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Abstract: This document reports on the project's second public international conference which was organised at Vilnius University, Lithuania, on Friday 4th November 2016. This conference gathered 78 people around the theme "Unlocking Sound Collections". It provided the opportunity for promotion of the project and its outputs, to share knowledge, experiences, practices and to extend the Europeana Sounds Best Practice Network.

Dissemination level	
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Confidential, only for the members of the Consortium and Commission Services	



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Statement of originality

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Project summary

Europeana Sounds is Europeana's 'missing' fifth domain aggregator, joining APEX (Archives), EUscreen (television), the Europeana film Gateway (film) and TEL (libraries). It will increase the opportunities for access to and creative re-use of Europeana's audio and audio-related content and will build a sustainable best practice network of stakeholders in the content value chain to aggregate, enrich and share a critical mass of audio that meets the needs of public audiences, the creative industries (notably publishers) and researchers. The consortium of 24 partners will:

- Double the number of audio items accessible through Europeana to over 1 million and improve geographical and thematic coverage by aggregating items with widespread popular appeal such as contemporary and classical music, traditional and folk music, the natural world, oral memory and languages and dialects.
- Add meaningful contextual knowledge and medium-specific metadata to 2 million items in Europeana's audio and audio-related collections, developing techniques for cross-media and cross-collection linking.
- Develop and validate audience specific sound channels and a distributed crowd-sourcing infrastructure for end-users that will improve Europeana's search facility, navigation and user experience. These can then be used for other communities and other media.
- Engage music publishers and rights holders in efforts to make more material accessible online through Europeana by resolving domain constraints and lack of access to commercially unviable (i.e. out-of-commerce) content.

These outcomes will be achieved through a network of leading sound archives working with specialists in audiovisual technology, rights issues, and software development. The network will expand to include other data-providers and mainstream distribution platforms (Historypin, SoundCloud) to ensure the widest possible availability of their content.

For more information, visit <http://pro.europeana.eu/web/europeana-sounds> and <http://www.europeanasounds.eu>

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Executive summary: MS39 Final project event

This milestone document contextualises and gives an overview of the second international conference of the Europeana Sounds project on the theme “Unlocking Sound Collections”, organised at Vilnius University in Vilnius (Lithuania) and held on Friday 4th November 2016. This document shares proceedings and analyses the audience profile, the audience satisfaction and tries to determine its impact. It then presents conclusions about the event and its organisation, and lessons learned that can be taken away and applied to any future events the Best Practice Network may hold.

The event was attended by 78 participants from 15 countries, coming from Lithuania, Netherlands, United Kingdom, Finland, Germany and Latvia, etc. Professionals and semi-professionals in the cultural sector and creative industries were to be found among them: librarians, archivists, researchers and teachers next to artists, engineers, journalists, people working in museums and also in small businesses. The conference can be considered a success for the size of the audience in the context of this specific location (similar conferences in Vilnius host on average 40-50 participants) and also for the quality of the attendees which matched our target audiences for this event.

The speakers at the conference were equally diverse. They included researchers, musicologists, web developers and managers, IPR specialists and professional performers. Thanks to this broad array of speakers, the audience learnt about the many aspects of sound heritage and innovation in the sound research domain. The day provided a chance for the project to highlight its collections and increase overall awareness of the work it is carrying out. It was an opportunity to highlight the outcomes of the Europeana Sounds project, the sound collections shared via Europeana and some tools used for research and access.

The day was rated a success by those who attended. A survey circulated after the event showed that the respondents rated the overall quality of the conference either as Very Good (66%) or Good (34%), and 90% expressed their intention to explore the content made available by the project in the following months. Finally, the impact of the conference reached far beyond the attendees with 61 media mentions and articles, a reach of thousands through social media, and in December through the dissemination of the videos of the conference day.

1 Context and event overview

After the success of its first public conference, organised around the theme of “*The Future of Historic Sounds*” and held at the National Library of France on Friday 2nd October 2015 attended by 252 people¹, Europeana Sounds also needed to plan and organise a second international conference before the end of the project, with a different theme. This second conference was organised by the Europeana Sounds Lithuanian partner DIZI in the frame of WP6, with support from other partners within WP6 and WP7, in particular active collaboration with the National Library of France (WP6 lead) and the British Library (WP7 lead).

¹ See MS35 *Mid Project Event*, <http://www.europeanasounds.eu/wp-content/uploads/2015/12/EuropeanaSounds-MS35-Mid-Project-Event-v1.0.pdf>.

Indeed, to extend the reach of the Europeana Sounds project through event promotion, WP6 and the Project Management Board (PMB) agreed this second and final project conference should take place in Northern Europe. The organisation of the Baltic Audiovisual Archive Council conference (BAAC) in Vilnius in 2016 was considered a great opportunity to extend our dissemination to the Baltic region. This coordinated approach was also taken in 2015 when the first conference followed the annual IASA conference (International Association of Sound and Audiovisual Archives), and this was deemed a success in encouraging additional participants. Representatives of WP6 and WP7 met with the BAAC board in Vilnius in March 2016 to coordinate the organisation of both conferences that would follow one another in the same city: the BAAC conference on 2nd and 3rd November and the Europeana Sounds conference on the 4th November. This coordinated organisation encouraged additional participants (three from Lithuania, three from Estonia, two from Finland, one from Latvia and one from Poland) to the project conference and raised awareness of the Europeana Sounds project.

The Europeana Sounds project was represented at the BAAC conference by the project coordinator Richard Ranft (BL) and by representatives of the two project partners that are part of both BAAC and Europeana Sounds: DIZI and the National Library of Latvia. Zane Grosa (NLL) presented Europeana Sounds at BAAC's General meeting on 3rd November.

To summarise, the conference "Unlocking Sound Collections" wanted to reach new audiences, in particular in the Baltic region, to highlight the project achievements, to showcase the project outcomes and selections of the project partner's collections.

The Europeana Sounds conference was designed for professionals and semi-professionals in the cultural sector and creative industry, and students in those fields, with special attention towards the involvement of non-Europeana Sounds consortium members.

Several options of conference venue were considered by the WP6 team in early 2016. Vilnius University was considered the most appropriate given its size and location in the city centre. This venue was also seen as a great opportunity to involve Lithuanian teachers and researchers in the conference.

The conference day saw two introductory speeches, six speeches and interactive presentations, and three live performances with electronic and instrumental musicians and singers, from 10am to 5pm. Live performances were considered fundamental for the project conference: live music and performance are inherent to the theme of the conference (i.e. "Unlocking Sound Collections"); they allowed to show the possibility of creative reuse of the sound collections and they create a lively and emulative ambiance that galvanised the audience throughout the conference day.

In total, 78 people came to the conference while 101 had registered to attend the day through a registration form on the web platform Eventbrite.² Registration was open from 6th July until 3rd November 2016.

² <https://www.eventbrite.co.uk/e/europeana-sounds-2016-unlocking-sound-collections-tickets-26439321723#>



Figure 1: Conference venue. Picture by Harry van Biessum & Maarten Brinkerink (Netherlands Institute for Sound and Vision), CC BY.³



Figure 2: Conference venue. Picture by Harry van Biessum & Maarten Brinkerink (Netherlands Institute for Sound and Vision), CC BY.

2 Proceedings

2.1 Discussions, keynote speeches and presentations

The programme of the conference day was designed to provide a balanced mix of presentations, speeches and performances to illustrate the value and cultural wealth of sound collections, to showcase the project outcomes, and to introduce some possible creative reuses or reinterpretations of old recordings. The conference day started with a welcome from the local Lithuanian hosts, represented by Dr. Rimvydas Laužikas (Professor of digital SSH and the Head of Department of Museology in the Faculty of Communication of Vilnius University) and then a quick rundown of the project by Richard Ranft (Project Coordinator of Europeana Sounds), for those attendees who were not familiar with the Europeana Sounds work and themes.

³ <https://creativecommons.org/licenses/by/2.0/>



Figure 3: Dr. Rimvydas Laužikas, picture by Harry van Biessum & Maarten Brinkerink (Netherlands Institute for Sound and Vision), CC BY.



Figure 4: Richard Ranft, picture by Harry van Biessum & Maarten Brinkerink (Netherlands Institute for Sound and Vision), CC BY.

The first external speaker of the day was Sam Lee, a British folk singer and traditional music specialist. He set the scene for the day with an inspiring talk about exploring the heritage and sounds of our ancestors with examples of his own work collecting the folk songs of traveller communities. As Sam Lee explained, traditional music is now often divorced from its creators while we should be celebrating those very people and the generational links. Stories behind the music are just as important as the sound and without such stories songs begin to lose their colour and meaning. Therefore it is important that these songs are captured and kept alive, and as Sam Lee explained, the most powerful tool a song collector can have is an iPhone for recording and documenting on the go.



Figure 5: Sam Lee, picture by Harry van Biessum & Maarten Brinkerink (Netherlands Institute for Sound and Vision), CC BY.

The next speaker was Fiona Mackenzie, Archivist and Manager of Canna House for the National Trust for Scotland. She introduced her talk with beautiful singing before telling the story of the folk song collector Margaret Fay Shaw; a trailblazer of her time who recorded and photographed her local communities in Scotland. Fiona Mackenzie certainly brought Margaret to life and told her story with delight, and almost certainly inspired the whole audience to take a (very long) trip to Canna Island in Scotland.



Figure 6: Fiona Mackenzie, picture by Harry van Biessum & Maarten Brinkerink (Netherlands Institute for Sound and Vision), CC BY.

After the lunch break, the audience gathered back in the hall to hear Europeana Sounds WP2 package lead, Maarten Brinkerink, about the crowdsourcing campaigns that have taken place during the project. The talk began with a quick quiz, asking the audience to identify musical instruments in selected music, and as Maarten Brinkerink demonstrated, this exercise proved how easy it can be to crowdsource and obtain useful and relevant information from the crowd.

Gaila Kirdienė, Associate Professor and Senior Researcher at the Lithuanian Academy of Music and Theatre, took the stage next to explain how Dzukian dances have been carefully documented by the Lithuanian Folklore Archive for the very first time after a lot of the audio recordings were destroyed during WWII. Tunes have been transcribed and published after extensive research in the archives and examples of this music were played to the audience.

Following this, Joris Pekel, Community Coordinator Cultural Heritage at the Europeana Foundation, came on stage to explain to the audience the purpose and values of Europeana. During this presentation, the audience was also treated to the news of the official launch of the Europeana Music Collection which was accompanied by a press release.⁴ Joris Pekel introduced Europeana Radio which allows to browse and listen to the music from the Music Collections. The Music Collection was also demonstrated to an interested audience, who were able to see what is contained in there and how to use it; whilst of course, bearing in mind the licenses applied to the recordings.



Figure 7: Joris Pekel, picture by Harry van Biessum & Maarten Brinkerink (Netherlands Institute for Sound and Vision), CC BY.

This neatly led into a presentation from Lisette Kalshoven, Advisor on Copyright, Heritage and Open Education from Kennisland, who presented the seven policy recommendations which were put together by Europeana Sounds. These copyright recommendations include both legal and ethical points and have been developed through a working group and suggest potential reforms which would help sound archives increase online access.

2.2 Performances

The final session for the afternoon focussed on 'making performances permanent'. Our first demonstration was from Joris Pekel who returned to the stage to demonstrate just how easy it can be to publish a record on Europeana. The pianist Rasa Malikėnienė played a piece of sheet music downloaded from the Europeana Music Collection which lacked a sound recording. This performance was recorded and then uploaded to Soundcloud⁵; including crowdsourcing the metadata for the piece. All of this took place in a matter of minutes and demonstrated just how easy it is to create and share heritage pieces.

⁴ More information in the section 4.2.2 of this milestone.

⁵ <https://soundcloud.com/europeana>



Figure 8: Pianist Rasa Malikėnienė playing on stage, CC BY.

The next session within the ‘making performances permanent’ strand featured the electronic music band Lakker; both a performance from them and a question and answer session. Their work illustrated how one can be inspired by archival pieces and reuse them to build original music. Lakker delved into their latest release *Struggle and Emerge* on R&S Records as well as the RE:VIVE project⁶ which initiated the work. The RE:VIVE Initiative brings together archives and artists to create new music out of and inspired by curated sets of archival material. Lakker discussed their concepts, inspirations and processes behind the record and demonstrated how the archival sounds were edited to become part of their latest release.

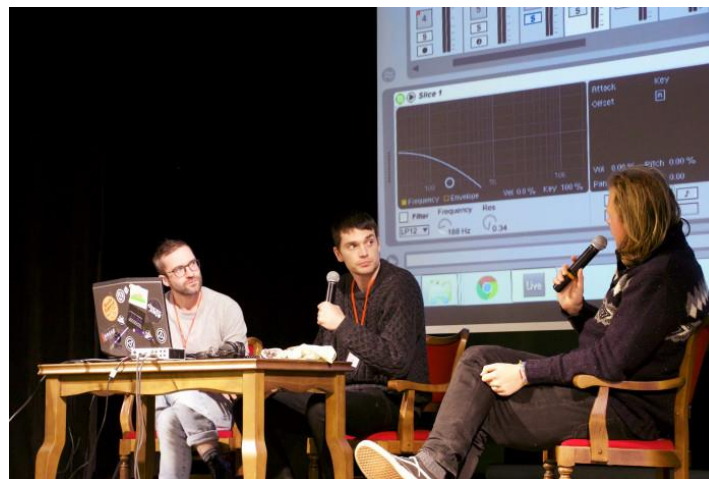


Figure 9: Lakker interviewed by Gregory Markus, picture by Harry van Biessum & Maarten Brinkerink (Netherlands Institute for Sound and Vision), CC BY.

The day was brought to close by the Lithuanian Academy of Music and Theatre band Tatato who performed traditional songs, dances and music for a captivated audience. There was even some audience participation on stage where conference attendees were taught the steps to a traditional dance.

⁶ <http://revivethis.org/>



Figure 10: Lithuanian Academy of Music and Theatre band “Tatato”, picture by Harry van Biessum & Maarten Brinkerink (Netherlands Institute for Sound and Vision), CC BY.

The day ended on a high, everyone was enthused and inspired from the talks and music and left brimming with ideas on how to unlock sound heritage collections and how to make them more accessible. It is worth noting that, throughout the conference day, the involvement of the audience was high, with questions for the speakers after almost every presentation.

3 Audience profile and satisfaction

Most of the participants (87%) registered to the conference through Eventbrite. 13% came to the conference without any prior registration. The data presented below was gathered at the registration stage and is supplemented with the completed satisfaction surveys distributed upon arrival at the conference and collected at the end of the day. The organisation team collected 30 satisfaction forms, corresponding to 38% of the participants.

3.1 Audience profile

3.1.1 Geographical origin

The conference attendees came from 15 different countries but 46% of them (37 people) live in Lithuania which is consistent with the location of the conference. After Lithuania, the Netherlands was the most represented country with 11 people, followed by Estonia (4 representatives), Ireland (4 representatives), United Kingdom (4 representatives), Finland (3 representatives), Germany (3 representatives), Latvia (3 representatives), Czech Republic (2 representatives), France (2 representatives), Austria (1 representative), Croatia (1 representative), Greece (1 representative), Italy (1 representative) and Poland (1 representative). 100% of participants were European and came from 15 EU Member States⁷.

⁷ Belgium, Bulgaria, Cyprus, Denmark, Hungary, Italy, Luxembourg, Malta, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden were not represented at the Europeana Sounds conference

3.1.2 Work background

As mentioned in section 1 of this document (“Context and event overview”), the conference was primarily designed for semi-professional and professional audiences but open to all interested parties. From the information gathered about participants, DIZI sorted them into categories relating to their work background.

More than half of the audience came from libraries and archive centres. The main contingent of participants was researchers (about 19% of participants) and teachers (11%). These figures are consistent with the theme and the fact that most cultural heritage European Projects in Lithuania are coordinated by libraries and most of Lithuanian participants represented this type of memory institution. In addition to that Vilnius University was chosen as venue and this attracted teachers and researchers. In a smaller proportion, the following work backgrounds were represented: artists, engineers, museums, journalists and small business. It is also important to notice that professional musicians who performed on stage stayed as participants during the whole day.

3.1.3 Awareness about the conference

From the satisfaction forms collected, we learned that a majority of attendees (80%) heard of the conference through their professional network, 10% through the Europeana Sounds website, and 3% through other websites such as digitalmeetsculture.net. It shows that Europeana Sounds is communicating well to professional networks and managed to get the relevant groups of target audience along for this conference.

We tried to understand which section of the programme the attendees were specifically interested in when they decided to come to the conference (each attendee could give several answers):

Interest in programme's section

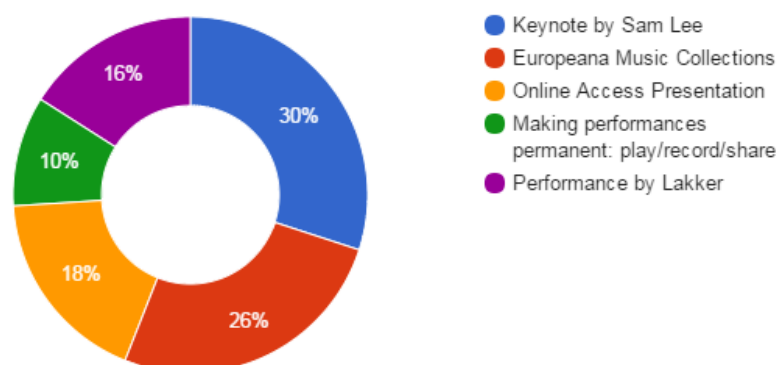


Figure 11: Interest in programme’s section of the respondents of the satisfaction survey.

More generally, we also asked the participants which topic related to the Europeana Sounds project were of interest to them:

Project's topics of interest

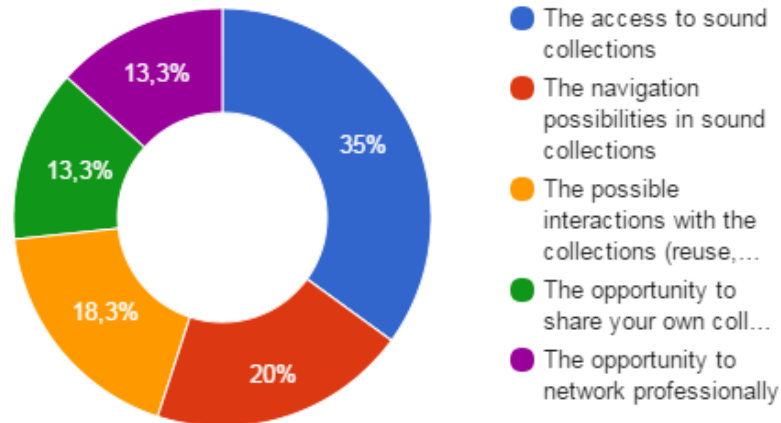


Figure 12: Project's topics of interest for the respondents of the satisfaction survey

3.2 Audience satisfaction

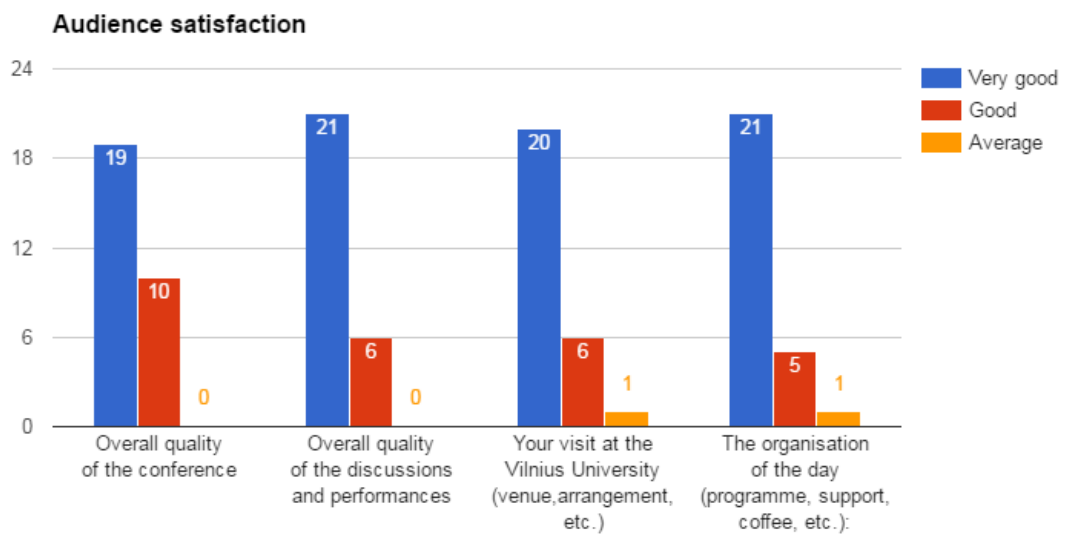


Figure 13: Audience satisfaction.

We can deduce from the above figures that participants enjoyed the conference. A final graph tries to go deeper into their appreciation by looking at what themes evoked during the conference day were of specific interests and useful to the participants. The question was open so a range of responses was received:

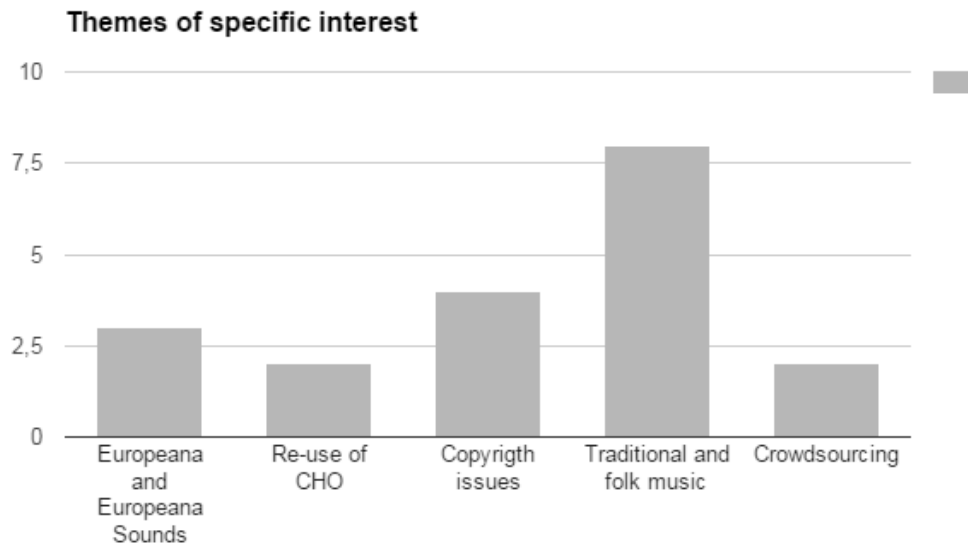


Figure 14: Themes of specific interest for the respondents of the satisfaction survey.

Furthermore, participants were asked if they felt one theme of particular importance was missing from the programme. Once again, this was an open question and no theme surfaced as being relevant to more than a couple of respondents so we cannot consider replies to this question as representative of the participants' view. Here are the themes that were mentioned by respondents:

- Promotion of Europeana Sounds to the target groups.
- Technical details and methods of collecting, managing and deciding on data.
- How project partners from different countries can form a network of music archives?
- How to aggregate archival data and make them available for the general audience?
- How to find/detect audio heritage collections/hidden archives (within institutions or archive primarily collecting visual or text items)?

The comment and suggestion box at the end of the survey also provided a space for general comments, the most common being thanking messages (5 times). One person asked to share participants list and one person asked for presentation slides. One person also complained about a problem encountered in connecting an Apple computer to the screen.

4 Impact

4.1 Conference attendees

In addition to the talks and performances of the day, it is worth noting that conference attendees had access to written information about Europeana Sounds:



Figure 15: Conference programme and speakers biography brochure.



Figure 16: Folder used during the conference day.



Figure 17: Document resources displayed during the conference day.

In terms of impact for the participants of the conference, 90% of respondents to our satisfaction form asserted that they would visit the Europeana Sounds website and/or use sound files available on Europeana in the months following the conference, mainly for research purposes and to experience and experiment with the platform. Additionally four participants left their email addresses to subscribe to the Europeana Sounds monthly newsletter, meaning they want to be kept informed about the project and its outcome.

4.2 Beyond the conference attendees

4.2.1 Before the conference

The dissemination activities around the conference clearly reached more than the attendees on conference day. The date and venue of the second Europeana Sounds public conference were announced online in March 2016. The programme with the biographies of the speakers was then released on 6 July. The same day registrations to the conference were opened through a Eventbrite form. WP6 dedicated September and October to heavy dissemination activities, focusing more on the local (Lithuanian) audience at the end of October.

Every Europeana Sounds partner spread the news via its own communication channels and networks. From the project Twitter and Facebook accounts, regular information was posted especially during September and October to emphasise the speakers and performers and encourage people to register.



Figure 18: Tweet from 6th July 2016 with announcement of conference registration.

Tweet Activity

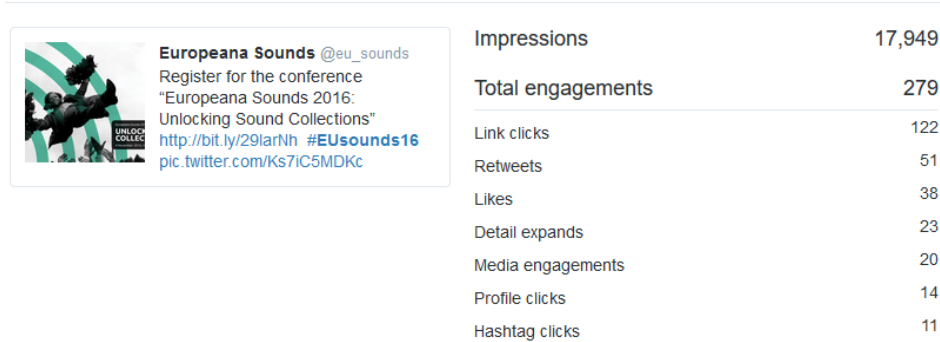


Figure 19: Metrics from this 6 July tweet (figures from 4th November 2016).

Additionally, blog posts were released on the Europeana Sounds blog and on the Europeana Pro blog. Information was sent through the Vilnius University mailing list and the conference announced on the Vilnius University website as well as on Lithuanian libraries websites. BAAC members and conference attendees were also reminded several times to register to both conferences.

Furthermore, a press release was issued in Lithuanian and local media contacted. This led to many articles published on Lithuanian websites and newspapers (see Appendix E "Media review"), and especially in 15min⁸, the second largest news portal in Lithuania.⁹

⁸ <http://www.15min.lt/naujiena/aktualu/svietimas/didziausioje-europos-garsu-kolekcijoje-tukstanciai-lietuvisku-irasu-233-702757>

⁹ <http://www.delfi.lt/m360/naujausi-straipsniai/pirma-karta-skelbiamas-tyrimas-ismatavo-tikraji-portalu-skaitomuma.d?id=71066806>

4.2.2 On the conference day

During conference day a live tweet was led by the Europeana Sounds Twitter account with active participation from other conference attendees (both project partners and non-project partners). Approximately 70 tweets were posted during the day with comments, pictures and small videos, leading to dozens of retweets and a reach of thousands.¹⁰ Pictures of the day were released on the project Facebook account which reached 863 people and totalled 15 likes and 4 shares.

Also during that day, a press release was issued¹¹ (in English and French, then translated in German and Danish¹²) jointly by the Europeana Sounds project and the Europeana Foundation. This press release showcased the Music Collections, emphasising the fact that the conference was the first public presentation of the Music Collections in a non-beta version.

The timing of the publication of this press release was very good as it was issued online approximately half an hour before Joris Pekel's presentation about the Music Collections at the conference. In the week after the conference, Europeana Music had 1.5 times more visitors than usual: 4,500 visits a day on average instead of 3,000.

4.2.3 After the conference

A few days after the conference, a blog post was published on the Europeana Sounds website to give feedback on the conference day. It reached 1,011 people on Facebook, generating 9 likes and 4 shares. On Twitter, the same post led to 2,075 impressions and 40 engagements including 9 retweets.¹³

Following the conference, Europeana Sounds' project coordinator was also requested an interview by Lithuanian National Radio. This took place on Friday 25th November 2016. Juozas Markauskas (DIZI) was also interviewed by the same journalist. The broadcast was aired on 29th November at 07:45 which is an ideal time slot when people are listening to the radio in traffic jams.¹⁴ At the end of November 2016, the conference had been mentioned no less than 61 times in various media, from blogs to local press or professional publications.¹⁵

The full videos of each speech and performance of the day will be uploaded to the Vimeo project page and publically released in December 2016. Metrics about the traffic generated will be shared in D6.6 *Communication plan and evaluation V3* (due January 2017).

¹⁰ https://twitter.com/eu_sounds/timelines/795554331638562816

¹¹ <http://www.europeanasounds.eu/news/europeana-sounds-launches-europeana-music-music-heritage-to-enjoy-and-explore>

¹² <http://www.europeanasounds.eu/press/press-releases>

¹³ Figures from 20 November 2016.

¹⁴

http://www.lrt.lt/mediateka/irasas/1013238659/ryto_garsai_2016_11_29_06_30#wowzaplstart=13014000&wowzaplstartduration=-3743000

¹⁵ See the complete media review in Appendix E.

5 Conclusions and learning points

Undoubtedly, this conference raised awareness around the project and allowed for a reach far beyond our daily audience. It proved to be a fantastic way to promote such a project and build new contacts.

It is important to note that this conference gathered more than 35 Lithuanian professionals which is a very high number in the local context. As an example, we can take the annual BAAC conference organised in Vilnius right before the project conference on 2nd-3rd November where fewer Lithuanians were registered.

Following the success of the final project conference, it is very useful to consider involving the Europeana Sounds Best Practice Network into activities related to IASA, BAAC and other organisations for networking, conference and workshop organisation. Mixing traditional speeches and live performances and demonstrations in the programme benefits audio-visual heritage experts and professional musicians and performers as well as the general audience, by making the day engaging and attractive.

6 Appendix A: Programme and speaker biographies

Programme

9:30-10:00	Registration, coffee
10:00-10:30	<p>Welcome words by Dr. Rimvydas Laužikas, Professor of digital SSH and the Head of Department of Museology in the Faculty of Communication of Vilnius University</p> <p>Europeana Sounds – encore! by Richard Ranft, Head of Sound and Vision, British Library & Project Coordinator of Europeana Sounds</p> <p>What exactly is Europeana Sounds ? Join us in a celebration of its achievements and a summary of how this multinational project has helped to unlock sound collections.</p>
10:30-12:00	<p>Folk song collecting from the Gypsy Traveller community in the British Isles and empowering the next generation to collect by Sam Lee, British folk singer and traditional music specialist</p> <p>Sam Lee is an award-winning folk singer and founder of the Song Collectors Collective, a UK based organisation whose aim is to document the last remnants of oral culture left in the UK and Ireland hosting the archives of sound and film of tradition bearers. This year the SCC has launched an online training program for empowering a new generation of collectors. This presentation will show some of the unique discoveries being made of ancient song on Sam’s travels, and the importance of documenting and making this material available to the families themselves and to the wider public.</p> <p>Saving the Songs- Early 20th century recording techniques as used by John Lorne and Margaret Campbell in the Hebrides, by Fiona Mackenzie, Gaelic Singer, Archivist and Manager of Canna House for the National Trust for Scotland</p> <p>John Lorne and Margaret Campbell, together, in the 1930’s and 40’s collected over 1500 sound recordings of Hebridean (and Nova Scotian) Songs and Stories, which are now curated by the National Trust for Scotland, in Canna House on the tiny Island of Canna in the Outer Hebrides. Margaret Campbell wrote a paper in the 1950’s entitled “Saving the Songs” which describes the physical process which she and her husband went through in recording this priceless legacy- the machines they used, the pro’s and con’s of each one, where they were bought and the political implications of importing such equipment! This is the re-presentation of that paper, this time enhanced with some of Margaret’s stunning collection of black and white photography and film from the 1930’s. The presentation will also include examples of the</p>

	<p>sound archive they produced on this equipment as well as sung interpretations of some of those songs.</p> <p>Enrichment and participation, Maarten Brinkerink, Public Participation and Innovative Access Expert, Knowledge and Innovation, Netherlands Institute for Sound and Vision</p> <p>Maarten Brinkerink leads the work package Enrichment and Participation within Europeana Sounds. In this work package focus is on further unlocking the aggregated sound collections, by applying automatic, assisted and crowdsourced metadata enrichment methods. The work consists of a combination infrastructural development for Europeana, application development for specific user scenarios and community activities for public engagement. In his presentation Maarten takes the experience from Europeana Sounds to sketch a strategy for the sustainable enrichment of cultural heritage.</p>
12:00-13:00	Lunch break. Free lunch provided.
13:00-14:30	<p>Searching of the lost materials: Southeast Lithuanian (Dzūkian) Dances recorded in the 1930s by Gaila Kirdienė, Associate Professor and Senior Researcher, Lithuanian Academy of Music and Theatre</p> <p>On the 19th of November 1935 dozen of Dzūkian dances were carefully documented (recorded on phonograph, choreography verbally described and some filmed) by the Lithuanian Folklore Archive for the first time. Later on some tunes have been transcribed and published together with the verbal choreographic descriptions. Unfortunately a lot of these audio recordings were destroyed during the WWII. Fate of the filmed materials is unknown, but it is supposed that some of them could remain in the private archives, maybe brought to the USA. In Lithuanian archives we have left very scarce Dzūkian dance fragments filmed in this period. Versions only of some of these dances have been documented later. It would be of great folklorists' and the general public's interest to learn how these dances looked and sounded. Could there be helpful international on-line gateways of music heritage?</p> <p>Europeana Music Collections: Getting people involved with music archives by Joris Pekel, Community Coordinator Cultural Heritage, Europeana Foundation</p> <p>Europeana brings together over 50 million cultural heritage objects from over 3500 countries. In 2016 Europeana has started to bring a more tailored experience by introducing the thematic collections. Alongside Art, Music was chosen as a first theme and a platform dedicated to Europe's musical heritage was launched. New here is that the site has been a true</p>

	<p>collaboration between the music archives, the content experts, and Europeana, the technical party. During this presentation the results, achievements and lessons learned will be discussed.</p> <p>Online access presentation by Lisette Kalshoven, Advisor on copyright, heritage and open education, Kennisland</p> <p>The current copyright reform can have far going consequences for how cultural heritage institutions can publish audio and audio-related heritage online. In this session we will discuss the current status of this European-wide reform, and how we can make our voices heard.</p>
14:30-15:00	Coffee
15:00-17:00	<p>Making performances permanent: play/record/share by Joris Pekel, Community Coordinator Cultural Heritage, Europeana Foundation</p> <p>Europeana Sounds has been responsible for publishing thousands of pieces of sheet music for everyone to find, study and play. A recording however is not always available. For this session we have invited a musician to change this. Together with the archives, pieces of music will be live selected, played, recorded and added to the wealth of musical heritage.</p> <p>Performance by Lakker</p> <p>In this presentation Lakker will delve into their most recent release, ‘Struggle & Emerge’ on R&S Records, and the RE:VIVE project that initiated it. They will discuss the concepts, inspirations and processes behind the record, both sonically and visually.</p> <p>Lithuanian traditional music: from archives to life by the Lithuanian Academy of Music and Theatre band “Tatato”</p> <p>Performance will represent songs and instrumental music from different ethnographic regions of Lithuania. Participants will be introduced to national heritage – polyphonic Lithuanian multi part songs which are included in the UNESCO Intangible Cultural Heritage List since 2010.</p>

Speaker biographies



Dr. Rimvydas Laužikas, Professor of digital SSH and the Head of Department of Museology in the Faculty of Communication of Vilnius University

Rimvydas Laužikas is an Professor of digital SSH and the Head of Department of Museology in the Faculty of Communication of Vilnius University. His education is in the interdisciplinary SSH fields of educational sciences, archaeology and communication and information sciences. Rimvydas's research interests covers medieval and early modern time archaeology, digital SSH, information and communication of cultural heritage, history of gastronomy.

From 1998 to 2008 he was working in the field of museums where he was the chief curator of the collections for Lithuanian Museum of Ethnocosmology and the head of Section of Collections and Curatorship for Lithuanian Museum's Association. For the past 14 years he was working at the field of editorialship of history textbooks for secondary school. From 2004 Rimvydas is a Lecturer (from 2008 an Associate Professor, from 2015 – Professor) of digital SSH in the Faculty of Communication of Vilnius University.

For the past years he was actively involved in national projects in the fields of his interests and also participated in several international projects, activity of international organizations, networks and working groups (such as Digital preservation Europe, Connecting Archaeology and Architecture to Europeana, Local content in a Europeana cloud, Europeana Food and Drink).

Rimvydas Laužikas has written numerous articles on the XV-XVIII century Lithuanian church and manors archaeology, using computers in SSH, digitisation, information and communication of cultural heritage, standardization, museology, and history of gastronomy.



Credit: [BBC World Service on Flickr CC BY-NC](#)

Richard Ranft, Head of Sound and Vision, British Library & Project Coordinator of Europeana Sounds

Richard Ranft is Head of Sound & Vision at the British Library, with responsibility for 7 million sound recordings, 280,000 moving image items and 750m newspaper pages, and for bringing them together in digital form to create new services for users of the collections.

He serves on the boards of the Europeana Foundation, the International Association of Sound & Audiovisual Archives, the EUscreen XL project, and is the Coordinator for the Europeana Sounds project.

He is also Managing Editor of an academic journal of Bioacoustics and has a special interest in visual analysis of acoustics signals.



Sam Lee by Frederic Aranda

Sam Lee, British Folk Singer and Traditional Music Specialist

Since bursting on to the folk scene, Londoner and Hackney resident Sam Lee has blazed a dizzying trail as a singer and song collector. With a rich and resonant voice, Sam is also the founder and driving force behind the eclectic, award-winning folk club The Nest Collective, which has brought traditional music to all kinds of new stages and venues as well as engaging new and often younger audiences.

Sam's debut album, 'Ground of its Own' was conceived after winning the prestigious Arts Foundation Prize in 2011 and nominated for the 2012 Mercury Music Prize. His second album, 'The Fade in Time' (2015) has been equally feted. At the BBC Radio 2 Folk Awards 2016, Sam was presented with 'Best Traditional Song' for his version of the song 'Lovely Molly'. During the ceremony, he performed the song live, backed by the 40-piece Roundhouse Choir, in front of a sold-out audience at the Royal Albert Hall, London. The same week, Sam and his band of Friends were invited to perform the same song on BBC TV's 'Later with Jools'.

When Sam isn't busy performing, travelling and recording as founder of a burgeoning Song Collectors' movement, he's helped to inspire a new generation of performers to draw on living source singers, rather than just books and records. Though Lee is a thoroughly 21st-century artist, collecting new versions of old songs on his iPhone and laptop, his repertoire is steeped in folklore and history and inspired by the natural world.

In the past few years, Sam Lee has broken yet more new ground by exposing his distinctive take on traditional English & Scottish music to more than 20 countries, including Japan and the USA, where he has toured twice. 'The Fade in Time' was released to acclaim in the US by Thirty Tigers and led to an appearance on NPR's coveted Tiny Desk show, as well as being included in their Top 50 albums of 2015.

Sam is no stranger to radio, where he has made regular appearances and where his music has featured across most BBC networks. On 19 May 2014, Lee performed 'The Tan Yard Side' to the accompaniment of a nightingale on Radio 4. This remarkable recording marked the 90th anniversary of the first-ever outside broadcast of 'Singing with the Nightingales' by cellist Beatrice Harrison. Following on from this experience, Sam has also now led a series of magical events in a Sussex wood, involving nights by the campfire and improvised musical interaction with nightingales during their annual migration from Africa. Sam has sung on BBC Radio 2 Drivetime for Simon Mayo and was featured by BBC Radio 3 in a series of new recordings of musicians with nightingales. He also presented a well-received

documentary “Taking It All Back Home” on BBC Radio 3 based around American field recordings being returned to their communities, broadcast in April 2016.

The Fade In Time, was recorded at Imogen Heap’s Hideaway Studio in Essex with co-producers Jamie Orchard-Lisle and Penguin Cafe’s Arthur Jeffes. Sam Lee and Friends produced an album that extends the borders of national boundaries to encompass Bollywood beats, Polynesian rhythms and contemporary classical music with Lee’s own field recordings, many of which have been handed on to him by members of the Traveller and Gypsy communities playing a key role. The Fade In Time roves the centuries and radically renews a living tradition, much like Sam does himself. Sam tours with his regular band comprising Jon Whitten on dulcimer/keyboards/ukulele, Flora Curzon on violin, and Josh Green on percussion.



Fiona Mackenzie, Gaelic Singer, Archivist and Manager of Canna House for the National Trust for Scotland

Fiona J Mackenzie is the Archivist and House Manager for Canna House, on the island of Canna, a property owned by the National Trust for Scotland. Fiona is an MA graduate of Aberdeen University, Scotland and also holds a Masters degree in Songwriting and Performance from the University of the West of Scotland.

Fiona is a fluent Gaelic speaker and an internationally known Gaelic singer, with 4 albums of Gaelic song to her name, on the Greentrax label. Fiona began her interest in Canna over 25 years ago when she purchased Margaret Fay Shaw’s seminal book “*Folksongs and Folklore of South Uist*”. Fiona has since researched and performed the Songs collected by Shaw and her husband, folklorist John Lorne Campbell in the Hebrides in the 1930’s and 40’s and is now delighted to be in charge of looking after and developing awareness of the vast audio archive in Canna House, of Gaelic songs and stories, spanning nearly 60 years.



Maarten Brinkerink, Public Participation and Innovative Access Expert, Knowledge and Innovation, Netherlands Institute for Sound and Vision

As a Public Participation and Innovative Access Expert in the Knowledge and Innovation department, Maarten Brinkerink coordinates the institute’s input in (inter)national research projects. He contributes to the strategic policy of Sound and Vision and strengthens the broader heritage sector from Sound and Vision in

initiatives such as Open Cultuur Data and the Netwerk Digitaal Erfgoed.

Maarten Brinkerink (1983) graduated in 2007 from the master New Media and Digital Culture at the University of Utrecht. Six months later he started as the project lead of the Open Images project at the R&D department of Sound and Vision. In the beginning, his focus was on open access as a distribution model for digital heritage. Over the years, the area of expertise of Maarten has expanded with knowledge on copyright, crowdsourcing and reuse of digital heritage. He gained extensive experience in access projects for the mass digitization project Images for the Future and in international research projects.



Gaila Kirdienė, Music Academy Lithuania, Associate Professor and Senior Researcher, Lithuanian Academy of Music and Theatre

Gaila Kirdienė is Associate Professor and senior researcher at Lithuanian Academy of Music and Theatre, Vilnius. She holds a Master's degree in Violin (1990) and Ethnomusicology (1992) from Lithuanian Academy of Music, and a PhD in Ethnology from Vytautas Magnus University (1998). She has had research stays in Göttingen University, Germany (1995), and the Belarusian State Academy of Music (2011). Her research emphasizes Lithuanian folk fiddling and music making by Soviet deportees and political prisoners in Siberia and American Lithuanians. She is the author of *Fiddle and Fiddling in Lithuanian Ethnic Culture* (2000), *Traditional Wedding Music of Eastern Aukštaičiai* (2009), *Anthology of Lithuanian Folk Fiddle Music* (DVD, 2015) and co-author of *Lithuanians and Music in Siberia* (2013; all these works are in Lithuanian with English summaries). She plays fiddle and other Lithuanian traditional musical instruments, is the leader of traditional music group *Griežikai* ('Musicians').



Joris Pekel, Community Coordinator Cultural Heritage, Europeana Foundation

Joris Pekel works as a collection manager and impact analyst at the Europeana Foundation. His academic work covers theatre, film, new media and digital heritage studies in Utrecht and Amsterdam. At Europeana he closely works together with memory institutions to open up cultural heritage data for everybody to enjoy and reuse. He is also coordinator of the OpenGLAM Network that promotes free and open access to digital cultural heritage held by Galleries, Libraries, Archives and Museums (GLAMs) and brings together organisations, institutions and individuals that share this goal.



Credit: Giorgios Gripeos.

[CC BY 4.0](#)

Lisette Kalshoven, Advisor on Copyright, Heritage and Open Education, Kennisland

Lisette Kalshoven is advisor at Kennisland in the areas of copyright and heritage. She combines drafting policy documents with practical interventions and training sessions for professionals. Creating access to information is always the focal point in her work.

At Kennisland, amongst other things, she is the project lead of Europeana Sounds, a project aiming at doubling the amount of audio files accessible through Europeana. She helps museums, archives and libraries create an open policy with regard to copyright in their collections, setting up online access where possible.



Lakker

Since the early 2000s, Dara (aka Arad) and Ian (aka Eomac) have been the brains behind the slugged out, bass heavy electronic outfit 'Lakker'. Both originating from Ireland, but currently based in Berlin, they paint intricate sonic tapestries ranging from haunting Arctic soundscapes to bass driven warehouse weight. Heavily inspired by the chopped up, processed sounds of the 90s, their humanist slant on electronic music has received support from the likes of Aphex Twin, Laurent Garnier, Lucy, Blawan and Surgeon. In the last few years Lakker have received high praise for their numerous releases on Killekill, Blueprint (one of Britain's most influential techno labels), Love Love, Candela Rising, Stroboscopic Artefacts and most recently on acclaimed Belgian label R&S Records with the 'Containing a Thousand' and 'Mountain Divide' EPs and forthcoming long player 'Tundra'. Moreover, they have a distinctive visual style, reflected in their AV show, where subtle changes in the music are reflected in the patient and detailed morphing of original self-evolving visual content, each show being a unique experience. This distinctive style has received support from creative hubs such as 'CDM'.



Lithuanian Academy of Music and Theatre band "Tatato"

Folk Ensemble "Tatato" members are students of Ethnomusicology at Lithuanian Music and Theatre Academy. The ensemble was formed from a folk group study in which all students can learn different styles and genres of songs, explore instrumental music, dance and performance details. Every year ethnomusicologists organize folklore expeditions, where they study local singing and musical traditions.

7 Appendix B: List of participants

First names	Surname	Organisation / Employer
Giulio	Andreini	Net7 Srl
Anila	Angjeli	BnF
Paavo	Annus	Estonian National Archives
Marion	Ansel	BnF
Kristina	Bartkiene	Kaunas County Public Library
Nijolė	Bliūdžiuvienė	Martynas Mažvydas National Library of Lithuania
George	Boumpous	Friends of Music Society (FMS)
Greta	Brimoniene	Panevezys county Gabriele Petkevicaite-Bite public library
Maarten	Brinkerink	Netherlands Institute for Sound and Vision
Abraham	Brody	Abraham Brody
John Ashley	Burgoyne	Netherlands Institute for Sound and Vision
Wanda	Carin	Dublin Institute of Technology
Henri	Chamou	
Dalia	Cidzikaite	National Library of Lithuania
Živilė	Časaitė	Martynas Mažvydas National Library of Lithuania
Simon	de Koning	SOLO Music Gallery
Ramutė	Grabauskienė	Lithuanian University of Educational Sciences

Miglė	Greičiuvienė	LRT
Pekka	Gronow	University of Helsinki
Zane	Grosa	National Library of Latvia
Edita	Gumauskaitė	ByTikZyz folk studio
Bianca	Heimbach	B/SMRT
Paulius	Jakonis	Independent
Brigitte	Jansen	Netherlands Institute for Sound and Vision
Egle	Jovaišaitė	Central Library of Vilnius City Municipality+Art Printing House, Infoteka
Paulius	Jurkus	Lietuvos nacionalinis kultūros centras
Max	Kaiser	Austrian National Library
Lisette	Kalshoven	Kennisland
Daivaras	Kažukauskas	Lietuvos literatūros ir meno archyvas
Gaila	Kirdienė	Lithuanian Academy of Theatre and Music
Marika	Koha	National Library of Estonia
Agata	Kończak	National Audiovisual Institute of Poland
Alexander	König	The Language Archive
Jonas	Korys	LRT
Modesta	Kuprijevskaitė	Lithuanian Literature and Art Archive
Irena	Kuzminskienė	Lithuanian University of Educational Sciences
Rimvydas	Laužikas	Vilnius University
Sam	Lee	self employed
Tarja	Lehtinen	The National Library of Finland
Martynas	Lekstutis	Media Ghetto
Giedre	Maciulevičienė	Lietuvos centrinis valstybės archyvas
Fiona	Mackenzie	National Trust for Scotland
Rasa	Malikėnienė	Independent
Maria	Mang	Estonian History Museum and BAAC

Juozas	Markauskas	DIZI
Ian	MC Donell	LAKKER
Lāsma	Meldere-Šestakova	National Library of Latvia
Laura	Miles	British Library
Austė	Nakienė	Institute of Lithuanian Literature and Folklore
Erkki	Nurmi	University of the Arts Helsinki / Sibelius Academy Library
Johan	Oomen	Netherlands Institute for Sound and Vision
Laura	Pačtauskaitė	Kultūros ministerija
Petar	Pecur	Croatia Records
Joris	Pekel	Europeana
Skirmantė	Ramoškaitė	Lithuanian National Culture Centre
Richard	Ranft	The British Library
Šarūnas	Rimšelis	Lithuanian literature and art archive
Helen	Rodgers	self employed
Katharina	Schöneborn	German National Library
Filip	Sir	National Museum Czech Republic
Dara	Smith	LAKKER
Skirmantas	Stankevičius	Lithuanian Art Museum
Jolė	Stimbirytė	Lithuanian Central State Archive
Laura	Strabulienė	Lietuvos nacionalinė M. Mažvydo biblioteka
Michal	Studnicny	National Museum Czech Republic
Johannes	Theurer	Rundfunk Berlin-Brandenburg
Grace	Toland	Irish Traditional Music Archive
Paul	Trilsbeek	Max Planck Institute for Psycholinguistics
Gitana	Uzkureliene	Gabrielė Petkevičaitė-Bitė Panevėžys County Public Library
Tadas	Valatkevičius	DIZI
Harry	van Biessum	Netherlands Institute for Sound and Vision

Jovita	Verbickiene	Panevezys county Gabriele Petkevicaite-Bite public library
Rūta	Visockaitė	LRT
Inga	Vizgirdienė	Lithuanian Central State Archives
Laurencija	Volungevičienė	Lithuanian Central State Archive
Maija	Zvejniece	National Library of Latvia
Rūta	Žarskienė	LLTI
Milda	Žilėnaitė	National library of Lithuania

8 Appendix C: Evaluation form

1. How have you heard about the conference “Europeana Sounds 2016: Unlocking Sound Collections”?
 - Through our website (www.europeanasons.eu)
 - Through social media (Twitter, Facebook, etc.)
 - Through your professional network
 - Through national media
 - Other:

2. How would you rate the quality of the interventions today:
 - Very good
 - Good
 - Average
 - Unsatisfactory

3. Which specific presentation enticed your presence today?
 - “Folk song collecting from the Gypsy Traveller community in the British Isles and empowering the next generation to collect”
 - “Europeana Music Collections: Getting people involved with music archives”
 - “Online access presentation”
 - “Making performances permanent: play/record/share”
 - “Performance by Lakker”

4. Which themes were particularly of interest and useful for you:

.....
.....

5. If you feel that specific themes are missing, which one would have been of interest for you?

.....
.....

6. The content of the various interventions seems to you:

- Very good
- Good
- Average
- Unsatisfactory

7. Would you visit and/or use sound documents from Europeana Sounds in the coming months?

- Yes
- No, why?

.....
.....

8. what(s) part(s) of the Europeana Sounds project are you interested in?

- The access to sound collections
- The navigation possibilities in sound collections
- The possible interactions with the collections (reuse, enrichment, etc.)
- The opportunity to share your own collections
- The opportunity to network professionally
- Other:

9. Your visit at the Vilnius University (venue, arrangement, etc.):

- Very good
- Good
- Average
- Unsatisfactory
- Remarks, if any:

10. The organisation of the day (programme, support, coffee, etc.):

- Very good
- Good
- Average
- Unsatisfactory
- Remarks, if any:

11. If you have comments or suggestions, please provide them in the space below:

.....

.....

.....

If you wish to register to our monthly newsletter, please leave your email address:

9 Appendix D: Media review

Title and author	Publication	Date	Audience	Comment(s)	URL
Europeana Sounds Conference 2016	Europeana Pro	03/16	Online, Public	Conference announcement in English	http://pro.europeana.eu/event/europeana-sounds-conference-2016
Europeana Sounds Conference 2016	IASA	03/16	Online, Public	Conference announcement in English	http://www.iasa-web.org/event/europeana-sounds-conference-2016
Europeana Sounds meets with the Baltic Audiovisual Archival Council	Europeana Sounds	10/03/16	Online, Public	Blog post in English	http://www.europeanasonsounds.eu/news/europeana-sounds-meets-with-the-baltic-audiovisual-archival-council
Board Meeting in Vilnius – Some Comments Only, by Tedd Urnes	Baltic Audiovisual Archive Council	03/16	Online, Public	Blog post in English	http://www.baacouncil.org/home/1436-board-meeting-in-vilnius-some-comments-only
Europeana Sounds 2016 Conference: Unlocking Sound Collections	heyevent	20/03/16	Online, Public	Conference announcement in English	http://heyevent.com/event/rmsdpl6ti7n4ma/europeana-sounds-2016-conference-unlocking-sound-collections
Europeana Sounds 2016 Conference: Unlocking Sound	Wherevent	22/03/16	Online, Public	Conference announcement	http://www.wherevent.com/detail/Europeana-Sounds-Europeana-

Collections				nt in English	Sounds-2016-Conference-Unlocking-Sound-Collections
Save the date for Europeana Sounds' final conference	Europeana Communicators Group Update	20/04/16	Online, Public, Newsletter subscribers	News item in English	http://www.europeanasonsounds.eu/wp-content/uploads/2016/04/Communicators-Group-Update-20-April-2016.pdf
Call for papers: BAAC Annual Conference 2016 "Audiovisual Heritage and People: Connecting, Curating, Sharing"	Baltic Audiovisual Archival Council	29/04/16	Online, Public	Blog post in English	http://www.baacouncil.org/conference-2016
Call for papers – Audiovisual Heritage and People: Connecting, Curating, Sharing – BAAC Annual Conference 2016	IASA	3/05/16	Online, Public	Blog post in English	http://www.iasa-web.org/notice_board/call-papers-baac-annual-conference-2016
BAAC 2016 Call for papers – Audiovisual Heritage and People: Connecting, Curating, Sharing	Association des cinémathèques européennes	12/05/16	Online, Public	Blog post in English	http://www.ace-film.eu/?p=4049
Europeana Sounds Conference 2016	PrestoCentre	06/16	Online, Public	Conference announcement in English	https://www.prestocentre.org/calendar/europeana-sounds-conference-2016
Register for the conference "Europeana Sounds 2016: Unlocking Sound Collections"	Europeana Sounds	6/07/16	Online, Public	Blog post in English	http://www.europeanasonsounds.eu/news/register-for-the-conference-europeana-sounds-2016-unlocking-sound-collections

Europeana Sounds 2016: Unlocking Sound Collections	Eventbrite	6/07/16	Online, Public	Conference announcement in English	https://www.eventbrite.co.uk/e/europeana-sounds-2016-unlocking-sound-collections-tickets-26439321723?aff=es2
Europeana Sounds 2016: Unlocking Sound Collections	Etrigg	7/07/16	Online, Public	Conference announcement in English	https://etrigg.com/event/europeana-sounds-2016-unlocking-sound-collections/26776944/
Register for the conference "Europeana Sounds 2016: Unlocking Sound Collections"	BAAC	8/07/16	Online, Public	Blog post in English	http://www.baacouncil.org/home/1444-register-for-the-conference-europeana-sounds-2016-unlocking-sound-collections
Improving access to Europe's digital audio archives: the BnF and Europeana Sounds, by Bruno Sagna and Anila Angjeli	Europeana Sounds	11/07/16	Online, Public	Blog post in English	http://www.europeansounds.eu/news/improving-access-to-europes-digital-audio-archives-the-bnf-and-europeana-sounds
Treasuring the sound heritage: the Europeana Sounds project, by Marzia Piccinino and Elisa Sciotti	Slideshare	18/07/16	Online, Public	Slideshow in English	https://slideshare.net/Europeana_Sounds/treasuring-the-sound-heritage-the-europeana-sounds-project/Europeana_Sounds/treasuring-the-sound-heritage-the-europeana-sounds-project
Treasuring the sound heritage: the Europeana Sounds project	The Lone Wolf Librarian	30/07/16	Online, Public	Blog post in English	https://lonewolfbrarian.wordpress.com/2016/07/31/treasuring-the-sound-heritage-the-europeana-sounds-project/
Europeana Sounds second international conference "Unlocking Sound Collections"	EAA Fenestra - Webportal of the European Acoustics Association, Newsletter August-	08/16	Newsletter subscribers, Online, Public	Conference announcement in English	https://euracoustics.org/news/eea-newsletter/2016/August-September

	September 2016 (N° 08-09/2016)				
Europeana Sounds Newsletter 26	Europeana Sounds	1/08/16	618 Newsletter subscribers, Online, Public	Newsletter in English	http://www.europeansounds.eu/?na=v&id=63&nk=665-8c4b0e3d01
Parution de la dernière newsletter d'Europeana Sounds	BnF	11/08/16	Online, Public	News item in French	http://www.europeansounds.eu/wp-content/uploads/2016/08/breve11aout.jpg
Europeana Sounds, by Elsie Niclleathain	Sabhal Mòr Ostaig's internal newsletter	09/16	200 Newsletter subscribers	Newsletter in Gaelic	http://www.europeansounds.eu/wp-content/uploads/2016/10/Europeana-Sounds.jpg
Europeana Sounds	Tobar an Dualchais newsletter	09/16	Online, Public, 300 Newsletter subscribers	News item in Gaelic	http://us6.campaign-archive2.com/?u=1ded50e3b01c14fd02fd0b2&id=d4997acede
Europeana Sounds Newsletter 27	Europeana Sounds	2/09/16	626 Newsletter subscribers, Online, Public	Newsletter in English	http://www.europeansounds.eu/?na=v&id=64&nk=665-8c4b0e3d01
"Unlocking Sound Collections", Europeana Sounds second international conference	Digital meets culture	7/09/16	Online, Public	Blog post in English	http://www.digitalmeetsculture.net/article/unlocking-sound-collections-europeana-sounds-second-international-conference/
4 novembre, Vilnius University: Europeana Sounds 2016, "Unlocking Sound Collections"	Net7	13/09/16	Online, Public	News item in Italian	www.netseven.it/4-novembre-vilnius-university-europeana-sounds-2016-unlocking-sound-collections/
Europeana Sounds Conference 2016 "Unlocking Sound	Bibliotheksportal	10/16	Online, Public	Event announcement in English	http://bit.ly/2eFbjg

Collections”					
BAAC Annual Conference 2016 Audiovisual Heritage and People: Connecting, Curating, Sharing	EUScreen	10/16	Online, Public	Event announcement in English	http://blog.euscreen.eu/archives/8818
Europeana Sounds second international conference “Unlocking Sound Collections”	EAA Fenestra - Webportal of the European Acoustics Association	10/16	Online, Public	Event announcement in English	https://euracoustics.org/events/events-2016/europeana-sounds-second-international-conference
Europeana Sounds 2016: Unlocking Sound Collections	EBLIDA	10/16	Online, Public	Event announcement in English	http://www.eblida.org/freeze-url/europeana-sounds-2016.html
Europeana Sounds Newsletter 28	Europeana Sounds	3/10/16	632 Newsletter subscribers, Online, Public	Newsletter in English	http://www.europeanasounds.eu/?na=v&id=65&nk=665-8c4b0e3d01
Register for the ‘Europeana Sounds 2016: Unlocking Sound Collections’ conference, by Joris Pekel	Europeana Pro	6/10/16	Online, Public	Blog post in English	http://pro.europeana.eu/blogpost/register-for-the-europeana-sounds-2016-unlocking-sound-collections-conference
PHOTOCONSORTIUM at BAAC Annual Conference 2016 (Vilnius)	PHOTOCONSORTIUM	6/10/16	Online, Public	Blog post in English	http://www.photoconsortium.net/photoconsortium-at-baac-annual-conference-2016-vilnius/
Kviečiame atverti projekto „Europeana Sounds“ lobyną	Lyderiu Laikas	13/10/16	Online, Public	Blog post in Lithuanian	http://www.lyderiulaikas.smm.lt/lt/nuorodos/silome-aplankyti/4011-kvieciame-atverti-projekto-europeana-sounds-lobyn
Europeana Sounds Conference 2016: Unlocking Sound Collections	World Day for Audiovisual Heritage 2016, CAAA	20/10/16	Online, Public	Event announcement in English	http://www.europeanasounds.eu/wp-content/uploads/2016/10/Events_World-Day-2016_html.pdf
Kvietimas susipažinti su didžiausiu Europoje garso įrašų	Lietuvos Respublikos kultūros	24/10/16	Online, Public	Article in Lithuanian	https://lrkm.lrv.lt/lt/nauji-enos/kvietimas-susipazinti-su-didziausiu-europoje-garso-irasu-

archyvu	ministerija				archyvu
Didžiausioje Europos garsų kolekcijoje – tūkstančiai lietuviškų įrašų	Kauno diena	24/10/16	Online, Public	Article in Lithuanian	http://kauno.diena.lt/naujienos/laisvalaikis-ir-kultura/kultura/didziausioje-europos-garsu-kolekcijoje-tukstanciai-lietuvisku-irasu-778013
Didžiausioje Europos garsų kolekcijoje – tūkstančiai lietuviškų įrašų	Diena	24/10/16	Online, Public	Article in Lithuanian	http://www.diena.lt/naujienos/laisvalaikis-ir-kultura/kultura/didziausioje-europos-garsu-kolekcijoje-tukstanciai-lietuvisku-irasu-778013
Didžiausioje Europos garsų kolekcijoje – tūkstančiai lietuviškų įrašų	Klaipeda	24/10/16	Online, Public	Article in Lithuanian	http://klaipeda.diena.lt/naujienos/laisvalaikis-ir-kultura/kultura/didziausioje-europos-garsu-kolekcijoje-tukstanciai-lietuvisku-irasu-778013
Didžiausioje Europos garsų kolekcijoje – tūkstančiai lietuviškų įrašų	Santaka	10/16	Online, Public	Article in Lithuanian	http://www.santaka.info/?sidx=41625
Tūkstančiai Lietuvos garso įrašų “Europeana Music” kolekcijoje, by Gintaras Gimžauskas	Lietuvis	25/10/16	Online, Public	Article in Lithuanian	http://laikrastislietuviss.blogspot.fr/2016/10/tukstanciai-lietuvos-garso-irasu.html
„Europeana Sounds“ kviečia	Pavb	25/10/16	Online, Public	News item in Lithuanian	http://www.pavb.lt/lt/naujienos/3832-europeana-sounds-kviecia
Kvietimas susipažinti su didžiausiu europoje garso irasu archyvu	Klevu aleja	26/10/16	Online, Public	Article in Lithuanian	http://www.klevualeja.lt/2016/10/26/kvietimas-susipazinti-su-didziausiu-europoje-garso-irasu-archyvu/
Didžiausioje Europos garsų kolekcijoje – tūkstančiai lietuviškų įrašų	15min	26/10/16	Online, Public	Article in Lithuanian	http://www.15min.lt/naujiena/aktualu/svietimas/didziausioje-europos-garsu-kolekcijoje-tukstanciai-lietuvisku-irasu-233-702757
Unlocking the Sound Collections’ conference	Europeana Network Update – October 2016	31/10/16	Newsletter subscribers	News item in English	http://us3.campaign-archive2.com/?u=ad318b7566f97eccc895e014e&id=561a1d591f&e=604d431160
Projekto „Europeana	Lietuvos	10/16	Online,	Article in	http://muziejai.lt/Tarnybos/Reng_infon_nn.lt.asp?ko

Sounds“ tarptautinė baigiamoji konferencija „Unlocking Sound Collections“	muziejai		Public	Lithuanian	das=15209
Baltic Audiovisual Archival Council Conference and Europeana sounds conference	International Council on Archives	31/10/16	Online, Public	News item in English	http://www.ica.org/en/baltic-audiovisual-archival-council-conference-and-europeana-sounds-conference
Europeana Sounds Newsletter 29	Europeana Sounds	2/11/16	640 Newsletters, Online, Public	Newsletter in English	http://www.europeansounds.eu/?na=v&id=66&nk=665-8c4b0e3d01
Europeana Sounds launches Europeana Music: music heritage to enjoy and explore	Europeana Pro	4/11/16	Online, Public	Press release in English	http://pro.europeana.eu/press/press-releases/europeana-sounds-launches-europeana-music-music-heritage-to-enjoy-and-explore
Europeana Sounds launches Europeana Music: music heritage to enjoy and explore	Europeana Sounds	4/11/16	Online, Public	Press release in English	http://www.europeansounds.eu/news/europeana-sounds-launches-europeana-music-music-heritage-to-enjoy-and-explore
Europeana Sounds lance Europeana Music : explorez votre patrimoine musical	Europeana Sounds	4/11/16	Online, Public	Press release in French	http://www.europeansounds.eu/fr/actualites-fr/europeana-sounds-lance-europeana-music-explorez-votre-patrimoine-musical
Europeana Sound startet Europeana Music: Musikerbe zum Genießen und Entdecken	Europeana Sounds	4/11/16	Online, Public	Press release in German	http://www.europeansounds.eu/wp-content/uploads/2016/11/Europeana_Music_pressemitteilung.pdf
Europeana Sounds lancerer Europeana Music: udforsk og oplev Europas musikalske kulturarv	Europeana Sounds	4/11/16	Online, Public	Press release in Danish	http://www.europeansounds.eu/wp-content/uploads/2016/11/presse_release20161104_da.pdf
Europeana Music launches with more	Europawire	7/11/16	Online, Public	Press release in English	http://news.europawire.eu/europeana-music-

than 250,000 unique cultural items for music professionals, academics and enthusiasts					launches-with-more-than-250000-unique-cultural-items-for-music-professionals-academics-and-enthusiasts-43214567890/eu-press-release/2016/11/07/
Europeana Sounds lancia Europea Music	Net7	11/16	Online, Public	Press release in English	http://www.netseven.it/europeana-sounds-lancia-europeana-music/
How we can get more audio heritage online, by Lisette Kalshoven	Europeana Sounds	8/11/16	Online, Public	Blog post in English	http://www.europeanasons.eu/news/how-we-can-get-more-audio-heritage-online
En direct de Vilnius : la conférence Europeana Sounds, by Anila Angjeli & Marion Ansel	Biblionautes	9/11/16	BnF staff	Blog post in French	http://www.europeanasons.eu/wp-content/uploads/2016/11/BreveBnF.jpg
Unlocking sound collections in Vilnius!, by Laura Miles	Europeana Sounds	14/11/16	Online, Public	Blog post in English	http://www.europeanasons.eu/news/unlocking-sound-collections-in-vilnius
Muzikos įrašų kolekcija	Punskas	16/11/16	Online, Public	Article in Lithuanian	http://punskas.pl/muzikos-irasu-kolekcija/
Europeana Sounds – encore!	Vilnius Video Blog	22/11/16	Online, Public	Video in English	http://vilnius.tumblr.com/post/153518078125/europeana-sounds-encore-presentation-by
Interview of Richard Ranft and Juozas Markauskas (1:12:26 - 1:22:05)	LRT (Lithuanian National Radio)	29/11/16	Online, Public	Podcast in Lithuanian	http://www.lrt.lt/mediateka/irasas/1013238659/ryto_garsai_2016_11_29_06_30#wowzaplaystart=13014000&wowzaplayduration=-3743000