available in digital musical notation (1). And gaining a deeper understanding of the composer's intentions and musical language through in-depth interviews with people closely involved in Brewaeys' creative process (2).

Luc Brewaeys' Fifth Symphony, *Laphroaig*, was written for a large orchestra with two conductors and live electronics. Through interviews with those involved in either its creation in 1993 or its re-performance in 2019, we aim to learn more about the electronics used, the composer's intentions, and the reworking of the electronics adapted to contemporary technology. We also seek to identify good practices for the sustainable preservation and management of such materials.

Nadja Wallaszkovits

“The restoration of the video installation Joseph Beuys CELTIC + ~~~. Reflections on the technical realisation and re-assembling in the context of the exhibition 'On Air: The Sound of the Material in Art from the 1950s to the 1970s', Kaiser Wilhelm Museum Krefeld”

The presentation discusses the various measures , which had to be taken to fully restore and exhibit the iconic audio-visual installation by Joseph Beuys, in the context of the exhibition at the Kaiser Wilhelm Museum Krefeld, Nov 2022 - March 2023. Technical, as well as ethical decisions are explained and outlined, and problems with historical obsolete video formats and their challenges are discussed.

Felix Mittelberger

“Reconstructing Harald Bode. From Archive to Ear”

On the basis of the extensive archive of Harald Bode, one of the most influential engineers for analog electronic audio instruments, ZKM | Center for Art and Media Karlsruhe, SYNTH-Werk and HfM | University of Music Karlsruhe reconstructing lost instruments of this nearly forgotten figure of electronic music history. The first rebuild invention by Harald Bode is the Barberpole Phaser, Bode’s last instrument, which he build as an analog instrument on the edge of the digital revolution. Only three instruments where sold and Bode died soon after the release. Now – with the help of his archive – his work comes back to life.

SESSION 5 – MAINTENANCE, RESTORATION, AND BEYOND

Pierre Couprie and Nathanaëlle Raboisson

“Documentation, Analyses and Models of Loudspeaker Orchestras: The Acousmonium as a Case Study”

In 2015, we started a research project on the recording, analysis and archiving of acousmatic music performances (acousmatique.hypotheses.org) on a loudspeaker orchestra (acousmonium). We developed a multimodal recording device, proposed a classification system for gestures on the diffusion console and established a methodology for comparing interpretations. In 2020, our research group collaborated with the Lutheries - Acoustique - Musique (LAM) team and the Musidanse laboratory to develop a virtual reality acousmonium. This first experiment allowed us to refine the analysis of the spatial gestures and sound layers generated by the acousmonium and to adapt its physical implementation for use in a virtual environment.

Since 2024, a new phase of the project has begun with a detailed study of the acousmonium, the instrument for the interpretation of fixed music. The aim is to create a technical and musical model of the instrument. We have decided to focus on three aspects: creating a framework for multimodal documentation, building a semantic ontology, and creating a 3D image and audio model of the instrument's installation.

Our presentation will focus on these three aspects and present the challenges and difficulties involved in creating an acousmonium documentation. The development of a semantic ontology to describe the instrument or the creation of a 3D model is to be considered both as tools for the elaboration of the documentation model and as a method of digital musicology for the analysis of the instrument. The stakes go far beyond the practice of acousmatic music, since the aim is also to lay the foundations for a documentation method for modular electronic musical instruments, whose multiple arrangements still elude musical analysis.

Miller Puckette and Serge Lemouton

“*Jupiter*: a Case Study in Live Electronic Music Preservation”

Over the past 37 years, Philippe Manoury's *Jupiter* for flute and live electronics has been continually performed on one system or another, preserving (but periodically updating) the original source files. The piece introduced techniques that were new in 1987 but are commonplace now, such as score following, freezing of live sounds, and control of electronic sequences derived from real-time analysis of instrumental performance. The piece has run using three major generations of computing hardware, several operating systems, and three real-time computer music environments. In this paper, we describe the software framework that has evolved to maintain and preserve the piece for current and future performances.

Victor Zappi

“LDSP: Hacking Mobile Phones to Preserve Technology and Music Beyond Obsolescence”

The obsolescence of hardware and firmware poses a serious challenge to preserving digital musical instruments and the music created with them. LDSP is a project that aims to leverage the legacy of Android mobile phone technologies to address this issue, working towards ensuring the longevity of digital musical instrument design and highlighting the potential for preservation even after the platforms they were built upon reach the end of their lifecycle. This initiative has two primary goals. First, LDSP transforms Android phones into generic interactive audio platforms, enabling the seamless porting of code from platforms such as Bela, Raspberry Pi and other audio-focused environments. Second, it defines a low-level development legacy, granting developers full access to the most advanced computational capabilities of Android, while ensuring backward compatibility with older hardware models and firmware versions. The advantages of this approach are twofold. Android phones, as general-purpose consumer devices, have a much longer life expectancy than smaller, specialized audio platforms. Additionally, Android phones are the most widely accessible technology globally, making them an effective medium for preservation across socio-economic divides. In this talk, I will showcase initial examples of designs ported to LDSP. These include modules for audio synthesis and processing, interaction features and machine learning tools that are critical for replicating modern instruments, as well as the ongoing work of porting an advanced instrument originally developed with Bela and incorporating some of the platform's most sophisticated features.