

# SoundEffects



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## Editorial

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Among the many changes that the emergence of digital culture has produced during the past decade, the increase in media archives is one of the most prominent. Most of us carry large music collections around on our mobile devices or have access to millions of music tracks through the streaming services that we subscribe to. These archives have come to structure essential parts of our daily lives, and have maybe even turned listening into an associative endeavor determined by similarities and choices by friends. The archives not only change the way we experience and consume in the digital age, they open new paths into our cultural and societal past enabling new questions to be asked. Thus, the emergence of the digital media archive has drawn attention to historical analogue archives: broadcast archives, wax cylinders with collections of historical voices, collections of documentation of various art forms (performances, readings etc.), music collections, collections of recorded rural and urban noises, and many more. These archives, the cultures that surround them, and the archival practices they produce call for theoretical discussion, historical contextualization and analysis. For these archives harbor essential parts of our cultural and media history and can be said to pre-figure contemporary digital culture in its technological, cultural and legal complexity.

In this special issue of *SoundEffects* we present a number of articles that engage in this complex aspect of both historical and contemporary sound studies. In all of the articles the notion of the archive not only allows the authors to present and analyze historical and contemporary cases, the archive itself becomes a central site of reflection that structures the way of possible engagement with the past and the present.

*Welcome to SoundEffects, special issue on “Sound Archives”*