

# Personal digital collections

Context - Inquiry



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**hdk**

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# Introduction

## Initial Position

Digital items are often hierarchically leveled to one visual equality. We will try to enable individuals to give them a defined space of their valuables. Because people are spreading / storing their personal digital data all over different places for different reasons, time, provenance, target and personal context are important.

How can we gather intrinsic information of specific files?

Individuals should be motivated to add information to their valuables as well as external context should augment them. We want to find out how we can motivate our target user to do so.

How can we track files which have been spread all over different storage places? A great challenge is to deal not only with one specific set of data, but with different formats, and still be able to meet the media-specific needs. Common systems, who encounter the deluge of data, deal only insufficiently with the value of digital belongings.

## Target Group

Our target group will be individual collectors who collect digital data in a their specific field of interest. Those fields could reach from the common items like images, audio or video to digital items we do not know yet. These people take special care of their collections. Maybe they re-arrange it over and over again. They browse their collection and maybe put it into use in their everyday life. Not only do they gather files, some of them may also create their very own data they will add to their collection too.

Therefore we get a broad view on different file types but still are focusing on the task of how to keep track, maintain and preservation of ones digital belongings from great personal value. And we have a target group who is willing to give special attention to their files.

### Creating / Maintaining recordings

Some people of our target group are creating a lot of data with different software and hardware. As we mentioned before, there will be a lot of different formats to deal with. It is a challenge to handle multiple data-formats. Our motivation is to encounter this challenge within our concept. We think that especially personal works have a great emotional value to our target group. There might be a strong need for a solution, in terms of accessing and maintaining those files, over the long-term.

### Collecting

Our target group is collecting works for a pragmatic purpose like a collection of images for inspiration or out of a strong personal interest like sounds of birds.

We think there is a need to have better possibilities for structuring, accessing and re-encountering. In a second priority there could also be a focus on interchange between similar collectors.

## Design Questions

What happens automatically and what is user generated and why?

### Overall Questions we need to get answered

How do people save personal created and collected digital works?

- naming, tagging, bookmarking, folder-structures, ...
- is there a need to keep track of their copies and workfiles?
- maintainance

How do they (want to) access their digital data?

- how can we create a context for re-encountering their data?
- how can we enhance specific searches?

Can private data and external data get along with each other?

- how do they put their collection of inspirational information into use
- how is it stored.  
(eg. is it stored in the same place as my created work?)
- how do they maintain external data



*TARGET GROUP*  
*QUESTIONS*

# Context Inquiry

## Methodology

For our Context Inquiry we will use the following methods to gather information for the analysis.

### a) Interviews with direct observation

We will perform an active interview with giving room for open discussions. The questions serve as leitmotif.

The idea is that the interviewed people not only answers the questions but also show us how they handle situations related to the question. Therefore we expect being able to gather documentary material for our analysis and getting new findings. The interviews will take place in the environment of our interviewed partners. If possible at their appartments or ateliers. We are going to record the interviews with a digital voice recorder, and we will take pictures of their environment where they perform their work.

### b) Experts

We are also going to interview people who have special knowledge on digital archiving.

Comparing the knowledge of specialists in the field of digital archives with their personal archiving habits could be interesting. Which problems are similar and which problems are field related such as institutional archives. Are these specialists transferring their knowledge they gained with institutional archives to their personal preservation practices or do they also perform a kind of “lazy” preservation?

### c) Tasks

Small tasks will be documented during the interviews:

- The moment of creating something.
- When they “save as” something.
- When do they move files?
- What happens when they find something they like from the web, and want to gather it to store it locally.

...

## Interviews

As we mentioned previously in “Methodology” we performed a series of interviews. We tried to select different sort of digital collectors with different items. Mostly we visited the subjects in their habitat or environment.

There was one text-based interview due to the circumstances, where we prepared a special interview regarding the digital collection of the interviewed partner.

The following section is our leitmotif of the interviews:

### 1) Do you possess a collection of digital data, containing data with special personal interest?

show us your collection:

- > *why are they named like this?*
- > *what are the structures and why?*
- > *where are the files stored? do exist backups?*
- > *copies? facebook? flickr? soundcloud? vimeo?*

how do you consume your collection or what is the purpose of your collection?

- > *show us the interactions, searching, browsing, using*
- > *and also show us limits you experience or annoy you*

what is very important to you regarding your collection?

- > *show us examples*

how far are you willing to go with adding information?

- > *what could happen automatically in your opinion?*
- > *what should be made by yourself?*

did you ever migrated your collection to a other storage places?

### 2) Do you share your collection or items?

where and why?

exchange with other people, what are the cruxes?

### 3) What is the role of desktop?

show us your desktop. (PHOTO)

how is it organised and why?

### 4) Do you use management tools?

introduce us to them:

- > *how do you organize your data within the tool*
- > *what do you like and why do you use it?*
- > *show us limits you experience*

### 5) Did you ever experienced data loss?

tell us the story:

- > *do you still regret it or did you move on very fast*

### 6) Wouldn't it be nice to have...

finish this sentence

## Interviewed People

**1** Mario von Rickenbach is a former Student of the ZhdK in the Game Design Program and is now working in a assistance postion at the ZHDk. We interviewed him regarding code-libraries.

**2** Elisa Forstner is a student of the ZHDk in scientific visualisation, she is also working on her bachelor project. We interviewed her regarding her collection of animal illustrations within her bachelor project.

**3** Ronny Kurt and Pascal Schwendener are possessing both a huge collection of music. Ronny is a DJ. We interviewed them regarding their music collection.

**4** Lisa Looser is an architect(ETH). She finished her master degree a year ago. We interviewed her regarding her personal collection of textures she uses for architectural visualisations.

**5** Thomas Stöckli is a photographer. We interviewed him regarding his collection of images.

**6** Daniel Hug was one of out tutors in Sound Design. He has a coll- ectione of sound memos he collects when going places. We interview- wed him regarding his sounds.

**7** Susanne Schumacher is involved with the Media Archive of Arts (Medienarchiv der Künste - MAdeK) and the Media- and Information center (Medien- und Informationszentrum - MIZ) of our school. As a specialist in terms of archiving she is the prefect match for a talk.



# 1 Mario von Rickenbach

Assistant at the Zurich School of Arts in the field of Game Design  
The Interview took place on the 1st of march 2011

## Media of Collection

Coding-Projects as commercial jobs or as example-project

## Organization Structure

1st hierarchy: Project Name

2nd hierarchy: Builds(Versions), Docs, Screenshots, Sources,...

## Timeframe

2-3 years

## Tools

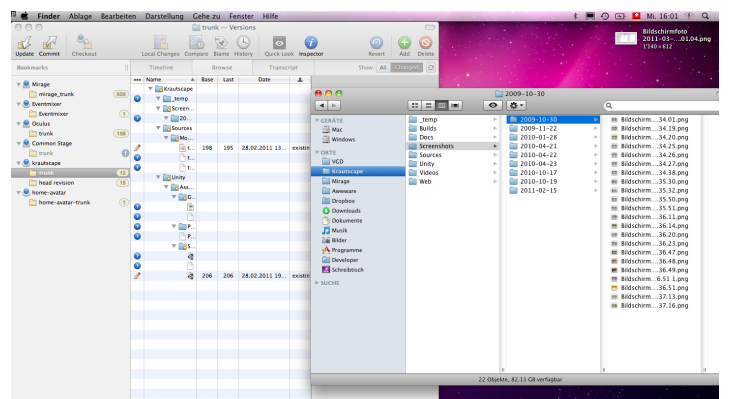
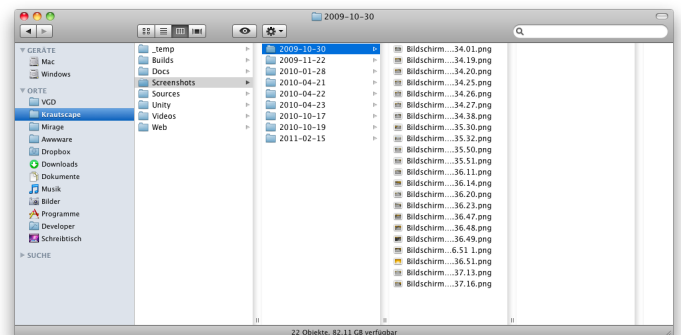
SVN through Versions. Versioning is a good way to keep track of bigger code-based projects. You always „commit“ a current version of your project in case of mistakes in a future version. There is the option to switch back to a former version. It allows you to keep track of the process of a project. In collaboration with other team member you are able to trace back who changed what and where. For every version Mario manually comments what kind of changes have been made compared to the previous version and he also comments if the current version of a program is working. The use of SVN with Versions has to be learned, even after 2 years of usage some processes can't be fully understood. The change of locations of folders leads to mistakes in the versioning. Mario would like to see improvements in usability of current versioning programs.

## Finding process:

The chronological order of versioning is straightforward. In addition Mario makes screenshots of the current visual appearance of a game-project. Those screenshots will be put in a date-named folder. Through this method he is able to reflect the design-process in addition to the versioning where you don't have an immediate impression of the current state of a project.

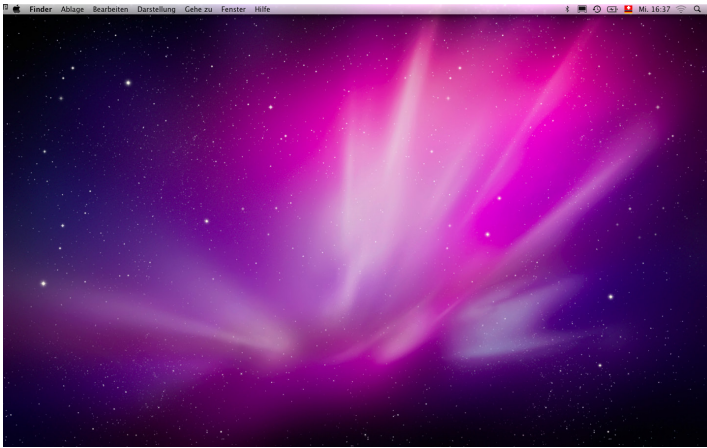


## VERSION TRACKING



**Desktop/Finder-Dropzone**

In the mac-finder Mario uses the left column to save very recent and important files. The desktop will be cleared daily.

**Findings**

Current digital projects have the need to be accessible fast and with ease. We saw that people use special places for those valuables. The desktop or the left side in Apple's "Finder" named "Places" exemplifies this need of fast and easy access. Version-tracking can reflect how a set of files change over a time span. We want to try to take this process of file version changes into account. We see that this could enhance someone's access to data.





## 2 Elisa Forster

Student in the 6th semester in Scientific Visualization  
The Interview took place on the 2nd of march 2011

### Media of Collection

Illustrations/Photographs of Animals in the centuries thereby with the focus on the techniques used.

### Purpose of the Collection

Research and studies for her Bachelor-Thesis.

### Timeframe of the Collection

1.5 months at the moment of the interview

### Organization Structure

1st hierarchy: centuries, starting B.C.

2nd hierarchy: creators

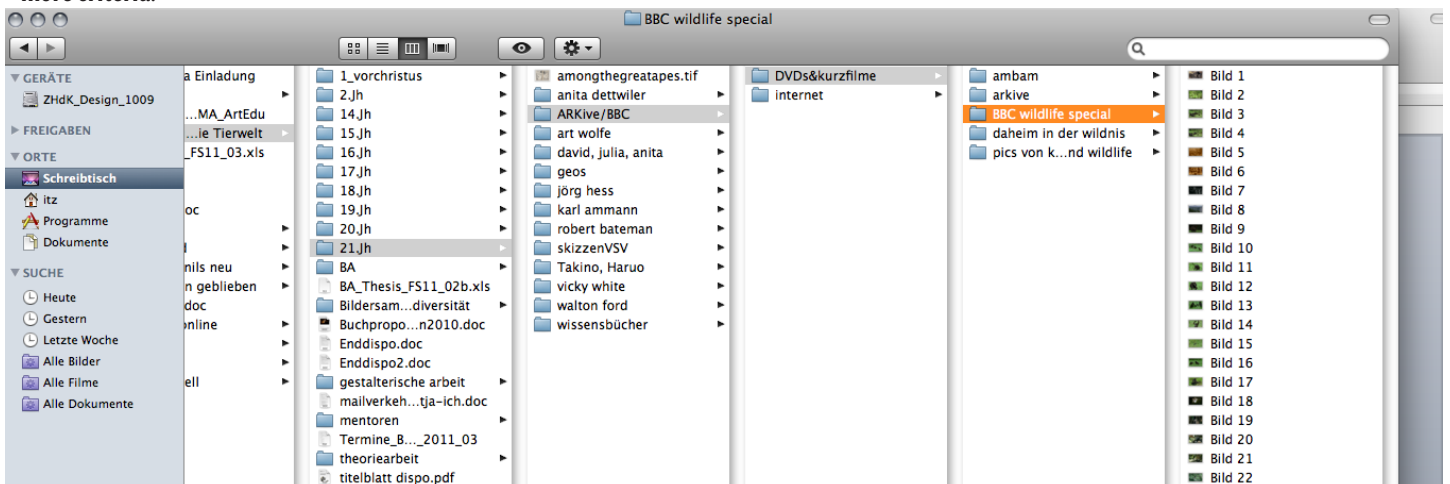
In the 20 and 21st century it was necessary to have a more precise structure due to the mass of images. In that case it was necessary not only to sort on creators but also on web-platforms and finding more criteria.

### Finding Process

To find relevant illustrations on the web it was necessary to search with very specific terms she said. For example defining a certain period or age led to satisfying search results.

### Finding items again

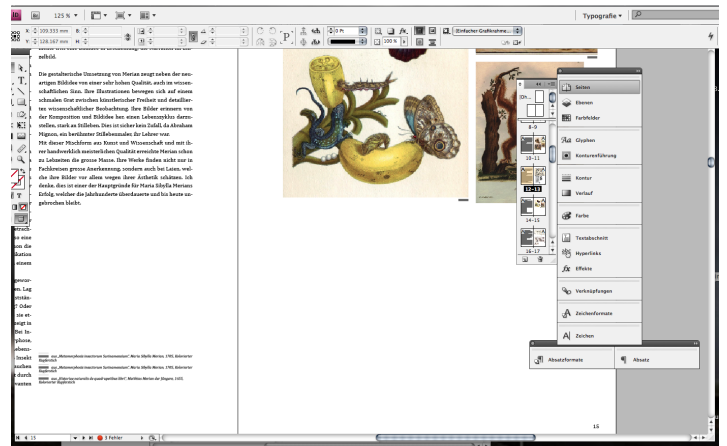
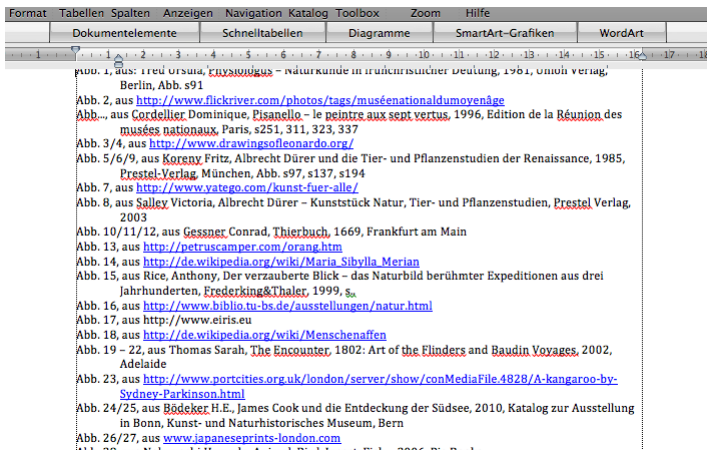
Because the research was made recently Elisa remembered where she stored the items. Remembering images and content is important. Elisa links Artists and Content by memorising them in her head. Only in the very late centuries it was difficult for her to find items again.





## Bibliography and references

Elisa created an external document to refer to the provenance of the original illustrations. She will use some of the images in the context of her bachelor-research. Some pictures need more information because the displayed illustrations can be found in museums. Technique, creation date, origin, artist, name of the artwork, size, and location of the exhibition had to be mentioned as references.



## Desktop

On Elis's desktop you can find current projects she is working on. There were about five to ten project folders when she showed us her desktop. She showed us another folder on the desktop where she holds very different files of unknown personal value. This folder reflects a common problem very well: What should I keep, what can I delete?



## EXTERNAL REFERENCES

### Findings

Within this collection we saw the growing amount of images with the advance of age is clearly visible. Elisa's small collection of animal illustrations reaching from the middle ages to nowadays reflects the fact that complexity, diversity and amount of data defines organizational structures. The separated coexistence of the bibliography and the file-structure typifies a media discontinuity which we will try to encounter.



### 3 Ronny Kurt & Pascal Schwendener

Both are Music Collectors, Ronny is a DJ

The Interview took place on the 3rd of march 2011

#### Media of Collection

Music files with focus Hip-Hop/Rap

#### Purpose of the Collection

Access to music for live-acts and personal use

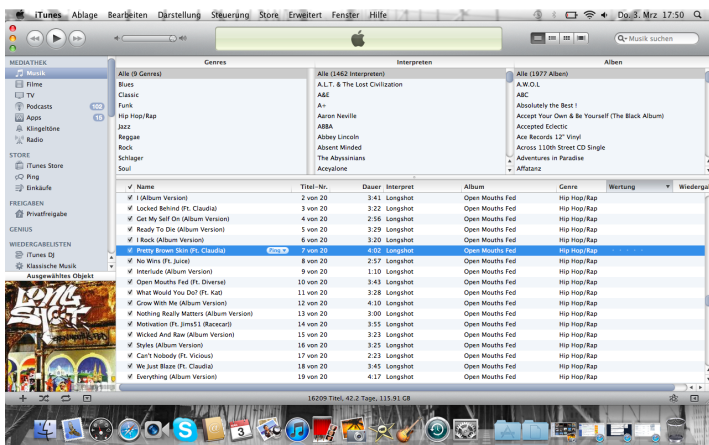
#### Timeframe of the Collection

Around 20 years

#### Organization Structure

Their analog collection is organized in their individual ways.

They use the structures of iTunes for the digitalised collection. A copy of the iTunes collection with selected tracks is used for the DJ-Software. We made interesting discovery. Both have changed the meaning of the star-rating system iTunes offers to make quick playlists for track you like a lot to tracks you don't like that much. They changed the meaning of the rating system from One star – Very slow chill-music – to five stars – party, „pushy“ tracks.



PHYSICAL VS.  
DIGITAL

### Importance of the Original

A CD shelf inspires you more than browsing songs in iTunes they say. Because they arranged their CD collection in their individual way, not only do they remember where albums are placed but also they know the music types or styles. Here we have an beautiful example of an episodic memory. We see that this is important regarding collectors. When they search for an artist or a song the memory triggers the search process. They remember the location of the album or song within their library. When they narrow down the finding process searching the specific album in the part of the collection they remembered they gain an additional benefit of finding other albums classified next to the previously searched item. The physicality of a CD is most important to them they say. The booklet contains very often acknowledgments and reference to other artists and producers. Through those recommendations they get access to special songs or artist one probably will not find when browsing the web.

### Use of webplatforms

Both of them use common music webplatforms not that often. Of course lastFM and similar systems give you also recommendations of new good music but they get theirs from the booklets of the albums collected. They claim that the very rare underground stuff could not be found there. For that purpose they visit [www.underground-hiphop.com](http://www.underground-hiphop.com). Ronny sometimes use [www.youtube.com](http://www.youtube.com). By reading video-comments and recommendations of music-videos he can discover new music to.

### Desktop

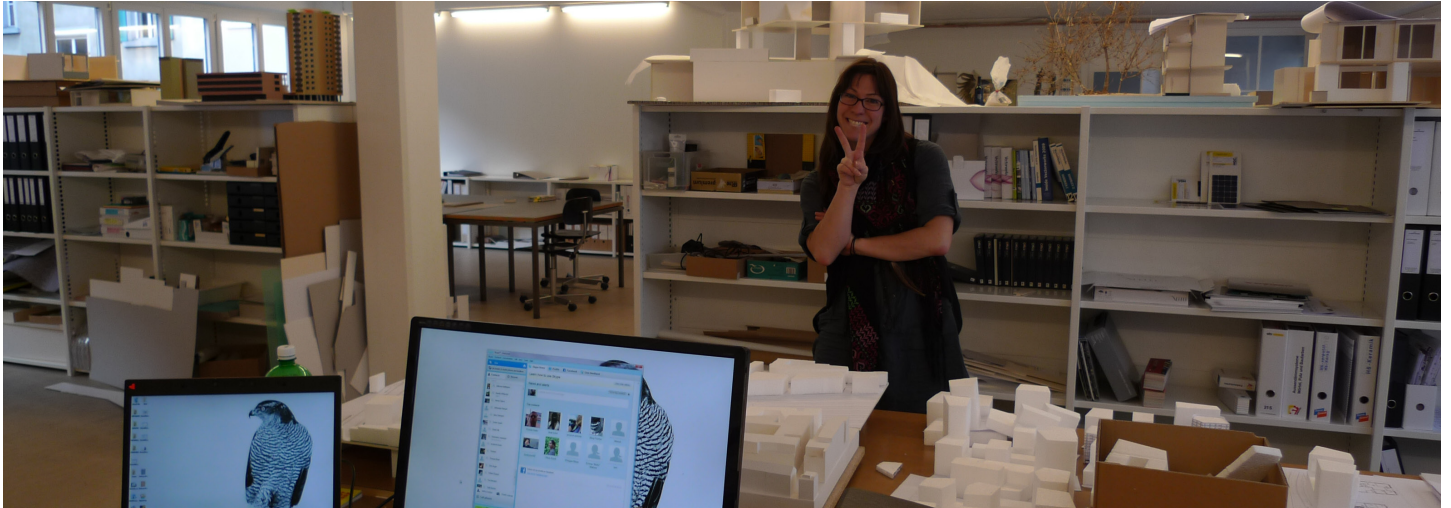
Their desktop mostly completely empty. They use both their Desktop as a temporary repository. Files remain there for a very short time span and get deleted or archived before long.



### Findings

This interview approved the previously made observance, that physical objects of which you have dealt with, still provide the most intuitive searching experience. iTunes only displays parts of your collection at the same time. The CD-shelf gives a more complete and inspiring overview. The very personal „conversion“ of the star-rating in iTunes is a good example how personal archiving leads to new ideas of organization. It also clears out that there is no perfect system and people start to get creative in the use of common system for their very own need.





## 4 Lisa Looser

Architect ETH and Artist

The Interview took place on the 6th of march 2011

## Personal Collection

Library of textures for architectural visualization purposes

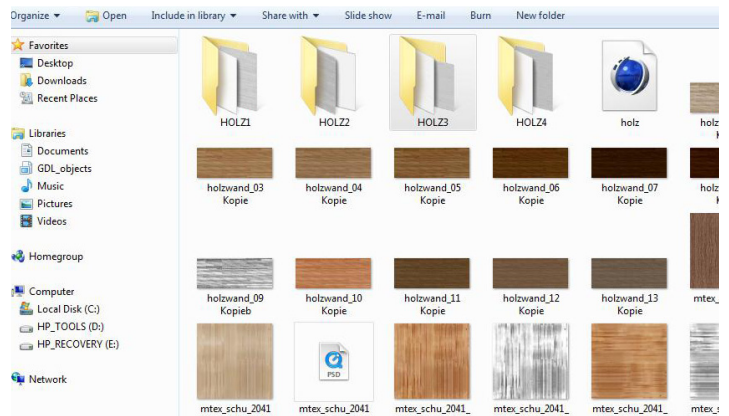
### Organization Structure:

1st hierarchy: materials

2nd hierarchy: concrete, stone, wood, ...

(bought & self-made textures)

When working on a visualisation she searches for textures in her personal collection by accessing them through the folders. Therefore the folder has more value than the files. Because she has to preview the files for choosing the right texture for which meet the needs of the visualisation she says. Therefore the name of the file is not that relevant. If there are too many files in one folder she makes different folders (e.g. there are a lot of wood-textures so she has four folders for wood: holz1 - holz4)



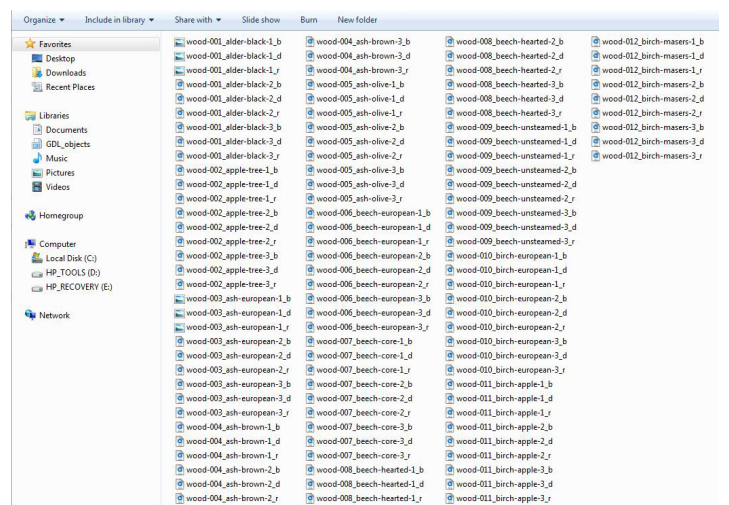
## Tools

Lisa likes the folder-structures of windows's explorer.

Individual naming and organizing is important to her and it is currently fulfilled by the used system. She does not spend a lot of time checking out the possibilities of the “Windows-explorer”

**Duplicates:**

When working on a visualisation the program she uses (Cinema4D) has its own library of textures. So she copies the textures she wants to use in the visualisation to the folder the program uses. Therefore each visualisation has a specific library containing copies of selected files out of her own library. The files in her personal collection remain the same and stay there.



### Desktop

The most recent files she keeps on the desktop. They will be deleted after a certain timeframe or when they lose relevance when not used anymore. In addition Lisa keeps frequently used programs on the desktop to have a quick access.

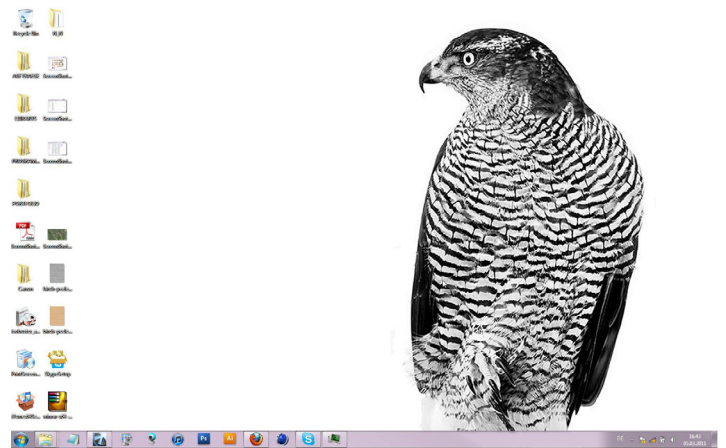
waste-bin

most recent files

scanner-program

skype

anti-spyware



### Findings

The presented archive is a very specific one. The media-diversity is very low and the application range strictly defined. Therefore a simple folder-system is obviously sufficient to keep track of its items. Also there is a very strong connection to work which we claim that it can lower the personal value of a collection. Thereby these simple browsing system could meet the needs of the usage of the collection with ease.



## 5 Thomas Stöckli

Photographer

The interview took place on the 6th of march 2011

### Media of Collection

Photographies and images

### Purpose of the Collection

Collection of photographic work and a second collection for inspirational purposes

### Timeframe of the Collection:

Digital photographs since 2002, inspirational collection since 2008

### Organization Structure:

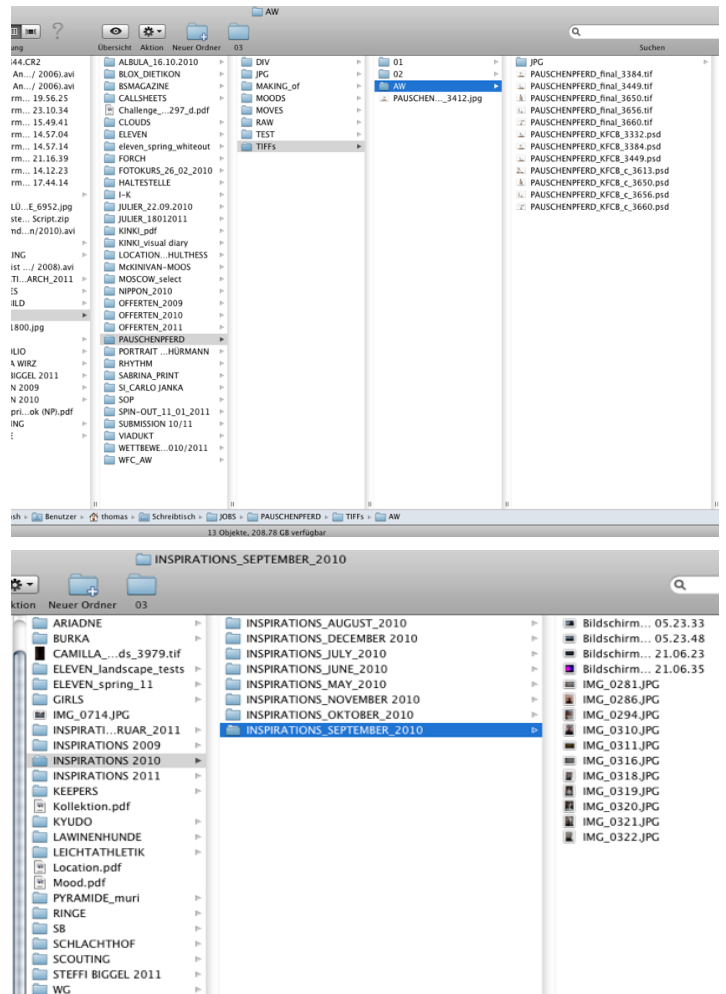
Photographic work, personal and professional, is stored in a folder structure. He structures his photographic work:

year > jobs > job > format > file

All used image file types are stored in subfolders of a "job". Therefore he uses the filetype name as foldername e.g. RAW, TIFFs, JPG.

For his filenames he also uses the automatically by the camera generated number, and adds more information about the image. This number help him to keep track of the many copies and filetypes generated of the original RAW-files. The metadata generated into an exif (Exchangeable Image File Format) is not important to him. But when working for redbull media house, he was obligated to add a lot of meta-information to his photographs he said. These photographs

were stored into a huge archive containing millions of pictures. The inspirational collection he handles differently. If he collects a image he likes he generally makes a screenshots. Then the gathered image will be placed into a folder which is named after month and year. The filename remains like automatically created by the operating system. When asked about the provenance of the files, he mentioned that he got certain images where he would have been glad to know their creator and provenance but generally it doesn't have any importance to him.





### Searching and finding process

The used folder structure helps Thomas to have access to his collection but he also encounters problems when the amount of photographs is too big. He usually uses the search field in the finder or the spotlight to find files again. Like mentioned earlier the number generated by the camera helps him to find all copies of an image in his collection.

### Tools

Thomas mostly uses the finder to manage his collection in general. In exceptional cases he uses Adobe Brige or Capture One.

### Backups

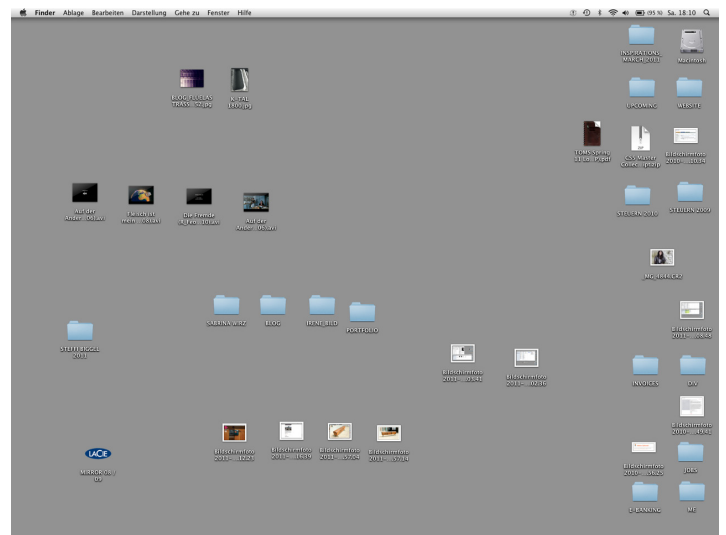
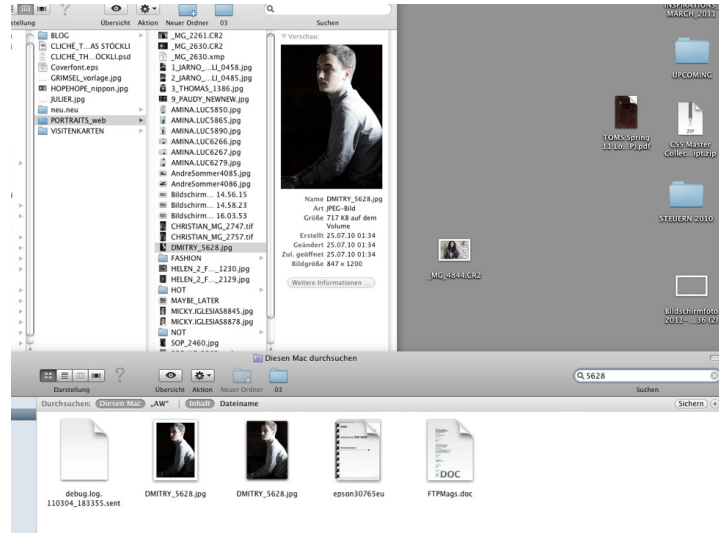
Thomas created a backup system for long-term purposes. He always has a back-up of his actual files.

Work from the past is stored on several external harddrives. One harddrive contains about 2 years of work.

He never experienced a dataloss.

### Desktop:

Thomas uses his desktop for actual work. The files on his desktop have a certain relevance since they are in constant use. He has an interesting approach handling his data on the desktop. At first glance his desktop looks quite messy because of the amount of data displayed but he arranges his data in different areas. On the right there are items frequently used. On the left side he has actual work and reminders: On the top of the left side lies unfinished work, in the top-middle there are recently downloaded movies and projects starting soon. The files on the bottom are screenshots who remind him of things he wants to do. For example an item he has to fetch next week or a exhibition he wants to visit.



## DESKTOP AREAS

### Findings

It is interesting how Thomas make use of the numbers generated from the camera on his photographs. In this way he can track the copies of the original files within his collection. There is also a kind of simplicity showing in the way he manages his collection. The desktop areas he created reflects the need of having a personal



## 6 Daniel Hug

Doctoral candidate and tutor in Sound Design at the University of the Arts Zurich, Interaction Design program, with focus on Sound Studies, Auditory Display und Sonic Interaction.

The interview was made using google docs in march 2011

### Media of Collection

Enviromental sounds

### Purpose of the Collection

Mostly not for projects but for exercising auditory skills.

### Recording practices

Daniel is always carrying his sound recorder with him. The recordings have a "memo" character and he archives them unedited. Sometimes he is performing "sound-walks" with the goal in recording something special. In this case he pays more attention how to archive it. In the majority of cases he collects „soundscapes“ not necessarily sounds of single objects.

### Storage Places

Old Recordings are kept on minidiscs. Newer and current recordings he keeps on CD, DVD, his computer and external Harddrives.

### File Formats in use

soundscapes: .aiff | .wav, 48khz-96khz or 24bit, stereo  
(concrete sources are recorded and stored in mono)

### Organization Structure

In general he structures his collection in folders named by location. The Folders are sometimes but rarely named by source of sound. Also there is sometimes a relevance to the character or devices used for the recording like type of microphone, characteristics or closeup-recording. In general the folders are described but the file-names remain with generic names created by the used recording device.



Fieldrecordings				
1 of 130 selected, 7.08 GB available				
Name	Date Created	Date Modified	Size	Kind
1.august05.aiff	26 August 2005 14:44	26 August 2005 15:36	180.7 MB	AIFF Audio File
papu_bell.aiff	26 August 2005 14:42	26 August 2005 14:42	2 MB	AIFF Audio File
recording_live_harmonica_torgon_residence_lobby(powerbook-mic).aiff	28 October 2009 21:03	28 October 2009 21:03	3.5 MB	AIFF Audio File
recording_live_harmonica_torgon_residence_lobby(powerbook-mic).aiff	28 October 2009 21:07	28 October 2009 21:07	9.2 MB	AIFF Audio File
regen_d0281.aiff	26 August 2005 14:28	23 August 2006 13:38	38 MB	AIFF Audio File
acar2_herbstakademie sept 06	26 December 2006 23:53	Today, 18:32	941.1 MB	Folder
herfrecs	21 September 2006 15:04	5 March 2007 22:35	161.3 MB	Folder
1_rapidproto_maschinenndron...sprecher im hintergrund.wav	-----	13 September 2006 11:35	24.5 MB	WAV Audio File
2_rapidproto_maschinen,ton...sprecher im hintergrund.wav	-----	13 September 2006 11:37	14.9 MB	WAV Audio File
glockengelaut und atmo um 7morgens.wav	-----	15 September 2006 07:10	49.5 MB	WAV Audio File
rapid_proto_maschine_drone.wav	-----	13 September 2006 11:31	8.3 MB	WAV Audio File
rapidproto_andreas_erklart.wav	-----	13 September 2006 11:27	8.6 MB	WAV Audio File
rapidproto_div_maschinengerausche.wav	-----	13 September 2006 11:39	8.2 MB	WAV Audio File
rapidproto_machine_sprecher.wav	-----	13 September 2006 11:25	9.3 MB	WAV Audio File
rapidproto_singingmaschine_naher.wav	-----	13 September 2006 11:53	6.2 MB	WAV Audio File
rapidproto_singingmaschine.wav	-----	13 September 2006 11:45	31.8 MB	WAV Audio File
musicession	21 September 2006 14:56	21 September 2006 14:56	779.8 MB	Folder
ars electronica 2006	26 December 2006 23:44	26 December 2006 23:45	788.9 MB	Folder
ars electronica 2007	30 September 2007 13:45	30 September 2007 13:56	52.9 MB	Folder
arselctronica_siren_ray lee.wav	-----	24 August 2004 06:47	23.9 MB	WAV Audio File
arselctronica07_symposium_day1_im zelt bei regen.wav	-----	22 August 2004 00:02	29.1 MB	WAV Audio File
Ars Electronica 2008	9 September 2008 09:28	9 September 2008 09:29	56.4 MB	Folder
linz_040908_glockenspiel_hauptplatz.mp3	-----	4 September 2008 13:18	3.4 MB	MP3 Audio File
linz_040908_lentos_raumklang.wav	-----	4 September 2008 17:30	22.1 MB	WAV Audio File
linz_040908_samplingplong.wav	-----	5 September 2008 15:42	30.8 MB	WAV Audio File
atmosphäre_sq12_19122007_rodeNT4	19 December 2007 18:35	19 December 2007 18:38	219.8 MB	Folder
ambient_sq12_fx_yamahaMG8.wav	-----	4 December 2004 08:34	49.5 MB	WAV Audio File
ambient_sq12_trocken_lukas_spricht_mausclicks_skypesounds.wav	-----	4 December 2004 08:44	170.4 MB	WAV Audio File
aufnahmen_küche_danndanna_2007	-----	3 October 2009 10:55	176.6 MB	Folder
ausstellung_carsten nicolai_zuerich07	30 September 2007 13:58	30 September 2007 13:59	67.2 MB	Folder
besuch_nicolai_1.wav	-----	18 July 2007 13:51	19.8 MB	WAV Audio File
besuch_nicolai_2.wav	-----	18 July 2007 13:56	47.4 MB	WAV Audio File
besuch landskron	-----	4 March 2011 15:02	192 MB	Folder
besuch mutter	-----	6 February 2008 11:46	22.1 MB	Folder
Besuch VW stefan henze 3.11.2009	13 November 2009 17:18	13 November 2009 17:25	1.46 GB	Folder
ein tag bei hugo	-----	6 February 2008 11:48	589 MB	Folder
fsnacth07	5 March 2007 19:11	5 March 2007 21:03	601.8 MB	Folder
abstieg_minster_innenstadt_dienstag(guggel).wav	-----	29 November 2004 02:01	31.1 MB	WAV Audio File
am cortège_07.wav	-----	27 November 2004 19:01	55.2 MB	WAV Audio File
bangg_0_optimistekeller.wav	-----	28 November 2004 02:35	5.1 MB	WAV Audio File
bangg1_zweierzweiger_07.wav	-----	28 November 2004 02:59	104.1 MB	WAV Audio File
hansoo7_du_uffawant_07.wav	-----	28 November 2004 01:36	105.6 MB	WAV Audio File

## The Role of Originals

The original recordings remain unchanged if edited with software only cut and “normalized”. If the file is used for another project, the original will be copied to the new project folder and will be renamed with a new project relevant name.

## What Daniel missing in the current situation:

When asked what he is missing in his current situation with his recording, good microphones with nice windscreens he wrote.

## What he likes about his archive

Daniel connects memories to his recordings. To him they have the power to replace photographs. He also mentioned that he has some very good recordings, thinking of the future he could imagine a personal overall sound-archive. Also a collection of international trainstations he has in mind since he possesses good recordings of Milano Centrale, Gare de L'Est, Helsinki and King's Cross. These recordings have a great personal value.

## Tools

NI Kontakt, NI Kore 2. Both softwares provide internal soundmanaging but he encountered with some problems with the use of different formats. He also uses “Reaper”, “Logic” and the native filebrowser. The native filebrowser from Apple is way too inflexible he says. It is not possible to display sample/bitrates which was possible when he used windows back in the days. He also needs the possibility to add metadata to his recordings. But either way, he normally does new recordings for the purpose of his actual project and doesn't use the files of his collection that much.

## Finding files again:

He triggers the finding process by memory. Then he browses his collection for the file by using the native filebrowser.

According to the question: What kind of automated or personal information should be added to files?

When asked what added information could be automated and what should be user-generated he told us that Geo-tagging is irrelevant to him but he would like to have the possibility to use a sort of „exif-protocol“ for sounds. There are research projects who try to categorize sounds automatically but without great success. It would be nice if he could change names already within the recording device. This would be preferable in cases of daily-sets of recordings.

1 of 130 selected, 7.08 GB available

Name	Date Created	Date Modified	Size	Kind
atmo_gare_est_durchsage(pro24).wav	-----	10 October 2004 07:17	23.2 MB	WAV Audio File
atmo_gare_est_durchsage(schluss).wav	-----	10 October 2004 07:19	41.6 MB	WAV Audio File
atmo_gare_est.wav	-----	10 October 2004 07:15	75.7 MB	WAV Audio File
atmo_paris_morgenverkehr.wav	-----	8 October 2004 21:52	37.8 MB	WAV Audio File
paris_bäckereigespräch.wav	-----	8 October 2004 22:04	94.6 MB	WAV Audio File
tsv_fahrt_(durchsage am ende).wav	-----	10 October 2004 09:58	240.8 MB	WAV Audio File
tsv_fahrt_durchsage.wav	26 October 2007 11:18	26 October 2007 11:18	18.9 MB	WAV Audio File
tsv_fahrt.wav	-----	10 October 2004 07:37	73.2 MB	WAV Audio File
finland07_tram und bau wohnung	30 September 2007 13:40	30 September 2007 13:57	300.1 MB	Folder
ambiente_helsinki_tram_aug07_2.wav	-----	2 August 2007 09:45	67.5 MB	WAV Audio File
ambiente_helsinki_tram_aug07.wav	-----	2 August 2007 09:31	61.1 MB	WAV Audio File
umbau_wohnung_mattia_helsinki_aug07.wav	-----	2 August 2007 09:25	156.6 MB	WAV Audio File
Herbstmesse 09_audiotechnica pro 24	-----	13 November 2009 17:17	390.8 MB	Folder
file0712.wav	-----	30 October 2009 21:43	56.4 MB	WAV Audio File
file0713.wav	-----	30 October 2009 21:45	53.5 MB	WAV Audio File
file0714.wav	-----	30 October 2009 21:51	63.3 MB	WAV Audio File
file0715.wav	-----	30 October 2009 21:53	18 MB	WAV Audio File
file0716.wav	-----	30 October 2009 21:54	17.6 MB	WAV Audio File
file0717.wav	-----	30 October 2009 21:57	57 MB	WAV Audio File
file0718.wav	-----	30 October 2009 21:58	19 MB	WAV Audio File
file0719.wav	-----	30 October 2009 22:00	23.9 MB	WAV Audio File
file0720.wav	-----	30 October 2009 22:02	43.9 MB	WAV Audio File
file0721.wav	-----	30 October 2009 22:04	38.2 MB	WAV Audio File
W2_klausur_Hitgen_jan2008	25 January 2008 09:48	25 January 2008 10:56	167.8 MB	Folder
kegel2.wav	25 January 2008 10:11	25 January 2008 10:11	20.4 MB	WAV Audio File
kegel2.wav	25 January 2008 10:15	25 January 2008 10:15	18.9 MB	WAV Audio File
latenight_singsang_jackie-oh_unrated.wav	25 January 2008 10:25	25 January 2008 10:25	35.1 MB	WAV Audio File
walk_unterkult_hof-restaurant_spooky_mitteil.wav	25 January 2008 10:54	25 January 2008 10:55	62.3 MB	WAV Audio File
walk_unterkult_hof-restaurant_spooky_mitteil.wav	25 January 2008 10:03	25 January 2008 10:04	31.2 MB	WAV Audio File
ica2007	30 September 2007 13:41	30 September 2007 13:42	24 MB	Folder
London_Cambridge_Bahnhof etc April2008	1 May 2008 09:41	1 May 2008 09:51	312.2 MB	Folder
kings cross durchsage entfrist.wav	-----	27 April 2008 18:59	14.4 MB	WAV Audio File
kings cross durchsage.wav	-----	27 April 2008 18:44	7 MB	WAV Audio File
kings cross_london_from tube to railway_270408.wav	-----	27 April 2008 18:33	78.6 MB	WAV Audio File
kings cross_railway.wav	-----	27 April 2008 18:43	31.3 MB	WAV Audio File
ride_london_underground.wav	-----	27 April 2008 12:27	74 MB	WAV Audio File
train to cambridge durchsage.wav	-----	27 April 2008 18:15	35.5 MB	WAV Audio File
train to cambridge ride starts.wav	-----	27 April 2008 19:22	71.3 MB	WAV Audio File
mulhouse stuart	-----	6 February 2008 11:42	42.6 MB	Folder
musikaufnahmen_zuhause	5 March 2007 21:04	5 March 2007 21:05	101.4 MB	Folder
pytv_aug07_2.wav	30 September 2007 13:38	30 September 2007 13:38	75.1 MB	Folder
pytv_aug07_3.wav	-----	31 July 2007 17:45	5.6 MB	WAV Audio File
pytv_aug07_4.wav	-----	31 July 2007 20:07	6.5 MB	WAV Audio File
pytv_aug07_5.wav	-----	31 July 2007 20:10	11.1 MB	WAV Audio File
pytv_aug07_5.wav	-----	31 July 2007 20:11	1.9 MB	WAV Audio File
pytv_aug07_stimmen.wav	-----	31 July 2007 17:44	15.5 MB	WAV Audio File
pytv_aug07.wav	-----	31 July 2007 17:30	31.6 MB	WAV Audio File
pytv_ssbu_aug07.wav	-----	31 July 2007 17:33	2.9 MB	WAV Audio File
recordings outline	4 January 2007 09:11	4 January 2007 09:12	22.4 MB	Folder
sinfonietta hafenbecken 182_2006	26 December 2006 23:39	26 December 2006 23:39	928 MB	Folder
some other recordings	4 January 2007 09:15	5 March 2007 21:06	398.6 MB	Folder
sound doku heilhöng musiktheater Bauckhof Kaserne Basel70109	17 March 2009 13:35	17 March 2009 13:36	523.6 MB	Folder

Macintosh HD - Users - Klingklang - Documents - Work - Soundfactory - FieldRecordings - 1.august05.aiff

## Findings

There are problems in the field of sound-archiving mentioned by Daniel. For example there are no sufficient ways of adding meta-information to the files. Standard system like the OSX-finder are beyond usable. Those sound-recordings are quite a special case in personal archiving but it points out that there are similar problems



## 7 Susanne Schumacher

Medienarchiv der Künste (MAdeK),

Medien- und Informationszentrum (MIZ), Support Services

The talk took place on the 10th of March 2011

### Institutional repositories versus personal repositories

Susanne explained us thoroughly some important differences between public and private archives. She mentioned that public repositories always have some set of rules which have to be followed by the user. People have to adapt to the system. Conventions and standards are necessary because they have to be understood by different individuals. In the Media Archive of Arts – MAdeK, there are standardized thesauruses but adding individual meta-information is also possible. For example whenever a file enters the system you have to enclose an author or a date but you can also add individual, appropriate meta tags. The individual meta-tags can lead to a certain fuzziness because individuals interpret content and topics very differently. On the other hand it can lead to novel search results which you would not encounter normally. For example if you enter “video” as keyword you may find pictures of installations you wouldn’t have searched for but they could be inspiring or may interest you. In this way there is room for encountering new items coincidentally on the other hand the brain is fast enough to make selections and overcome this fuzziness she said.

According to her, the MAdeK plays a special role compared to other archiving systems. It’s also a platform for research and exchange in the different fields of art and design. Because it has been created for an art university, there are very unique and novel projects entering the system. The difficulty persists being able to meet the needs of a variety of media. It does not have to fulfill scientific standards. Therefore the system uses thesaurus and open meta-tags to categorize and finding items. Personal archiving strategies don’t have to be understood necessarily by other users. Thereby a lot of different strategies and tools can be used individually. The transfer from personal to public repositories is a big challenge to MAdeK. They try to give users the possibility to handle meta information when the file is on their computers thereby the amount of information that is asked to add when uploading media is kept low.

### Taxonomy versus Tagging

According to Susanne, taxonomy describes a top-down approach of indexing. She describes its structure as a growing tree. On the other hand tagging is a bottom-up approach to sort things. In this case the relevance emerges through the amount of tags created by individuals. She mentioned someone who used to archive all his data very thoroughly but now changed his behaviour into using google-desktop, where you could have all your files in one folder and find everything through meta-tags again.

### Tools Susanne is using and/or testing:

“Deep” an application from Ironic Software Inc. It is an Image management tool with tagging functionalities and is able to search pictures through colors. “Fresh” also an application from Ironic Software Inc. gives you another access to currently used files and the possibility of keeping important items present. “Leap 2” a third application from Ironic Software Inc. lets you organize your digital data through tagging but demands a consequent use and seems to take some getting used to. “Evernote” is a virtual notebooks where different media meet and can be organised through tags. Things a task management tool. YoJimbo a desktop management tool, whereas every item (e.g. bookmarks, mail, notes, images) can be organized through tags.

### What Susanne is missing

Apple’s Finder is not satisfying therefore she uses and tests all kind of tools for organizing her data. The used tools often have organization artifacts which can’t be used outside the system. It is difficult to say if a current management tool is adequate because you have to adopt to the ways of an application to encounter the full functionality and will only be able to judge after a long period. She would like to have the possibility to keep track of duplicates and to know where the original files are. There should be also a functionality helping you to get rid of certain files.

# Conclusions

## Summary

Trough the methodology chosen of combining interviews with direct observation in form of the subjects showing us how they handle and interact with their collections we gained knowledge and inspiration for our project.

The interviews consolidated our assumption that more inspirational archives are needed. When we think of “inspirational” we suppose that a personal collection should inspire its owner, like a bookshelf of books is inspiring a viewer and maybe helps to make a decision which book should be read. The findings on the interviewed music collectors illustrates that dealing with personal archives leads to a sustaining memorization process. People still tend to get more inspired by physical items like book- and CD-collection than digital libraries.

The reason are obvious: Haptics, surfaces and physical spatial experience have high impact on human sensory. The fact that the value of files in personal archives are relatively high, it will challenge us to create a tool bearing in mind that the relationship between collection and user is fundamental. In several interviews we saw that people want to have easy access to current data in general. We noticed that the desktop split into areas or the left side in Apple’s “Finder“ which is named “Places” exemplifies the need of fast and easy access.

With its currency the value of those files change fast. There where two examples during the interviews where the desktop was kept clean.

Possible former files were archived or deleted immediately.

We also encountered folders who served as a repository for lazy preservation purposes. (e.g. files which should be deleted or added to the collection but which are kept there due to a lack of time). We think that within the point where a file appears on the scene there is still few motivation which we want to encounter in our project.