

SOMAYA LANGLEY

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Citizenship Australian



SKILLS AND EXPERIENCE

FORMAL QUALIFICATIONS

- *Honours, Bachelor of Communication (Creative Communication)*, [University of Canberra](#), Australia (2006 – 2007)
- *Certificate IV in Information Technology (Multimedia – Digitisation)*, [ANU Enterprise Pty Ltd](#) and [National Library of Australia](#), Australia (2003 – 2004)
- *Bachelor of Music (Composition)*, instrumental and electroacoustic composition (major), interactive multimedia (sub-major) [Australian National University](#), Australia (1995 – 2001)
- Music Preparatory Program, Canberra School of Music, Australia (1993 – 1994)

TRAINING (SELECTED COURSES)

- *Python for Absolute Beginners*, [Cambridge University](#), UK (2017)
- *Video Production: Shoot, Edit and Upload* workshop, [Cambridge University](#), UK (2016)
- *23 (research data) Things*, [Australian National Data Service](#) (2016)
- *Project Management Framework* training, [State Library of New South Wales](#) (2016)
- *Digital Preservation Outreach & Education (DPOE) Train-the-Trainer*, [Library of Congress](#) for the [State Library of New South Wales](#) (2015)
- *Advanced Rosetta Digital Preservation System Training*, [Ex Libris](#) for the [State Library of New South Wales](#) (2015)
- *Introduction to Rosetta Digital Preservation System Training*, [Ex Libris](#) for the [State Library of New South Wales](#) (2015)
- *Digital Forensics for Collecting Institutions*, [University of North Carolina, School of Information and Library Science](#) for the [National Library of Australia](#) (2014)
- *Workplace Representation Skills*, [Community and Public Sector Union](#) (CPSU) (2014)
- *Leading Library Teams*, [Performance Improvement Conferences and Seminars](#) for the [National Library of Australia](#) (2014)
- *Risk Management for Managers*, presented by Julian Talbot, [National Library of Australia](#) (2014)
- *Assertiveness in Action: Building Critical Communication Skills*, [Medibank Health Solutions](#) for the [National Library of Australia](#) (2012)
- *A Manager's WHS Responsibilities*, [Comcare](#) for the [National Library of Australia](#) (2012)
- *Managing Your Time*, [Australian Institute of Management](#) for the [National Library of Australia](#) (2012)
- *Disaster Management Workshop*, [Art and Archival Pty Ltd](#) for the [National Library of Australia](#) (2005)
- *Facilitation Skills for IT Analysis Training Course*, [National Library of Australia](#) (2004)
- *Prince2 Project Management Methodology for Teams Training Course*, [National Library of Australia](#) (2004)
- *Systems Quality Assurance and Testing Workshop*, [National Library of Australia](#) (2004)
- *Web Accessibility Workshop*, [National Library of Australia](#) (2004)
- *Fraud Awareness Training Course*, [National Library of Australia](#) (2003)
- *Performance Management Training Course*, [National Library of Australia](#) (2002)
- *Project Management Training Course*, [National Library of Australia](#) (2002)
- *Flash 5.0 Introductory/Intermediate Course*, Spherion Training (2001)
- *Customer Service 101 Training Workshop*, Telus Training and Fujitsu Australia Limited (1999)
- *Radio Production 2 Course*, [Australian Film, Television and Radio School](#) (AFTRS) (1998)
- *Radio Production and Presentation Training Course*, [Community Radio 2XX FM](#) (1997)

SPECIAL INTEREST GROUPS AND WORKING GROUPS

- Co-Convenor, [Digital Audio Visual Heritage Special Interest Group \(Electron\)](#), [Australian Institute for the Conservation of Cultural Material](#) (AICCM) (2015 – Current)
- Member, [National and State Libraries Australia](#) (NSLA) [Digital Preservation Working Group](#), co-representing the [State Library of New South Wales](#) (2015 – 2016)

SOMAYA LANGLEY

BOARDS

- Board member, [Electrofringe Ltd](#), Australian international festival of electronic arts and culture (2009 – 2010)

PEER REVIEW BOARDS

- [Australia Council for the Arts](#) peer review board member for the Music board April grant round (2016)
- [Australasian Computer Music Conference](#) papers peer reviewer (2015)
- [Australia Council for the Arts](#) peer review board member for the Visual Arts board March grant round (2015)
- City of Sydney [Creative Live Work Spaces](#) peer review panel member, managed by [Gaffa](#) (2014 – 2015)
- [Underbelly Arts](#) programming committee member for the 2013 Underbelly Arts Festival on Cockatoo Island (2013)
- [Arts ACT](#) 2013 Funding Peer Assessment Panel member, representing Digital Arts (2012)
- [Underbelly Arts](#) programming committee member for the 2012 Propeller Program (2012)
- [International Computer Music Conference \(ICMC\)](#) Meta-reviewer Music Program Committee member (2012)
- [Underbelly Arts](#) programming committee member for the 2011 Underbelly festival on Cockatoo Island (2011)
- [Australia Council for the Arts](#) peer review board member for the Inter-Arts board June grant round (2011)
- [Australia Council for the Arts](#) peer review board member for the Music board November grant round (2010)
- [SIGGRAPH International Conference on Computer Graphics and Interactive Techniques](#), *Slow Art* exhibition jury member, Los Angeles, USA (2008)
- [Australasian Computer Music Conference](#) peer reviewer for papers (2006)
- [Australasian Performing Rights Association](#) Classical Music Award, state adjudication panel member (2005)
- ACT Government [artsACT](#) Film/Digital Arts peer review board member for annual grant application assessment (2004 – 2005)
- [International Conference on Auditory Display](#) concert committee member (2004)

RESIDENCIES AND WORKSHOPS (RECENT)

- Participant – [CTM 2017 MusicMakers Hacklab](#), [Club Transmediale \(CTM\) Festival](#), Berlin, Germany (2017)
- Field recording workshop with sound artist Russell Haswell, [The Wired Lab](#), Cootamundra (2013)
- Field recording workshop with sound recordist Douglas Quin, [The Wired Lab](#), Cootamundra (2012)
- Field recording workshop with internationally acclaimed sound recordist Chris Watson, [The Wired Lab](#), Cootamundra (2009)
- [Thinking Through The Body](#) workshop series, participating practitioner in residence at [Campbelltown Arts Centre](#), [Bundanon Trust](#) and the [Performance Space](#), funded by the [Australia Council for the Arts ArtLab](#) initiative (2008 – 2009)
- [TRANSITLOUNGE](#) residency as part of [transmediale 08](#), Berlin, January (2008)
- [STEIM](#) residency to develop experiments in gestural sound control with [Ross Bencina](#) and [Danielle Wilde](#), Amsterdam, July (2007)
- [Australian Network for Art and Technology](#)'s *re:Skin* wearable art and technology workshop (2007)
- [Performance Space](#)'s *Time_Place_Space5* performance workshop, Brisbane (2006)
- [Australian Network for Art and Technology](#)'s New Media Lab, *Create_Space* (2005)

AWARDS, COMMISSIONS AND GRANTS

- [Australia Council for the Arts](#) 2008 ArtLab initiative for [Thinking Through The Body](#), collaborative research into body-focused interactive art (2008 – 2009)
- [Australia Council for the Arts](#) *Run_Way* travelling grant to attend the New Interfaces for Musical Expression (NIME) conference in New York in June (2007)
- [Australian Network for Art and Technology](#) workshop grant (2006)

SOMAYA LANGLEY

- ACT Government [artsACT](#) travel grant to attend *Time_Place_Space 5* (2006)
- Inaugural [Friends of the National Library of Australia](#) Travelling Fellowship to attend the [International Symposium of Electronic Arts](#) (ISEA) and visit the [Internet Archive](#), the [California Digital Library](#) and the [Berkley Art Museum and Pacific Film Archive](#) (BAMPFA) Archiving the Avant-Garde project in August 2006, California, USA (2006)
- [Australia Council for the Arts](#) *Sounding Out* project funding for *ID-i/o*, a wearable solo sonic performance experience (2005)
- [University of Canberra](#) Honours Scholarship (2005)
- Finalists Award for *Passion in the Protest* from the [National Film and Sound Archive](#) and [Community Broadcasting Association of Australia](#) *Ten Minutes of Passion* (2005)
- [Australian Music Radio Airplay Project](#) and [Community Broadcasting Association of Australia](#) *AMRAP Music Correspondent* Commission (2005)
- [Australian Network for Art and Technology](#) workshop grant to attend *Create_Space* (2005)
- [National Film and Sound Archive](#) and [Community Broadcasting Association of Australia](#) *Ten Minutes of Passion* Commission (2005)
- [Experimenta](#) *New Visions* commission with a visual artist (2005)
- ACT Government [artsACT](#) project funding with artist David McDowell (2005)
- [Australia Council for the Arts](#) *bUzz* project funding for *CITY2CITY* sound installation (2004)
- ACT Government [artsACT](#) project funding for *Familiar Circuits* audiovisual installation (2004)
- Judges award for *Shimmer, electroVision* at the [Melbourne Fringe Festival](#) (2003)
- [Museum of Contemporary Art](#) *Visual Frequencies* online exhibition, [Noise](#) National Youth Arts Festival (2001)
- ESMC Fujitsu Australia Ltd *Professional Performance Award* (2001)
- Fujitsu Enterprise Management Centre *Appreciation Award* (2000)
- Judges award for “*in this style 10/6*”, [LOUD](#) National Youth Arts Festival (1997)
- [Australian National University](#) student grant for field trip and new media installation (1995)

CONFERENCE PAPERS & POSTERS

- Halvarsson, E., Mason, S., Pretlove, L., Langley, S., *Parallel Auditing of University of Oxford and Cambridge's Institutional Repositories*, [12th International Digital Curation Conference](#) (IDCC), 20th – 23rd February 2017, Edinburgh, Scotland (2017)
- Langley, S., Carter T., Davies, M., Gilmour, I., *Managing Multi-platform Materials: Selected Case Studies*, [19th International Symposium on Electronic Art](#) (ISEA), 11th – 13th June 2013, Sydney, Australia (2013)
- Elford, D., Jeong-Reuss, L., Langley, S., Wilkinson, M., *Getting the whole picture: Finding a common language between digital preservation and conservation*, [7th AICCM Book, Paper and Photographic Materials Symposium](#) (AICCM), 19th – 21st October 2011, Canberra, Australia, (2012)
- Langley, S., *Almost There: Simple Strategies for Partial Preservation of Complex Digital Objects*, [35th Australian Institute for the Conservation of Cultural Material National Conference](#) (AICCM), 19th – 21st October 2011, Canberra, Australia, (2011)
- Bencina, R., Wilde, D., Langley, S., *Gesture ≈ Sound Experiments: Process and Mappings*, [8th International Conference on New Interfaces for Musical Expression](#) (NIME), 4th - 8th June 2008, Genova, Italy, (2008)
- *Where Are We?*, Vital Signs conference, 9th September 2005, Australian Centre for Moving Image (ACMI), Melbourne (2005)

PUBLICATIONS

- ***In development:*** Book Chapter: Langley, S., *Planning for the End from the Start: An Argument for Digital Stewardship, Long-term Thinking and Alternative Capture Approaches*, in “Digital Cultural Heritage”, Springer, Germany, (2019)
- Langley, S., *The Ethics of Working in Digital Preservation*, [Digital Preservation at Oxford and Cambridge](#) (DPOC), Cambridge University Library, October (2017)
- Langley, S., *Planning your (digital) funeral: for projects*, [Digital Preservation at Oxford and Cambridge](#) (DPOC), Cambridge University Library, October (2017)
- Langley, S., *Operational Pragmatism in Digital Preservation: a discussion*, [Digital Preservation at Oxford and Cambridge](#) (DPOC), Cambridge University Library, July (2017)

SOMAYA LANGLEY

- Langley, S., [Six Priority Digital Preservation Demands](#), [Digital Preservation at Oxford and Cambridge \(DPOC\)](#), Cambridge University Library, July (2017)
- Langley, S., [An approach to selecting case studies](#), [Digital Preservation at Oxford and Cambridge \(DPOC\)](#), Cambridge University Library, May (2017)
- Book Chapter: Langley, S., *Digital preservation should be more holistic: a digital stewardship approach*, in [“Digital Preservation in Libraries: Preparing for a Sustainable Future”](#), Association for Library Collections and Technical Services (ALCTS), USA, (2018)
- Book Chapter: Mason, S., Pretlove, L., Halvarsson, E., Langley, S., Gerrard, D., Mooney, J., *Could collaborative research between two major libraries help consolidate digital preservation and break the ‘project cycle’?*, in [“Digital Preservation in Libraries: Preparing for a Sustainable Futures”](#), Association for Library Collections and Technical Services (ALCTS), USA, (2018)
- Langley, S., [Audiovisual creation and preservation](#), [Digital Preservation at Oxford and Cambridge \(DPOC\)](#), Cambridge University Library, November (2016)
- Langley, S., [The digital preservation gap\(s\)](#), [Digital Preservation at Oxford and Cambridge \(DPOC\)](#), Cambridge University Library, November (2016)
- Langley, S., [How to jog your digital memory](#), [State Library of New South Wales](#), August (2016)
- Wajon, S., Langley, S., Cassidy, D., [Obsolete Physical Carriers in NSLA Collections – Stage 1 Report](#), [National and State Libraries Australasia](#), February (2016)
- Langley, S., [Archives in the Digital Era Scoping Study Report](#), [Australia Council for the Arts](#), (2012)
- Lee, B., Clifton, G., Langley, S., PREMIS Requirement Statement Project Report, [Australian Partnership for Sustainable Repositories](#) <http://www.apsr.edu.au/publications/presta/> (2006)
- Langley, S., Complex Digital Objects, [National Library of Australia Gateways](#), Issue 84, <http://www.nla.gov.au/pub/gateways/issues/84/story05.html> (2006)

REVIEWS

- Langley, S., [The Big Connect](#), [ISEA](#), [RealTime](#), June (2013)
- Langley, S., [Digital Holiday](#), [RealTime](#), Issue 104, August/September (2011)
- Langley, S., [Aligning Senses and Ethics](#), [RealTime](#), Issue 102, April/May (2011)
- Langley, S., [Tooling the Art of Electronics](#), [RealTime](#), Issue 95, February/March, Online Only (2010)
- Langley, S., [Locating the Garage: ARIs in Canberra](#), [Un Magazine](#), Issue 3.2 (2009)
- Langley, S., [Magic and Mistakes – ISEA 2008 review](#), [RealTime](#), Issue 88, (2008)
- Langley, S., “Corresponding Networks”, [Filter](#), Issue 68, Winter (2008)
- Langley, S., [Empathy and Otherness – Ars Electronica 2007 review](#), [RealTime](#), Issue 82, (2007)
- Clifton, G., Langley, S., *New forms, new techniques: challenges of preserving digital materials*, [AICCM Conference](#), Brisbane (2007)
- Langley, S., “Sonic Secrets”, [Filter](#), Issue 64, (2007)

AUDIOVISUAL PUBLICATIONS

- *tele path*, a trilogy of audiovisual works, single channel video and 5.1 surround sound DVD, collaboration with David McDowell (2008)
- *out | side | in* released on *Unfenced*, the Australian Computer Music Association Compilation Double CD (2008)
- *Shimmer* released on *ACMA2004*, the Australian Computer Music Society Compilation CD (2004)

PRESENTATIONS AND PANELS (SELECTED)

- Panel chair and organiser – Langley, S., Seles, A., Byrne, A., Katre, D., Lukose, J., Caron, B., Zhang, X., [Operational Pragmatism in Digital Preservation: Establishing context-aware minimum viable baselines](#), [International Digital Preservation Conference \(iPres\)](#), Kyoto University, Kyoto, Japan (2017)
- Conference presentation – Langley, S., [Realistic digital preservation in the near future: How do we get from A to Z when B seems too far away?](#), [Preservation and Archiving Special Interest Group Conference \(PASIG\)](#), 11th – 13th September 2017, Oxford, UK, (2017)
- Conference presentation – Langley, S., [Audiovisual collections from a digital preservation perspective: approaches to acquisition and preservation](#), 48th [International Association of Sound and Audiovisual Archives Annual Conference \(IASA\)](#), 17th – 21st September 2017, Berlin, Germany, (2017)

SOMAYA LANGLEY

- Conference presentation – Langley, S., *Planning for the End from the Start: An Argument for Digital Stewardship, Long-term Thinking and Alternative Capture Approaches*, [International Interdisciplinary Conference on Digital Cultural Heritage](#), 30th August – 1st September 2017, Berlin, Germany, (2017)
- Coordinator – *Current Trends in Digital Collecting: Theory and Practice* panel, [Forging Links - Australian Society of Archivists](#) annual conference, Sydney, 17th – 21st October (2016)
- Presenter – *For Artists: Digital Archiving Masterclass*, [Museum of Contemporary Art Australia](#), 27th August, Sydney (2016)
- Speaker – [Failure:Lab](#), Vivid Ideas festival, Sydney, 28th May (2016)
- Speaker – [Bike Book Machine](#) project as part of the Librarium, [Frontyard](#), Sydney, 3rd April (2016)
- Panel chair – *Super-abilities: sustainability of the arts, culture and collections*, [Australian Institute for the Conservation of Cultural Material](#) (AICCM) [Electron Special Interest Group](#) as part of the [Australasian Sound Recordings Association](#) (ASRA) annual conference, [State Library of New South Wales](#) (SLNSW), 18th November, Sydney (2015)
- Lectures – *Introduction to Digital Preservation & Digital Collecting* [UNSW Art & Design](#), 28th August & 4th September, Sydney (2015)
- Lecture – *Digital Archiving: how to keep records and document what you do*, [UNSW Art & Design](#), Sydney (2015)
- *Outcomes and Challenges of Handling Born-Digital Archives at the National Library of Australia*, (presented by Emma Jolley and Douglas Elford) in *Born-Digital Appraisal, Ingest and Processing* workshop, [International Digital Preservation Conference](#) (iPres), [State Library of Victoria](#), Melbourne (2014)
- Presentation on behalf of the [Australian Institute for the Conservation of Cultural Material](#) (AICCM) [Electron Special Interest Group](#) at the Access-Ability Conference, [Australasian Sound Recordings Association](#) (ASRA), [National Film and Sound Archive of Australia](#), Canberra (2013)
- Paper presentation – *A foot in the door*, 44th [International Association of Sound and Audiovisual Archives Annual Conference](#) (IASA), 6th – 10th October 2013, Vilnius, Lithuania, (2013)
- Paper presentation – *Managing Multi-platform Materials: Selected Case Studies*, [19th International Symposium on Electronic Art](#) (ISEA), 11th – 13th June 2013, Sydney, Australia, (2013)
- Paper presentation – *Almost There: Simple Strategies for Partial Preservation of Complex Digital Objects*, [35th Australian Institute for the Conservation of Cultural Material National Conference](#) (AICCM), National Library of Australia, Canberra (2011)
- Panel presentation – as part of the Thinking Through The Body ensemble, SEAM Symposium, Sydney (2010)
- Presentation – *Rising from Down Under: Australian media art and artists*, [CIANT](#), Prague, Czech Republic (2010)
- Artist talk – [Upgrade Berlin – Midsummer's Night Berlin Art Exiles](#), Germany (2010)
- Presentation – *From the Screen to Elsewhere*, History of Video Art Undergraduate Course, College of Fine Arts, University of New South Wales, Sydney (2010)
- Artist talk – *Electrofringe festival*, Festivals Undergraduate Course, Sydney University, Sydney (2010)
- Artist talk – Media and Communications Undergraduate Course, University of New South Wales, Sydney (2009)
- Paper presentation – *Last Known Location: Somewhere Between Zero and One*, Endangered Sounds Conference, [Australasian Sound Recordings Association](#), National Library of Australia, Canberra (2009)
- Presentation – *Electrofringe festival*, [cellsbutton#03](#), Yogyakarta International Media Art Festival, Yogyakarta, August (2009)
- Panel presentation – *Sustainability of Sound Arts in Australia*, [Liquid Architecture](#), Sydney (2009)
- Paper presentation – *Mediating Models and Modes*, [Media in Motion: The Challenge of Preservation in the Digital Age](#), DOCAM and McGill University, 29th October 2008 Montreal, Canada, (2008)
- Artist talk – *The Suspect Backpack*, [International Symposium on Electronic Arts](#), Singapore (2008)
- Artist talk (with Alexandra Gillespie) – *Collars*, [International Symposium on Electronic Arts](#), Singapore (2008)
- Poster presentation – *Gesture ≈ Sound Experiments: Process and Mappings*, [8th International Conference on New Interfaces for Musical Expression](#) (NIME), Genova, Italy, 4th - 8th June (2008)
- Paper presentation (on behalf of David Worrall) – *SoniPy: The Design of an Extendable Software Framework for Sonification Research and Auditory Display*, [International Conference on Auditory Display \(ICAD\)](#), McGill University, Montréal, Canada (2007)

SOMAYA LANGLEY

- Paper presentation – *Perceiving the Outsider* as part of the panel presentation, *Engaging the Outside*, [UNAUSTRALIA – Cultural Studies Association of Australasia Annual Conference](#), Canberra (2006)
- Paper presentation (on behalf of Nick Mariette) – *Perceptual Evaluation of Spatial Audio for "Audio Nomad" Augmented Reality Artworks*, [Engage](#), University of Technology, Sydney (2006)
- Panel presentation – [Digital Archiving and Media Art History Writing](#), [Electrofringe](#), Newcastle (2006)
- Artist talk – *What art we listening to?*, Australasian Sound Recording Association Conference, [National Film and Sound Archive](#), Canberra (2006)
- Artist talk – *Sonic Gesturing: Utilising a Wearable Interface in Live Electroacoustic Performance*, [o](#), Adelaide (2006)
- Panel presentation – *Collaboration in the New (Media) Age*, [Electrofringe](#), Newcastle (2005)

EVENT PRODUCTION

- Conference organisation assistance – [Preservation and Archiving Special Interest Group Conference \(PASIG\)](#), 11th – 13th September 2017, Oxford, UK, (2017)
- Organising Committee Member – [The Shock of the New: Modern Materials, Media and Methods](#) symposium, through the [Australian Institute for the Conservation of Cultural Material \(AICCM\)](#), Melbourne, 8th – 10th February (2017)
- Concerts Production Manager & Stage Manager for the [Musify+Gamify festival](#), Sydney, May (2015)
- Technical Assistant for Greg Simmons for *Brazil and Beyond*, Anna Salleh and band at the [Foundry616 Jazz Club](#) Sydney (2015)
- Technical Assistant for Johannes S. Siermanns (GER) at the [2013 International Computer Music Conference \(ICMC\)](#), Perth, August (2013)
- Presenter (introduction) for [2013 Enlighten Festival](#), [Balloon Spectacular by Night](#) (2013)
- Video recordist for [2013 Enlighten Festival](#), [Balloon Spectacular by Night](#) and [Aero-Dome](#) (2013)
- Sound recordist for [Centenary of Canberra](#) artist in residence, Jyll Bradley (UK), [City of Trees](#) (2012)
- Audiovisual Technician for [The Right to the City](#) symposium, Sydney, April (2011)
- Gigs Producer for the 2010 [New Interfaces for Musical Expression](#) conference, Sydney, June (2010)
- Production Manager for the [International Society of Contemporary Music 2010 World New Music Days](#) festival, including 83 new works in over 24 concerts, Sydney, Western Sydney, Blue Mountains, April – May (2010)
- Audiovisual Assistant and Documenter for [the NOW now](#), a festival of experimental sound, Blue Mountains, January (2010)
- Festival Co-Director for [Electrofringe](#) festival of electronic arts and culture, Newcastle, October (2008 – 2009)
- Conference Administrator and Stage Manager for the *Endangered Sounds* conference, [Australasian Sound Recordings Association](#), National Library of Australia, Canberra, August (2009)
- Audiovisual Technician for [the NOW now](#), a festival of experimental sound, Blue Mountains, January (2009)
- Co-Curator, Web Developer and Event Manager for [Transit Lounge](#) a partner event of [transmediale 09](#), Berlin, January (2009)
- Audiovisual Technician for [Tuned City](#) a festival of architecture and sound, Berlin, July (2008)
- Audiovisual Technician for [Sound Constructions](#) a two-day forum and festival of sound art and space, Program Gallery, Berlin, March (2008)
- Installation Technician [filmachine](#), an immersive 24-channel audio and visual installation for [transmediale 08](#), Berlin, January (2008)
- Technical Officer (computers, networks and audiovisuals) and Production Manager for [Transit Lounge](#) a partner event of [transmediale 08](#), Berlin, January (2008)
- Stage Manager for [re:place](#), an international conference on the histories of media, art, science and technology, Haus der Kulturen der Welt, Berlin (2007)
- Volunteer Invigilator and venue minder for the *Destroy Athens* Inaugural Athens Biennale, Athens, Greece (2007)
- State Co-ordinator for the [Electrofringe Festival](#) (2004 – 2006)
- National Technical Director for [Amnesty International Freedom Festival](#) for five events held throughout Australia (2005)
- Event Director and Production Manager for [Amnesty International Freedom Festival](#) 2005, Canberra (2005)

SOMAYA LANGLEY

- Production Manager and Audiovisual Technician for *eXXentrik* electronic music event for [Community Radio 2XX FM](#), Canberra (2004)
- Sound Technician for the *Radioathon* outside broadcast, [Community Radio 2XX FM](#), Canberra (2003)
- Event Director, Production Manager and Audiovisual Technician for *eXXentricity* electronic music festival for [Community Radio 2XX FM](#), Canberra (2003)
- Production Assistant for *New Language Productions*, Great Hall of Parliament House, Canberra (2000)
- Sound Technician for *Splashout at the Pool*, International Women's Day celebrations and live broadcast for [Community Radio 2XX FM](#), Canberra (1997 – 2004)
- Stage Manager and Audiovisual Technician for the Australian Centre for the Arts and Technology (ACAT) concerts, Canberra (1996 – 2000)
- Volunteer Assistant Sound Technician for the *National Folk Festival*, Canberra (1995 – 1996)

RADIO (SELECTED RELEVANT PROGRAMS)

- Guest Presenter of *New Music Up Late*, [ABC Classic FM](#), Friday 18th and 25th June (2010)
- Guest Producer and Presenter of *New Music Up Late*, [ABC Classic FM](#), Saturday 18th July (2009)
- Interview and sound works aired on Sonic Australia, WDR 3 National Radio, Germany (2008)
- Guest featured interviewee and sound works aired on *Out of the Box*, FBi Radio, Sydney (2007)
- Radio presenter of [SubSequence](#) airing nationally across the Australian [Community Radio Network](#) (2005 – 2006)
- Featured guest and sound works aired on *Sunday Night at the Movies*, FBi Radio, Sydney (2005)
- Radio presenter of *SubSequence* on [Community Radio 2XX FM](#) (1997 – 2004)

WEB DEVELOPMENT

- Content Management and Interface Design of the [Electrofringe](#) websites (2008 – 2009)
- Business Analysis and Interface Design and Functionality for the [Australian Music Centre](#)'s online catalogue and delivery of collection resources (2008 – 2009)
- Web Development, Interface Design and Functionality plus backend configuration for online content contribution platforms (Wiki and Blog) for [Transit Lounge](#), Berlin and Sydney (2008 – 2009)
- Business Analysis, Interface Design and Functionality for the National Library of Australia's online [Pictures Delivery System](#), [Audio Delivery System](#), [Books and Serials Delivery System](#), [Manuscripts Delivery System](#), [Maps Delivery System](#) and [Music Delivery System](#) (2002 – 2006)
- Business Analysis, Interface Design and Functionality for [MusicAustralia](#), for the National Library of Australia (2003 – 2004)
- Business Analysis, Interface Design and Functionality for the National Library of Australia's [MusicAustralia](#) pilot (2002)

AUDIOVISUAL, COMPUTER AND OTHER TECHNOLOGICAL & EQUIPMENT KNOWLEDGE (SELECTED)

Metadata Standards and Languages

- Encoding, preservation and other standards (PREMIS, EAC-CPF, EAD, RIF-CS, Dublin Core, DCMI, METS, MAPS, TEI, MODS, ISAG (G))
- Scripting Languages (Lingo, Processing, Tcl/TK, Arduino)
- Web Languages (XHTML, HTML, CSS, SMIL, JavaScript, Action Script)
- Methodologies and Standards (OAIS, FRBRoo, PRINCE2)

Software (current and legacy)

- Digital Asset Management and Preservation systems (Archivematica, Rosetta, Mediaflex, Digital Collections Manager)
- Databases (MongoDB, Filemaker Pro)
- XML software (Altova XMLSpy, Oxygen)
- Digital Archiving, Collecting and Preservation Tools (Forensic Toolkit, DROID, JHOVE, National Library of New Zealand Metadata Extractor, TeraCopy, ImgBurn, FTK Imager, Calibre, Bit Curator, ShotPut Pro, Autopsy, LS, Exact Audio Copy, Directory List & Print Pro, Siegfried, Cygwin with diffutils)
- Web Archiving Tools (WinHTTrack, Video Download Helper plugin)
- Metadata Extractors/Viewers (MediaInfo, ExifTool)
- Checksum Generation (Robocopy, Hashdeep, HashMyFiles, Exact File etc.)

SOMAYA LANGLEY

- Hex Editor (HxD)
- Website development software (Adobe Dreamweaver, Adobe Contribute, Style Master Pro CSS Editor, TopStyle Pro CSS Editor)
- Broadcast systems (NETIA)
- Modelling software (Microsoft Visio Professional, Omnigraffle, Bizagi etc.)
- Business Analysis software (Enterprise Architect etc.)
- Project Management software and methodologies (Merlin, Microsoft Project)
- Image editing software (Adobe Photoshop, Gimp, Irfan View, Adobe DNG Converter etc.)
- Graphic design software (Adobe InDesign, Adobe Illustrator, Adobe/Macromedia Fireworks etc.)
- Multimedia software (Adobe Director, Adobe Flash)
- Video editing software (Final Cut Pro, Adobe Premiere etc.)
- Audio editing software (Pro Tools, WaveLab, Logic, Sonic Foundry, SoundForge, Audacity etc.)
- Communication tools (Slack, Trello, Firefox, Chrome, Internet Explorer, Safari, Netscape web browsers, FTP software, Email software, Compression/Extraction software)
- Presentation software (PowerPoint, Keynote etc.)
- Word processing and referencing software (Microsoft Word, Microsoft XL, Open Office, End Note, Scrivener, Overleaf, Mendeley etc.)
- DVD encoding software (DVD Studio Pro)
- Live video performance software (Cycling 74 Jitter, Isadora etc.)
- Live audio performance software (Cycling 74 MaxMSP, Ableton Live etc.)

Operating Systems (current and legacy)

- Operating systems (Mac OS 7 – OSX10.11, PC Windows 3.11 – Windows 10, UNIX/Linux)

Hardware and Equipment (current and legacy)

- Hardware (Apple Macintosh, DELL, Silicon Graphics, iPads, iPhones etc.)
- Video cameras (for example SONY 3-chip and CMOS cameras)
- Audio hard-disk recorders (for example Sound Devices, Edirol) and Digital Audio Tape (DAT) recorders (for example SONY TD-D8)
- Microphones recording techniques (including mono, stereo, surround, ambisonic and MS)
- Data transfer and forensics (for example forensic write blockers for USB, SD Cards, eSATA and external floppy and Zip disk drives)

PROFESSIONAL MEMBERSHIPS (CURRENT)

- [Australian Institute for the Conservation of Cultural Material](#) (AICCM)
- [Community Radio 2XX FM](#), life member
- [National Association for the Visual Arts](#) (NAVA)
- [Australian Performing Rights Association](#) (APRA)

MEMBERSHIPS (PREVIOUS)

- [Australasian Computer Music Association](#) (ACMC)
- [Australian Music Centre](#) (AMC)
- [International Association of Sound and Audiovisual Archives](#) (IASA)

LANGUAGES

- English (first language)
- German (beginner/intermediate)

OTHER SKILLS

- Class C drivers licence – Australian (1994 – Current) & Australian International Driver's Licence

SOMAYA LANGLEY

EMPLOYMENT

EMPLOYMENT HISTORY (SELECTED RELEVANT POSITIONS)

Employer	<u>Cambridge University Library</u> (United Kingdom)
Position	Digital Preservation Specialist – Policy and Planning (Polonsky Fellow)
Employment Type	Contract (full-time – set duration)
Duration	September 2016 – Current
Projects	<i>Develop digital preservation policy and strategy for the Cambridge University Library, undertake collections surveys, develop born-digital acquisition and preservation processes, share knowledge widely including with staff at Cambridge University and Oxford Bodleian Libraries, blogs, conference presentations and journal papers.</i>
Details	Develop policy and strategy for the Cambridge University Library including drafting and publishing the first Digital Preservation Policy and Digital Preservation Strategy as well as contributing to the Born-Digital Acquisition Strategy. Undertake a holistic survey of born-digital items and (analogue and digital) audiovisual materials held in the Cambridge University Library collections. Develop methodologies for selecting case studies as a practical approach to developing end-to-end requirements to support needs of born-digital and audiovisual materials throughout the born-digital lifecycle. Devise approaches to undertaking hands-on case studies of specific born-digital and audiovisual material to work through the problems of acquisition, preservation, ongoing management and access. Contribute to the standardisation and development of robust digitisation processes for still image materials and draw awareness to moving image and audio digitisation needs. Share knowledge about born-digital acquisition and digital preservation processes with colleagues and staff in the Cambridge University Library and Oxford Bodleian Libraries, including coordinating visits to similar institutions in the UK. Work collaboratively with Oxford University counterparts. Provide advice to Cambridge University Library staff and Cambridge University academics regarding proposed born-digital and audiovisual acquisitions, digitisation of audiovisual materials, arts and humanities research data and data/digital preservation policies etc. Develop and deliver regular briefing papers to the Senior Leadership Team and the Acting University Librarian. Contribute to the international community via informal communications as well as working groups on file formats and digital preservation tools such as the Open Preservation Foundation (OPF) Document Interest Group. Present research in conference presentations, articles and blogs. Develop proposals for future funding in order to operationalise digital preservation in the Cambridge University Library. Further information on the project can be found at: http://www.dpoc.ac.uk
Employer	<u>State Library of New South Wales</u> (SLNSW) (Australia)
Position	Digital Curation Specialist
Employment Type	Contract (full-time – set duration)
Duration	February 2015 – September 2016
Projects	<i>Develop the policy, guidelines, workflows and processes for acquiring and managing born-digital material and contribute to the State Library's digital preservation system implementation.</i>
Details	Finalise the SLNSW Digital Preservation Policy and see it through to publication. Develop the Digital Preservation Guidelines and associated procedures. Develop and support end-to-end workflows for the acquisition of born-digital collection material including born-digital published and archival materials. Develop procedures and processes for born-digital acquisitions. Research and test tools to support acquiring born-digital and digitised content as well as tools to assist in appraisal, preservation and management of digital content throughout the born-digital lifecycle. Contribute to the technical specifications for external digitisation projects. Contribute to the Library Systems Infrastructure Project (LSIP) including developing requirements for born-digital workflows and assist in the implementation of the Rosetta digital preservation system and migration of digitised materials from the Library's Digital Asset

SOMAYA LANGLEY

Management System (DAMS). Assist staff in collecting born-digital materials. Train staff in digital collecting and digital preservation including rolling out the National and State Libraries Australasia (NSLA) schedule for the Library of Congress' *Digital Preservation Outreach & Education (DPOE)* training. Research, develop and publish NSLA reports on obsolete physical carriers in Australian national and state library collections, as required. Undertake technical analysis of digital preservation issues, document approaches for resolution and undertake fixes. Contribute to international working groups on file formats and format identification tools including the Ex Libris Rosetta Format Working Group and the Open Preservation Foundation (OPF) Document Interest Group.

Employer [Design and Art Australia Online \(DAAO\)](#) through [UNSW Art and Design, at the University of New South Wales \(Australia\)](#)

Position Data Manager

Employment Type Contract (part-time – set duration)

Duration January 2015 – October 2015

Projects *Implement specific components of the Australian Research Council (ARC) Linkage, Infrastructure, Equipment and Facilities (LIEF) grant for Design and Art Australia Online (DAAO), particularly focussing on data management.*

Details Develop requirements for the refinement of the Design & Art Australia Online (DAAO) services including the website, OAI Harvester/Provider and API disambiguation service. Document the services including developing detailed map of the infrastructure and services, updating schema documentation from previous development and adding to existing procedures. Extend the existing DAAO (conceptual and XSD) schemas and predicates and controlled vocab. Enhance metadata provided via the OAI Provider for people and groups records and develop new requirements to send information on events and recognitions. Develop mock-ups of records in metadata schemas (EAC-CPF, RIF-CS) and undertake testing of transformed records. Work with developers to analyse and upgrade various components of the DAAO system components to meet UNSW IT and UNSW Library IT security and other requirements. Coordinate and convene the Technical Advisory panel. Liaise with software developers, academics and UNSW library staff. Provide information and advice to developers and other staff users of the DAAO system.

Employer [National Library of Australia \(Australia\)](#)

Position Team Leader, Digital Collecting Support

Employment Type Permanent Ongoing (fulltime)

Duration October 2013 – January 2015

Projects *Supporting the development of collection and access services and workflows for electronic publications, the future implementation of legal deposit of electronic publications, digital manuscript collection acquisitions and other digital collecting activities*

Details Prepare the Library to support the collection and access to born-digital materials in the lead up to Legal Deposit for electronic publications. Support special collection areas, such as Manuscripts, in appropriately gathering born-digital archival collections, onsite and 'in the field'. Liaise with all areas of the Library around born-digital collecting issues. Write requirements for storage and delivery needs to support proof-of-concept pilots through to scaled-up solutions for legal deposit of electronic materials and digital archival materials. Manage and lead the work of the Digital Collecting Support team.

Employer [National Film and Sound Archive of Australia \(Australia\)](#)

Position Curator of Networked Media

Employment Type Contract (fulltime – set duration)

Duration September 2012 – October 2013

Projects *Developing collection management policy, guidelines and procedures for the acquisition, archiving, preservation and on-going management and provision of access to digital multiplatform and online content*

SOMAYA LANGLEY

Details Research and draft the National Film and Sound Archive of Australia's (NFSA) Networked Media Strategy (incorporating digital multi-platform, mobile, online and web content), which will feed into the NFSA's Collection Policy review. Extend the Production Investment Agreement Deliverables Deed to appropriately encompass multi-platform deliverables (including mobile and web), ensuring appropriate guidance in order for producers to provide suitable archival content for current and future multi-platform productions. Contribute to the Screen Australia's consultation regarding their Multi-platform and Games Funding Initiative. Document and review existing procedures and workflows for Networked Media and other born-digital content. Contribute to the NFSA's Digital Media Project. Disseminate digital knowledge and skills with NFSA staff. Update relevant Networked Media selection policies and templates for website archiving permission requests. Provide recommendations for acquisition, management and preservation of digital multi-platform content including preferred principles and file formats. Develop functional requirements for additions to, Mediaflex, the NFSA's Content Management System. Manage the web archiving efforts of the team – archiving websites as a partner organisation of the National Library of Australia's [PANDORA web archive](#) – and undertake technical troubleshooting of web archiving issues for the team member. Manage the staff and resources of the Networked Media team.

Employer [National Library of Australia \(Australia\)](#)
Position Digital Preservation Specialist, Digital Collecting, Web Archiving and Digital Preservation

Employment Type Permanent Ongoing (fulltime)

Duration August 2011 – September 2012

Projects *Developing requirements for digital preservation, workflows for digital collecting and hands-on digital collection and preservation tasks*

Details Develop preservation metadata requirements for the Library's Digital Library Infrastructure Replacement (DLIR) project including high-level use cases through to granular metadata details for digital objects and individual file components based on PREMIS and other standards (such as METS) as required. Support collection areas with hands-on digital collection and preservation tasks (such as collection of data with 'in the field' including suitable verification processes) and assist cataloguers using the Library's in-house data capture system, Prometheus, to extract digital content from physical format carriers (CDs, DVDs, floppy disks or USB thumb drives) and liaise with IT and other collections staff. Manage the Software Requirements Analysis Pilot project to contribute file format specific technical information into a knowledgebase for a specified number of digital file formats held within the Library's collection. Chair and coordinate the recruitment as well as on-going management of the staff member recruited for this project.

Employer [ABC Classic FM \(Australia\)](#)
Position Producer, Australian Music Unit
Employment Type Contract (part-time – set duration)

Duration October 2010 – July 2011

Projects *Coordination of live music recordings and reportage of Australian music*

Details Coordinate live music broadcast recordings of Australian Music for ABC Classic FM programs including New Music Up Late, In Performance, Opera In Performance, Saturday Session, Jazz Up Late and Jazztrack. The position incorporated artist liaison, consolidation of technical requirements, venue bookings, and liaison with broadcast teams.

Responsibilities

- Be the first point of contact for Australian musicians and sound artists wishing to broadcast their compositions and performances nationally via ABC Classic FM.
- Manage the Australian Music Unit Live Performance recording budget.
- Manage contracts and discuss contractual details with artists regarding broadcast (radio and online) and recording rights.

SOMAYA LANGLEY

- Manage other administrative tasks such as facilitating payment of invoices and appropriate archiving of all documentation including signed contracts.
- Liaise with live music producers and sound engineers over schedules and technical requirements.
- Liaise with staff managing the Classic FM broadcast programming schedule to ensure content is broadcast in appropriate programs and to fit with suitable programming events and timeframes.
- Gather all production requirements including tech riders, stage plans etc. and work collaboratively with ABC producers and engineers to ensure requests were met and appropriate compromises made where necessary.
- Production manage more complex live recording and broadcast works, including those incorporating technological components and electronic/electroacoustic music.
- Undertake live photographic documentation and reportage (including sound recording 'in the field').
- Provide production assistance for the Classic Breakfast program over the 2010/2011 summer period.

Client [Australia Council for the Arts \(Australia\)](#)

Position Consultant

Employment Type Freelance (part-time – set duration)

Duration July 2010 – July 2011

Projects *Archives in the Digital Era scoping study*

Details Research and develop a report on the current state of archiving, digital preservation and delivery in the arts and cultural sector in Australia including selected case studies of Australian and selected international artists, arts organisations and cultural institutions.

Responsibilities

- Consult with Australian arts and cultural organisations including small-to-medium arts organisations through to state and national cultural institutions.
- Develop guidelines around digital and physical archiving practices, suitable for use by small-to-medium arts organisations in order to address the critical aspects of their archival practices and digital resources (ensuring this is applicable to both creative assets and business records).
- Undertake research into international best practices and standards suitable for digital and physical archival materials.
- Develop a series of case studies based on examples provided by arts organisations.
- Develop a series of recommendations and provide an additional report for the Australia Council staff, outlining challenges and issues discovered as part of the scoping study research.
- The final report and guidelines for use by small-to-medium arts organisation is now available at:
http://webarchive.nla.gov.au/gov/20140801053811/http://www.australiacouncil.gov.au/resources/reports_and_publications/artforms/digital/archives_in_the_digital_era.

Employer [Aurora New Music Inc.](#) presents [2010 World New Music Days \(Australia\)](#)

Position Production Manager

Employment Type Freelance (fulltime – set duration)

Duration March 2010 – May 2010

Projects *International Society of Contemporary Music, 2010 World New Music Days festival*

Details Production of the 2010 World New Music Days festival, including managing artists and technical requirements, venues, transport, equipment sourcing, assistants, volunteers, OH & S, undertaking risk assessments, liaising with national radio broadcasters, creating and managing production schedules and supervising the production assistant, stage managers and volunteers.

Responsibilities

- Production manage over 20 concerts and 10 sound installations for the 2010 World New Music Days festival including contemporary classical music concerts, electroacoustic/instrumental concerts, sound and audiovisual installations.

SOMAYA LANGLEY

- Organise and manage artists' requirements (including technical), venues, equipment hire/loan and installation (including bump-in and bump-out).
- Schedule audiovisual technicians and other support staff, including overseeing volunteers.
- Issues management throughout the pre-festival and festival periods.
- Undertaking risk assessments of selected events and installations where required.
- Ensure OH & S compliance including venue inductions and overseeing volunteers.
- Source technical requirements from artists and coordinate all required equipment, audiovisual and lighting requirements in negotiation with venues staff.
- Create and manage production schedules and full technical riders, including communication of required information to various venues staff (audiovisual technicians, venues producers, ISCM committee etc.).

Client [National Library of Australia \(Australia\)](#)

Position Consultant

Employment Type Freelance (part-time – set duration)

Duration November 2009 – February 2010

Projects *Environmental Sound Recordings project*

Details Research and develop technical and conceptual guidelines for sound recordists, archiving staff, cataloguing staff and oral history staff for the National Library of Australia's newly created Environmental Sound Recordings Archive project.

Responsibilities

- Develop specifications for recording and archiving environmental sound recordings to fit within the Library's existing archival systems (including meeting file format specifications and time-pointed summaries).
- Undertake selected sound recordings using various techniques in order to determine the most logistically viable approach, meeting selected criteria provided by Library staff.
- Provision of recommendations for content selection of sound recording environments.
- Clear information regarding copyright, rights and trademarks affecting the recording of sonic environments.
- Provision of guidelines for documentation and description of environmental sound recordings.
- Provision of recommendations for enhancements to existing Library systems.

Employer [Electrofringe Ltd \(Australia\)](#)

Position Artistic Co-Director / Creative Co-Producer

Employment Type Freelance/Volunteer (fulltime – set duration)

Duration July 2008 – June 2010

Projects Electrofringe festival of electronic arts and culture and year-round events

Details Direction, curation and production of the 2008 and 2009 festivals, including managing artists, venues, equipment, budgets, media, volunteers, writing and administering grant applications and acquittals etc.

Responsibilities

- Produce large and small-scale arts projects for the 2008 and 2009 festivals ranging from a variety of sound, video, installation, performance, web and hybrid arts practices for performance and exhibition in 2008 and 2009.
- Organise and manage artists, venues, equipment hire and installation.
- Coordinate volunteers, audiovisual technicians and other support staff.
- Manage festival budgets and grant monies from both national and state funding organisations.
- Grant application and grant acquittal preparation and writing.
- Promote the festival on an international stage to international audiences.
- Sponsorship research and fundraising.
- Advocacy on a national and international level, ongoing contact with a range of cultural organisations and funding bodies from government to cottage industry and active networking within similar fields in the Australian and international arts sector, including building associations with like-minded festivals.

SOMAYA LANGLEY

Client [Australasian Sound Recordings Association \(Australia\)](#)
Position Conference Administrator and Coordinator
Employment Type Freelance (part-time – set duration)
Duration July 2009 – August 2009
Projects Endangered Sounds conference
Details Organising and managing presenters, chairs, program schedule, publicity, communications and information for presenters.

Responsibilities

- Locate and contact with possible speakers.
- Liaise with conference presenters and conference committee.
- Write copy text, publicise the conference and announce the conference on lists and online.
- Write and provide information to presenters and chairs about the conference, accommodation and travel.
- Handle conference enquiries from presenters, chairs, attendees and media.

Employer [Australian Music Centre \(Australia\)](#)
Position Online Project Officer
Employment Type Contract (fulltime – set duration)
Duration August 2008 – May 2009
Projects Business analysis, interface design, research and development, events management
Details Assisting project director in developing the online service and database, running information sessions and launching the online service at events held around Australia

Responsibilities

- Interface design of forms for composers to input information about themselves and their works and events.
- In-depth analysis of the financial system database in order to map to the new online database
- Development of interfaces for the online delivery system for both information about composers, events and their works.
- Requirements writing and documentation.
- Presenting information sessions to represented artists in six cities around Australia.
- Preparing, managing and tech-ing the launch of Australian Music Centre Online in six cities around Australia.

Client [Transit Lounge \(Australia/Germany\)](#)
Position Co-Curator, Web Developer and Production Manager
Employment Type Freelance/Volunteer (part-time – set duration)
Duration January 2008 – February 2009
Projects Workshop residency co-directorship, web development, technical support and event co-ordination
Details Co-production of 2009 workshop residency, an Australia – Berlin creative workshop residency and exhibition/performance, in partnership with the Transmediale festival.

Responsibilities

- Co-curate and Australian – Berlin residency workshop exchange resulting in exhibitions and performances as part of the 2009 Transmediale festival in Berlin.
- Manage projects developed by artists as part of the online residency collaboration
- Concept development for the residency project and its desired outcomes.
- Liaison and ongoing communication with Transmediale festival staff.
- Grants and budget management.
- Financial management and report writing.
- Website and wiki creative and technical development plus ongoing maintenance.
- Technical support for artists, assisting with audiovisual and IT equipment and related IT issues.

Client [Australian Network for Art and Technology \(Germany\)](#)
Position International Media Correspondent

SOMAYA LANGLEY

Employment Type Freelance (casual – set duration)
Duration September 2007 – July 2008
Projects Interviewer, audiovisual operator, video editor
Details Record interviews with international media arts practitioners and theorists.
Responsibilities

- Research and recommend appropriate interviewees to the organisation's director.
- Research interviewees and formulate suitable interview questions.
- Maintain and set-up professional audiovisual equipment for each interview.
- Undertake interviews and record with audiovisual equipment.
- Capture, edit and render audiovisual material.
- Create short video documentaries, suitable for both DVD and online delivery.
- Interviewees have included: Kurt Hentschläger (audiovisual artist, USA/AT), Geert Lovink (media theorist, NL/AU), Margarete Jahrmann (media artist, AT), Diana McCarty (media community developer, DE/USA), Drew Hemment (Futuresonic festival director, UK), Marcelo Godoy (Mobilefest festival director, BR), Thompson and Craighead (net artists, UK), Beryl Graham (University of Sunderland, UK), Alessandro Ludovico (Neural, Italy) and Kathy Rae Huffman (Cornerhouse, UK).

Employer [National Library of Australia \(Australia\)](#)
Position Digital Preservation Officer
Employment Type Permanent Ongoing (fulltime)
Duration October 2006 – May 2007
Projects *Digital Preservation Workflow System*
Details Investigation into digital preservation practices in the National Library of Australia.
Responsibilities

- Provide information and input into discussions regarding technological protection measures (TPMs) and Australian cultural organisations as a component of the Free Trade Agreement between Australia and the United States of America.
- Alongside the Assistant Director General of the National Library of Australia, represent the Library in the Australian Parliament House of Representatives Inquiry into Technological Protection Measures (TPMs) exceptions.
- Assist the Australian Digital Alliance (ADA) Copyright Officer with written responses to the review of the Technological Protection Measures inquiry including identification of examples of born-digital content in the Library's collection with reference to the Library's duty statement.
- Researching current workflow practices for born-digital collection items within the Library's collection.
- Business Analysis to develop and design the early stages of a workflow system to handle digital preservation activities and incorporate existing digital preservation tools.
- Presentations to the Library's Council (including Australian Parliamentary members and distinguished Australians), Library staff and *Friends of the National Library* about models for managing born digital complex objects.
- Presentations on digital preservation to 2006 Community Heritage Grant recipients.
- Research into file-format-specific metadata for audiovisual materials (particularly video) including understanding SMPTE metadata standard, selected CODECs etc., in order to contribute to the APSR PRESTA report on PREMIS.
- Research into and testing of software batch tools (incorporating metadata capture – utilising DROID, JHOVE and the NLNZ Metadata Tool) for use in the Library's Digital Preservation System, which was also contributed to the APSR PRESTA report on PREMIS.
- Began the early stages of a set-up of a Digital Preservation Lab with a selection of legacy computer equipment for data capture from physical format carriers.
- Study trip, to research Born-Digital Complex Objects, supported by the *Friends of the National Library* to visit the Californian Digital Library, Berkeley Art Museum and Pacific Film Archive and the Internet Archive and to attend the International Symposium of Electronic Art.

SOMAYA LANGLEY

Employer [National Library of Australia \(Australia\)](#)
Position Manager, Digital Preservation (Acting)
Employment Type Permanent Ongoing (fulltime)
Duration May 2005 – October 2006
Projects *Digital Preservation*, [Persistent Identification Scheme](#), [National Library of Australia's Pictures Delivery System](#)
Details Managing digital preservation of physical format digital objects.
Responsibilities

- Recipient of the Inaugural Friends of the National Library of Australia Travelling Fellowship, to study models for the preservation of born-digital complex objects at the California Digital Library, the Berkeley Art Museum and Pacific Film Archive and the Internet Archive as well as to attend the International Symposium of Electronic Art.
- Research, analyse and identify possible solutions for storing technical metadata for physical format digital objects in a database.
- Develop requirement specifications and database model specifications to store related metadata for physical format digital collection items.
- Explore storage options and requirements for copying data from physical carriers to mass storage systems.
- Process physical format digital materials including recording technical metadata and testing of media.
- Ongoing research and analysis into emerging media formats and technologies.
- Develop interface screens for the National Library of Australia's online generic delivery systems.
- Further extension of the Library's Persistent Identification system to manage complex objects.

Employer [National Library of Australia \(Australia\)](#)
Position IT Business Analyst and Interface Designer
Employment Type Permanent Ongoing (fulltime)
Duration February 2004 – May 2005
Projects [MusicAustralia](#), [National Library of Australia's Digital Collections](#), Digital Collections Manager (audio)
Details Business analysis and interface development for online delivery systems and services.
Responsibilities

- Business analysis for the *MusicAustralia* project including writing use cases, search and browse rules, testing strategies, graphic and technical design specifications plus project management general documentation.
- Interface design and prototyping for the *MusicAustralia* and *Digital Collections* generic delivery system including development of browser interfaces – utilising XHTML and CSS – plus some graphic design.
- One of two Business Analysts working on the development of the *Digital Collections Manager* (DCM) – the Library's digital content management system – to handle audio materials including a specific focus on file format specifications, identification significant metadata for long-term sustainability and access.
- Extension of the Library's existing Persistent Identification file naming system to manage additional audio resources including delivery derivatives.
- One of two Business Analysts for the *Audio Delivery System* project.
- Sound production for the *MusicAustralia* launch: compiling excerpts of significant Australian music.
- Technical assistance for the *MusicAustralia* launch.
- Interface and functionality testing across browsers, operating systems and platforms.
- Usability testing of all interfaces and functionality.
- Development of interfaces that comply with current web usability, accessibility, semantic mark-up and metadata standards.

Employer [National Library of Australia \(Australia\)](#)

SOMAYA LANGLEY

Position Web Analyst and Web Audio Analyst
Employment Type Contract (fulltime) then Permanent Ongoing (fulltime)
Duration January 2002 – February 2004
Projects [MusicAustralia](#), [National Library of Australia's Digital Collections](#), Digital Collections Manager (audio)
Details Development of interfaces for online delivery systems and services.

Responsibilities

- Design and prototype website interfaces for *MusicAustralia* and Digital Collections delivery systems.
- Research and analysis of new software technologies.
- Development of reports and recommendations for the use and implementation of new technologies for Library purposes.
- Technical assistance for MusicAustralia pilot site demonstrations at conferences and a range of cultural organisations and Universities.
- Project management documentation.
- Development of graphic and technical design specifications and user scenarios.
- Interface and functionality testing across browsers, operating systems and platforms.
- Development of interfaces that comply with current web, usability, accessibility and metadata standards.
- Providing information and advice relating to new digital formats and tools for online delivery of digital objects to both National Library of Australia staff and external organisations.
- Liaison with staff from the National Library, external libraries and other cultural organisations.

Client **Q Audio (Australia)**
Position Audio Digitisation Technician
Employment Type Freelance (contract)
Duration June 2002 – August 2002
Details Digitisation of National Archives of Australia political archives audio carriers (mini-cassettes).

Responsibilities

- Digitisation of mini-cassettes belonging to political archives from the National Archives of Australia as part of an outsourced digitisation project.
- Ensuring audio digitisation equipment was functioning correctly including mini-cassette players, digital audio workstation and audio software.
- Real-time monitoring and QA of digitised audio materials.

Client [Toora Women Inc. \(Australia\)](#)
Position Information Technology Consultant
Employment Type Freelance (casual – ongoing)
Duration March 2002 – December 2005
Details Contracting for the maintenance of Macintosh computer environment for women's refuge offices (after hours).

Responsibilities

- Resolving all issues relating to the use of Macintosh computers such as software usage, emails, printing, downloading, networking, file sharing.
- Software installation and configuration on new computers.
- Set-up and maintenance of small office networks.
- Management of software and operating system environment, keeping in line with current versions.
- Advice on purchasing of new equipment including, computers, peripherals, networking gear, printers and software.
- Managing software licences.

Employer [Nova, Kyoto Japan \(Japan\)](#)
Position English Language Teacher

SOMAYA LANGLEY

Employment Type Contract (part-time)
Duration October 2001 – December 2001
Details Teaching conversational English lessons to Japanese students.
Responsibilities

- Providing conversational English language lessons to small groups of students (aged between 12 and 70 and ranging in competencies from beginners to advanced).
- Constructing conversational English lessons around vocabulary, sentence structure and tense.
- Individual tutoring to students with specific lesson requirements.
- Assisting students in building confidence and fluency in spoken conversational English.
- Monitoring student performance and providing written feedback for each student at each lesson.

Employer [Fujitsu Australia Limited \(Australia\)](#)
Position Internal System Support and System Administration
Employment Type Permanent (fulltime)
Duration June 2001 – October 2001
Details Project Manager and Fujitsu Internal Helpdesk Representative.
Responsibilities

- Transitioning a business-critical server, from a UNIX to Windows NT server environment.
- Creation of User Acceptance Test (UAT) documents and coordination of testing.
- Systems administration, monitoring and problem resolution in relation the call logging software application and server environment.
- Answering and logging calls and resolving issues related to computers, printers, dial-up, telephones plus other technical issues for Fujitsu Australia Limited and Fujitsu New Zealand Limited.
- Monitoring performance of the Fujitsu network and servers.

Employer [Fujitsu Australia Limited \(Australia\)](#)
Position Project Management and Technical Development
Employment Type Permanent (fulltime)
Duration January 2001 – June 2001
Details Management and Technical Development of the Intranet Project.
Responsibilities

- Project Management of the intranet for Fujitsu Australia, Canberra Call Centre.
- Management of a team of twelve staff.
- Development of the intranet website interface to comply with current HTML, CSS and JavaScript standards.
- Collection and collation of all documentation and procedures for twenty helpdesks.
- Development of the backend directory system for the storage of all documentation and procedures.
- Management of document review and updating, to ensure all procedures were compliant with the ISO 9000 standard.
- Conducting and coordination of usability, functionality, load and User Acceptance Testing.

Client [Optus Cable and Wireless \(Australia\)](#)
Position Y2K Rollout Technician
Employment Type Contract (part-time – set duration)
Duration October 1999 – November 1999
Details Installation of Y2K compliant software on Macintosh computers.
Responsibilities

- Checking existing software installed on Macintosh computers.
- Uninstalling out-dated software and installing updated software compliant with the Optus Standard Operating Environment (SOE).

SOMAYA LANGLEY

- Creation of procedures for any issues encountered during the un-installation and re-installation process.

Employer [Fujitsu Australia Limited \(Australia\)](#)

Position Helpdesk Representative

Employment Type Contract (fulltime)

Duration February 1999 – January 2001

Details Resolution of computer related issues for Deakin University staff and students.

Responsibilities

- Answering and logging calls and emails and resolving issues problems for Deakin University – on campus and distance learning – staff and students.
- Resolution of Macintosh (OS 7.5 to OS 8.6), PC (Windows 3.11 to Windows NT) and UNIX related issues
- Resolution of issues including printing, network, dial-up, software installation, software usage, file transfers (upload/download), websites, file permissions, passwords, back-ups or file corruptions.
- Monitoring performance of the Deakin University network and servers, and to advise onsite computer technicians and systems administrators of problems.
- Redesigning and maintenance of the Deakin University Helpdesk Intranet.
- Creation and updating of helpdesk technical procedures for known problem resolutions.
- Training of new Deakin University Helpdesk staff.

Employer [Canberra School of Art, Institute of the Arts, Australian National University \(Australia\)](#)

Position Interactive Multimedia Assistant Lecturer

Employment Type Contract (casual – set duration)

Duration February 1999 – April 1999

Details Assisting lecturer in teaching Macromedia Director to high school media teachers.

Responsibilities

- Assisting class in troubleshooting problems while learning Macromedia Director 6.0.
- Ensure all lab computers were functioning prior to classes.
- Answering questions and providing further explanations of course material to individual class members.
- Providing constructive criticism of class member's work.

SOMAYA LANGLEY

PROFESSIONAL ARTS PRACTICE

COLLECTIONS

My creative work can be found in the following collections:

- The [National Film and Sound Archive](#) collection
- The [National Library of Australia](#) PANDORA web archive

GROUP EXHIBITIONS (SELECTED)

- [Collars](#) mixed media installation (incorporating electroluminescent technology and a surround sound environment) with artist Alexandra Gillespie as part of *Showing Off*, [Bathurst Regional Art Gallery](#), Bathurst (2009)
- [Collars](#) mixed media installation with artist Alexandra Gillespie as part of Dorkbot Canberra Exhibition, Canberra Contemporary Art Space, Manuka (2008)
- [Transit Lounge](#), a partner event of [transmediale 08](#), Berlin, January (2008)
- Soundtrack for Daniel Kojta's *Alien Presence H – (Handmade Echo)* video installation, [Stills Gallery](#), Sydney (2007)
- Soundtrack for David McDowell's *Alpdream*, an audiovisual installation at [The Apartment](#), Melbourne (2006)
- *out | side | in* headphone piece in [What Survives: Sonic Residues in Breathing Buildings](#), [The Performance Space](#), Sydney (2006)
- *Tasting Aloneness*, visual work in [Street Cinema: Abstract Australian Digital Screen Art](#) by [Project 3](#), Adelaide Festival, Adelaide (2006)
- Soundtrack for Michael Ascroft's *Parliament* audiovisual work, *Mixed Business*, Seventh Gallery, Melbourne (2004)
- Sound works included in, *Hard At It*, Canberra School of Art, Canberra (2003)

INSTALLATIONS (SELECTED)

- Mobile sound and sensor installation at the [2010 New Interfaces for Musical Expression](#) conference, June (2010)
- Wii LEAF interactive installation as part of the [Thinking Through The Body](#) collaboration, DAB Lab Research Gallery, University of Technology, Sydney (2010)
- [Collars](#) mixed media installation with artist Alexandra Gillespie, Canberra Contemporary Art Space, Canberra (2009)
- *STATE2STATE* sound installation, Canberra Contemporary Art Space, Canberra (2006)
- Sound works included in the international [New Media Art Project Network](#)'s [Sound Lab Channel III](#) sound art exhibition, online (2005)
- *Familiar Circuits* audiovisual installation, Foreshore Space, Canberra (2004)
- *CITY2CITY* sound installation, Bus Gallery, Melbourne (2004)
- *The Passenger* sound and photomedia installation with artist David McDowell, Canberra Contemporary Art Space, Canberra (2004)
- *Aphasing II* incorporated in *Sound Spaces*, [Totally Huge New Music Festival](#), Perth (2003)
- *A-phas-ing* with artist Claire Sourgnès, Canberra School of Art, Canberra (2002)

PERFORMANCES (SELECTED)

- Collaborative Performance of 'Rise', [CTM 2017 MusicMakers Hacklab](#), [Club Transmediale \(CTM\) Festival](#), Berlin, Germany (2017)
- Volunteer for the live art ensemble for [Kino Klinik](#), [Underbelly Arts](#) festival, August (2013)
- Performance of *Not My Utopia* as part of [Eulogy for a City](#), [You Are Here](#) festival, March (2013)
- Member of the live art ensemble for *Karaoke Massage* as part of the Arts program, [Harvest](#) festival, Sydney, November (2012)
- Audiovisual performance at the [2010 New Interfaces for Musical Expression](#) conference, June (2010)
- Audiovisual performance with Jon Hunter at [the NOW now](#), Blue Mountains, January (2010)
- Audiovisual performance as *ID-i/o* at [cellsbutton#03](#), Yogyakarta International Media Art Festival, Yogyakarta, August (2009)
- Audiovisual performance as *ID-i/o* at [Liquid Architecture 10](#), The Performance Space, Sydney, June (2009)

SOMAYA LANGLEY

- Performance as *ID-i/o* at [Peats Ridge Festival](#), Glenworth Valley, December (2008)
- Performance as *ID-i/o* at the [This Is Not Art](#) 2008 Program Launch, Sydney, September (2008)
- Performance as *ID-i/o* at the [International Symposium on Electronic Arts](#) (ISEA), Singapore, July (2008)
- Performance as *ID-i/o* at [Tuned City](#), Berlin, July (2008)
- DJ gig, [8th International Conference on New Interfaces for Musical Expression](#) (NIME), Genova, Italy, 7th June (2008)
- Performance at [das kleine field recordings festival](#) at Wendel, Berlin (2008)
- Three performances in the *Feedback Chambers* as part of the duo [MetaSense](#) at [The Great Escape Festival](#), Newington Armoury, Sydney (2007)
- Performance as *ID-i/o* as part of the audiovisual component of *Autonomous Improvisation* by artist [Wade Marynowsky](#), [Artspace](#), Sydney (2007)
- Performance as part of the duo [MetaSense](#) at [Peats Ridge Festival](#), Glenworth Valley (2006)
- Performance as *ID-i/o* with video artist David Wolf at [Electrofringe](#), Newcastle (2006)
- Performance of *[re]* as *ID-i/o*, [Australasian Computer Music Conference](#), Adelaide (2006)
- Performance as *ID-i/o* with video artist David Wolf at [Gadget](#), Australian Choreographic Centre, Canberra (2005)
- Performance as *ID-i/o* at the [Make it up Club](#), Melbourne (2005)
- Performance as part of the duo [MetaSense](#) at [Electrofringe](#), Newcastle (2005)
- Performance at [Amnesty International Freedom Festival](#) 2005, Canberra (2005)
- Performance at [Liquid Architecture 6](#), Melbourne (2005)
- Live improvised laptop performance at *We Like You*, Sydney (2005)
- Live laptop performance at *Sound Art*, Foreshore Space, Canberra (2005)
- Performance as part of [HyperSense Complex](#) with performance poet Klare Lanson at *Overload Poetry Festival*, Melbourne (2004)
- Performances as part of [HyperSense Complex](#) at *International Conference on Auditory Display*, Sydney (2004)
- Performances as [Urban Atmospheric](#)s, live audiovisuals at the [Make it up Club](#), Melbourne, (2004)
- Performances as [Urban Atmospheric](#)s, live audiovisuals at *Vis(i)onic* a one-night festival of live improvised electronic music and visuals, ANU Arts Centre, Canberra (2004)
- Performance as part of [HyperSense Complex](#) at *Skylounge*, new-media festival, National Museum of Australia, Canberra, (2004)
- Performance at *Make It Now* festival, Canberra Museum and Gallery, Canberra (2003)
- Performances as part of [HyperSense Complex](#), at *Gl;tch*, Candy's Apartment, Sydney (2003)
- Performances as part of [HyperSense Complex](#), at *Hard At It* exhibition closing celebrations, Canberra School of Art, Canberra (2003)
- Performances as part of [HyperSense Complex](#), at [Electrofringe](#), Newcastle, (2003)
- Performances as part of [HyperSense Complex](#), at *Platten* electronic arts festival, Canberra Contemporary Art Space, Canberra (2003)
- Performances as part of [HyperSense Complex](#), at *eXXentricity*, Canberra (2003)
- Performances as part of [HyperSense Complex](#), held by the Vice Chancellor at Bimbimie House, University of Canberra, Canberra (2003)
- Chamber electroacoustic and instrumental performance at the *Australian National Festival of Women's Music*, Canberra (2001)
- Chamber electroacoustic and instrumental performance at the *Festival of the Contemporary Arts (FOCA)*, Canberra (2001)
- Graduation performance of compositions (instrumental, electroacoustic and live electroacoustic works), Llewellyn Hall, Canberra School of Music, Canberra (2000)

COMPOSITION (SELECTED)

- Soundtrack to *tele path*, a trilogy of video works by David McDowell, Canberra/Melbourne (2004 – 2007)
- Soundtrack as part of [MetaSense](#), to *One If By Will* a short film by [EOR Media](#), Canberra (2006 – 2007)
- *Tourist x2*, as part of [MetaSense](#), played at [Australasian Computer Music Conference](#), Adelaide (2006)

SOMAYA LANGLEY

- *The Minutiae of Inertia* sound for theatre at the [Melbourne Fringe Festival](#) with Tyler Coppin, Melbourne (2005)
- *Shimmer*, played at *electroVision*, Melbourne Fringe Festival, Melbourne (2003)
- Soundtrack to *Driven* for the *DRiVeN Festival*, Alice Springs (2003)

FIELD WORK

- Video recording fieldwork: Berlin (2016)
- Sound recording for [Centenary of Canberra](#) artist in residence, Jyll Bradley (UK) for the [City of Trees](#) project (2012)
- Audiovisual recording fieldwork: Berlin (2007 – 2008)
- Audiovisual recording fieldwork: Hanoi, Hoi An, Hue and Sapa, Vietnam (2005 – 2006)
- Sound recording fieldwork: Istanbul, Goreme (Turkey), Barcelona and Berlin (2005)
- Sound recording fieldwork: Paris, Marseille and London (2004 – 2005)
- Sound recording fieldwork: Kyoto, Osaka and Tokyo, Japan (2001 – 2002)

REFEREES

Referees available on request.