Guerrilla Television Out of the Box: Exploring the Raindance Foundation Video Archive at ZKM | Karlsruhe with Students of Art History

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Introduction

Students of art history profit immensely from hands-on cooperation with local cultural institutions. In addition to furthering their knowledge of the history of art and the methods of securing historical data, working with museums, collections, and archives helps to foster an understanding of the professional field and its scope outside academia. While art history departments at many German universities number museum professionals among their teaching staff, the Department of Architecture's art history program at the Karlsruhe Institute of Technology (KIT) in Karlsruhe, Germany, has firmly incorporated practice-oriented teaching in its curriculum. Several faculty members' emphasis on the use of new media and technology in art in both their research and teaching accords with the public research university's focus on technological subjects and engineering. This is aided by the cultural environment of the city, which includes several publicly funded museums of national and international repute.

For a couple of years now, the art history program at KIT has been cooperating closely with ZKM | Center for Art and Media Karlsruhe, one of the leading specialist institutions for exhibiting, producing, and preserving media arts. This practice-oriented teaching has primarily centred on ZKM's archival department, and especially its extensive holdings of videos. In this article, we introduce and discuss a particular set of seminars, held in the 2020 summer semester, the 2020–21 winter semester, and the 2022 summer semester, respectively. These seminars took audiovisual material from the pioneering American video collective Raindance Foundation as their subject. Their work seemed particularly relatable to today's students, since their ideas for a participatory electronic information system, in effect, conceptually foreshadowed online video sharing platforms (Coffman 2012, 65).

Following a brief overview of ZKM and its archival section, we introduce the Raindance Foundation with a focus on the collective's history and their ideas for revolutionizing an informational environment dominated by broadcast television to highlight the group's seminal role in the early video scene and the development of video art. A brief description of the scope of the Raindance Foundation video holdings at ZKM and a first survey exhibition presented there prefaces our presentation of the three seminars on the collective's tape archives, which involved participants in cataloguing. Our discussion first addresses the shift from a more curatorially oriented proposition to a predominantly archival focus, necessitated by the outbreak of the COVID-19 pandemic. We then introduce the archival database and the type of description the students undertook, followed by an overview of the central themes of each of the three seminars, which provide further insight into the scope of the Raindance Foundation's activities, as well as the concerns of the early video scene in general. In our conclusion, we summarize what was learned, both by the students and ourselves, by teaching this media archive.

Figure 1: Archives at ZKM | Karlsruhe. © ZKM | Karlsruhe, photo: Thomas Mayer, Ostkreuz.

Archiving Media Art at ZKM

Founded in 1989, ZKM—Zentrum für Kunst und Medien in German—has evolved into a world-renowned institution dedicated to the exploration and presentation of art that engages with media and technology. This encompasses a wide range of genres, including digital and computer-based art, electronic music, video art, and interactive installations. Part of the department Wissen – Collection, Archives & Research, the ZKM archive comprises two areas: The Institutional Archive and the Archives of Artists and Theorists (see Figure 1). Both archives, with their focus on media art, video art, computer art, generative and kinetic art, and art of the twentieth and twenty-first centuries, contain a variety of objects and formats, requiring competencies in all areas of archival practice. ZKM not only collects and exhibits art, but also runs an extensive program of events as well as the Hertz Laboratory, where artists explore the possibilities of new technologies and produce works of art. Thus, artifacts of all formats worthy of archiving—from hand drawings and letters to sound recordings and software—are created and enter the Archives of Artists and Theorists as well as the Institutional Archive. The preservation, archival description, and accessibility of all these objects are primary tasks of the ZKM archival section and its staff.

The ZKM archives are responsible for preserving the cultural heritage represented by media art and materials related to this heritage. This involves implementing conservation and storage practices to ensure the long-term survival of archival materials like magnetic tapes, videodiscs, or digital storage media. The archives document the history and development of media art through the collection of primary source materials. This includes acquiring artworks, manuscripts, artist statements, exhibition catalogues, and other documents that provide insights into the creation and reception of media art. The Wissen department supports research by providing access to its collections to scholars, curators, artists, and students interested in media art and digital culture, and the archives facilitate research inquiries, organize exhibitions, and contribute to publications that explore various aspects of media art.

Figures 2 and 3: Laboratory for Antiquated Video Systems. © ZKM | Karlsruhe, photo: Felix Grünschloss.

The Laboratory for Antiquated Video Systems, which is also part of Wissen, plays an important part in these efforts. With this experimental media-archaeological workshop—founded in 2004 by Peter Weibel and run by Dorcas Müller—ZKM has created a globally unique place to restore, digitize, and preserve video art recordings in all their formats since the 1960s (see Figures 2 and 3). The laboratory is the combined effort of a team comprising a video technician, a video artist and media theorist, a programmer, and a broadcast technician. With their experience and expertise, it was possible, as early as 2004, to establish a workflow of cleaning and digitizing the tapes, as well as storing the digital files in an uncompressed format on a long-term LTO storage system. Even today, the practical work of preserving videotapes is often done by technicians and not by trained conservators, as there are only a few specialized programs which teach the technical aspects of media conservation. An essential part of the laboratory's work is the restoration and maintenance of obsolete video equipment and technologies, particularly those used for the production and reproduction of video in the early years of video art (see Figures 4 and 5), including cathode ray tube (CRT) display devices. Furthermore, expertise in handling the old, often sticky, or damaged tape material had to be acquired through numerous trials.[1] The digital restoration and preservation of analogue video has only gained momentum since 2000, when data storage of the size required for video became affordable. ZKM's work in this field was a pioneering effort, and since its founding, the laboratory has digitized about 20,000 tapes. Their digital copies are made accessible to researchers and the interested public through the ZKM archive and numerous exhibitions at ZKM and worldwide.

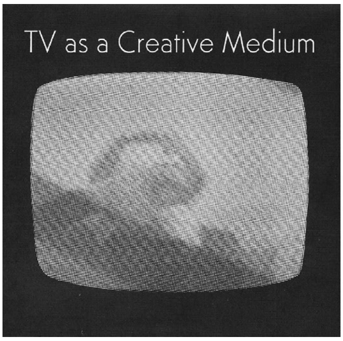
Figures 4 and 5: Collection of technical equipment at Laboratory for Antiquated Video Systems. © ZKM | Karlsruhe, photo: Felix Grünschloss.

The ZKM archives also contribute to educational initiatives by offering programs, workshops, and seminars that promote the understanding and appreciation of media art. These educational activities aim to engage audiences of all ages and backgrounds in the exploration of art and technology. The cooperation between the ZKM archives and the art history program at KIT also provides students of art history and related disciplines at KIT—and other academic partner institutions in the region—with more targeted educational opportunities. Since 2020, multiple seminars based on the ZKM archives have been organized in a collaboration that is set to continue.[2]

Raindance Foundation: From Guerrilla Television to Video Art

At the centre of three of these cooperations have been ZKM's holdings of audiovisual material from the video collective Raindance Foundation. The group was founded as Raindance Corporation in 1969 in New York City, following the encounter of two of its major participants during the first video art exhibition in the U.S., *TV as a Creative Medium* at the Howard Wise Gallery in New York, May 17 to June 14, 1969 (see Figure 6). While the collective often referred to itself only as "Raindance," its full name was changed to Raindance Foundation sometime between fall 1971 and winter 1972, when it became a tax-exempt non-profit cultural organization.

A self-styled vanguard, Raindance set out to fight against "that system of perceptual imperialism called broadcast television that puts a terminal in your home and thereby controls your access to information" (Ryan 1971, 1). During the 1950s, television had managed to conquer the hearths—and according to its critics, also the minds—of a large number of American households, and by the 1960s, it was recognized as the dominant mass medium in the United States. To counter its all-pervasive onslaught, people would need to engage in "cybernetic guerrilla warfare" (1). This expression was coined by Paul Ryan, an early associate in many ways instrumental in the founding of Raindance. It was picked up, in essence, in *Guerrilla Television*, written by Raindance member Michael Shamberg (see Figure 7). Published in late 1971, the book contained practical advice on how to use video while doubling as the collective's manifesto. Their weapons of choice were the relatively small and lightweight video cameras and recorders that were first marketed in the U.S. in the late 1960s by Sony, whose "portapak" unit became the epitome for affordable portable video systems.



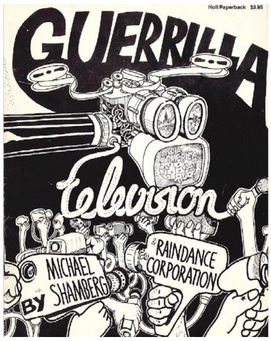


Figure 6: *TV as a Creative Medium*, Howard Wise Gallery, New York, 1969. **Figure 7**: Michael Shamberg and Raindance Corporation, *Guerrilla Television*, New York, 1971. **Figure 8**: Beryl Korot and Ira Schneider, *Video Art*, New York, 1976. These catalogues and books counted among the important source materials for the seminars.

Part of a vibrant, interconnected, yet fractious scene of early portapak adopters, Raindance played an important role in developing an understanding of video as a medium in its own right, related to, but distinct from, television. This was in large part due to the intense publishing activities the collective pursued, despite their conviction that the media revolution heralded by the advent of television had rendered print media obsolete (Shamberg and Raindance Corporation 1971a, 1).[3] Besides the already mentioned *Guerrilla Television*, Raindance also published *Radical Software*, which was initiated as a newsletter by Phyllis Gershuny (later Segura) and Beryl Korot, but evolved into a magazine which ran for eleven issues in total (see Figure 9).[4] Appearing from 1970 to 1974, *Radical Software* served as "the video underground's bible, gossip sheet, and chief networking tool" (Boyle 1985, 205). It published writings on theoretical and practical issues of video use by individuals or members of various groups working with the medium. Also featured were contributions from the likes of visionary architect Richard Buckminster Fuller or anthropologist, social scientist, and cyberneticist Gregory Bateson. No less important, however, were the technical tutorials, equipment information, brief notes on video activities, or listings of video initiatives across the U.S. and abroad, as well as lists of tapes available to buy, exchange, or rent, which regularly appeared in the publication. Today, the magazine and book are invaluable sources for researching and teaching an early use of portable video that has frequently been characterized as activist (Robé 2017, 72)—an assessment for which the self-chosen descriptors "radical" and "guerrilla" played no small part.

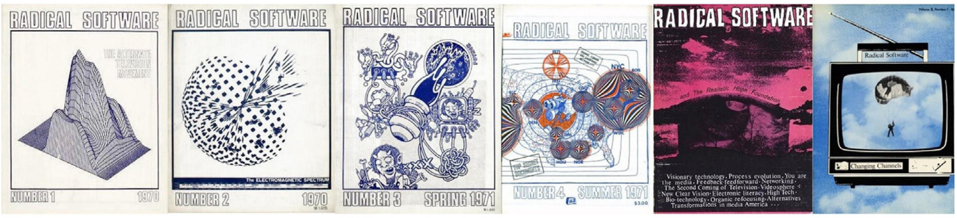


Figure 9: *Radical Software,* Volume 1, Numbers 1–5 and Volume 2, Number 1, contain information invaluable for the archival description of the Raindance holdings. © Raindance Foundation.

The early issues of *Radical Software* also make clear that, at the time of Raindance's inception, there was no strict separation between activist video and what quite quickly became classified as video art. The very first issue of *Radical Software*, for example, featured contributions from—among others—Nam June Paik and Aldo Tambellini, and information about the gallery show *TV as a Creative Medium*, as well as the first video exhibition at a museum in the U.S., *Vision & Television* at Brandeis University's Rose Art Museum in Waltham, Massachusetts, January 21 to February 22, 1970, which included works by members of Raindance (Connor 1970). The title of another key print publication for the early video scene, however, was the 1976 anthology *Video Art*, compiled by Korot and fellow Raindance member Ira Schneider (see Figure 8). This quite clearly signals a growing separation between "art" and what were then considered "documentary" uses of video. A proposed companion title on the latter was never produced (Gigliotti 2003).

Video Art also marked an end of sorts, since it was the last of the publications issued under the Raindance label. By that time, most of the people prominently involved during its inception had left the collective. Frank Gillette and Ryan, for example, had already withdrawn by early 1972 to pursue their own artistic endeavours, while former journalist Shamberg had started to devote his attention to what was to become Top Value Television (TVTV), a kind of supergroup, made up of members from other collectives (University of California Berkeley Art Museum & Pacific Film Archives 2020). Even though new people had joined, the already loose group drifted further apart, relinquishing a shared studio and office space around that time (Raindance: The Realistic Hope Foundation 1972, 5). According to Davidson Gigliotti, after 1976, the Raindance Foundation continued to operate mainly as an umbrella organization for artists' grant applications and the production of *Night Light TV*, a program featuring video art, which aired on New York cable between 1980 and 1992. The foundation was dissolved in 1993 when Schneider, who had served as its president from 1972 onward, moved to Berlin (Gigliotti 2003).

Conceptualizing a Counter-Television

For a long time, Raindance has mostly been remembered for their books and *Radical Software*, even though they had regarded videotape as the prime medium of communication in the electric age.[5] The manifesto-style "Meta-Manual"-part of *Guerrilla Television* spells out Raindance's vision for an electronic information system. This vision is underpinned by the conviction that the new media, epitomized by television, had a profound impact not only on society but even on perception and cognition—a perspective clearly inspired by Marshall McLuhan's media theory as laid out in *Understanding Media: The Extensions of Man* (1964).[6] *Guerrilla Television* seems to argue that it had thus become necessary to fundamentally rethink what shape knowledge can take and how it can be imparted when print-based strategies and forms were deemed no longer adequate "for survival in the information environment" (Shamberg and Raindance Corporation 1971a, 37). In the eyes of Raindance, conventional broadcast television had proven itself not up to this task. Corporately controlled and thoroughly profit-oriented, it had developed into a risk-averse enterprise churning out highly standardized, uniform product modelled on older media and distributed in a one-way fashion. Broadcast television, according to *Guerrilla Television*, basically functioned as "radio-with-a-screen," making only scant use of the revolutionary possibilities that electronic image technologies afforded (33). What Raindance envisioned instead was a more diverse, less polished, and decidedly participatory use of video demanding "the decentralization of the means of production as well as those of distribution" (32).

Figures 10 and 11: Victor Gioscia, Albert E. Scheflen, and Michael Shamberg discuss news anchors in Michael Shamberg, *A Media Primer*, 1970. Raindance Video Collection, ZKM | Karlsruhe. © Raindance Foundation.

On the surface, this vision aligns with what can be gleaned from statements, programs, and activities of other contemporary video collectives like the Videofreex and People's Video Theater: to use video to create some kind of counter-television that subverts the informational hegemony of broadcast television, to democratize communication media by enabling civic participation on a broad scale, and as a tool for education as well as mediation between communities (Robé 2017, 67–120). The aims so far stated correspond to Laura Stein's definition of "radical media" as "media that pose challenges to existing power structures, empower diverse communities and classes, and enable communities of interest to speak to each other" (Downing 2001, 300). These characteristics are consistent with descriptions of non-mainstream media practices surveyed in 2002 by Chris Atton, who prefers their designation as "alternative" because this term encompasses a wider range of phenomena—fanzines, for example, or small presses for literary works—than the "social change publishing" he associates with the term "radical" (2002, 9–10). Consequently, Atton also highlights processes of production that markedly differ from those of mainstream media as defining aspects of alternative media—collective authoring, audience members becoming contributors, or one person taking on multiple roles which represent separate professions in the production of print or audiovisual media—which were all practiced by early video groups as well (14, 18, 37).

The obvious influence of McLuhan's thinking on Raindance's vision of a guerrilla television as outlined in the "Meta-Manual," however, is already an indicator that their ambition went beyond the alternative media practices—or "alternate," as the group preferred to use in their publications—outlined above. What they were calling for appears to be a radical re-conceptualization not only of the dissemination of knowledge, but of what constituted knowledge itself, in order to meet the demands of the new media age. Video was accorded the central role in the overhaul of the very foundations of education and knowledge production that was envisioned and repeatedly urged for in *Guerrilla Television* (Shamberg and Raindance Corporation 1971a, 21–22).

Figures 12 to 14: *Media Primer*, November 1970, ZKM-01-0085-rf344. Raindance Video Collection, ZKM | Karlsruhe. © ZKM | Karlsruhe.

To be able to counter the deleterious effects of broadcast television—especially when viewed from the kind of media-ecological perspective adopted by Raindance—and to fulfil the role video had been accorded, the capabilities of the new medium first had to be explored and communicated to prospective users. In keeping with the collective's own demands, this would ideally be achieved by using video itself in the process, thus creating what could be termed video knowledge—knowledge about video produced in the medium of video. That such a type of self-reflexivity was an aim at least in the collective's early phase is substantiated by the group's self-description as "a think tank that would use videotape instead of print" (Shamberg and Raindance Corporation 1971b, 11). Moreover, there are, for example, repeated appeals in the book to foreground "process." In the case of the printed press—the most concrete illustration of this concept to be found in *Guerrilla Television*—a "true process journalism" would mean a type of reporting "which informs not just about events or even the process of covering events, but also the process of the publication itself, and how readers can follow through" (Shamberg and Raindance Corporation 1971a, 25). Another indicator is a category like "media primer" (see Figures 10 to 14), which had been assigned to, among others, an edited tape with the title *Tender is the Tape II*, described as "a basic exercize [sic] in the grammar of video" ("Cultural Data Bank" 1971).

As we have found by approaching the Raindance archives through this lens, attempts to create such a video knowledge can be detected in the material that has been preserved (see Figures 10 and 11). This presupposes that what remains of the collective's video activities is, at least in part, indicative of their interests and aims. Direct references to particular recordings in *Guerrilla Television*—such as that of a video surveillance system in a California supermarket taped by Shamberg and commented upon quite forcefully on camera by Ryan (Shamberg and Raindance Corporation 1971b, 65)—support this assumption, at least for the video material dating from the group's inception until 1971.

Figure 15: Tapes of the Raindance Video Collection at ZKM | Karlsruhe. © ZKM | Karlsruhe, photo: Felix Mittelberger.

Raindance Video Archives at ZKM

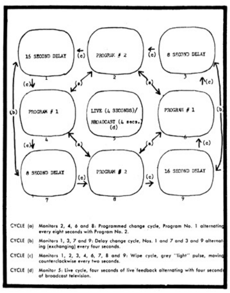
The Raindance archive holdings at ZKM are made up of several individual members' archives (see Figure 15). The core is formed by the collective's more than 500 tapes, which were handed over to ZKM by the Museum of Modern Art, New York, in 2009. Between the years 2000 and 2022, Schneider also repeatedly gifted bundles to the archive, totalling an additional 220 tapes. Around 1,100 tapes by Ryan followed in 2016, and approximately 450 tapes by Gillette arrived in 2018 as the last Raindance contingent to date. Together, the holdings comprise more than 2,300 tapes in a wide variety of formats, many of them open reel. They include, among others, recordings of the collective's own activities, interviews with academics and people on the street (see Figure 29), taped talks by contemporary intellectuals, meetings of video makers (see Figures 22 to 24), countercultural events (see Figures 27 and 28), current affairs programs and addresses by politicians recorded from TV broadcasts, as well as experiments with video aesthetics and material taped for use in media art installations. All these tapes have been indexed in the database and photo-documented at ZKM, and around 650 selected tapes and bundles were painstakingly restored and digitized to enable viewing for scholarly assessment.

Based on these archiving and preservation efforts, ZKM presented a solo exhibition on the history and impact of Raindance from July 1, 2017 to January 28, 2018 (see Figures 16 and 17). *Radical Software: The Raindance Foundation, Media Ecology and Video Art*, curated by George Barker, Judith Bihr, and Margit Rosen, was the group's first retrospective.[7] Lost video installations by Schneider and Gillette were reconstructed for the exhibition at ZKM, among them *Wipe Cycle* from 1969, their seminal closed-circuit, multi-monitor piece first shown at *TV as a Creative Medium* (see Figures 18 to 20). Other works, like Korot's *Dachau* from 1974, were presented alongside a selection of videos showcasing the collective's activities from its beginnings until the Raindance Foundation's formal dissolution. In preparation for the exhibition, select tapes were catalogued and annotated, but the majority of the collection was not further described. Due to a lack of resources and the complex and time-consuming process involved, time-based media in the ZKM archives are often only fully described on the occasion of an exhibition or research project. However, educational cooperations, such as the one we discuss here, present an opportunity to contribute to and support indexing and description in various ways, as we detail in the following section.

Figure 16: Members of Raindance and *Radical Software*, 1973. © Raindance Foundation. **Figure 17**: Davidson Gigliotti, Ira Schneider, Beryl Korot, and Frank Gillette at the exhibition opening at ZKM | Karlsruhe, 2017. © ZKM | Karlsruhe, photo: ONUK.

Teaching the Raindance Foundation Archive: From Curating to Archival Description

What was originally planned as a single, one-off seminar working with a section of ZKM's videotape collection evolved into a series of three seminars, which were focused on the Raindance holdings and proceeded along similar lines.[8] The first one, "Video Knowledge: Artistic Media Research in Early Video Art," took place in the summer term 2020. It was supported by the KIT Department of Architecture's federally funded program aimed at developing research-led as well as research-oriented teaching skills and courses.[9] As such, the seminar was based on Barbara's research interests in the field of early video art and geared toward introducing students to working with extensive archival collections. The original aim of the seminar had been to seek out examples of the type of medium-reflexivity outlined above—videos that produced knowledge about the medium itself—across several videotape archives, and to describe and present them to a university or museum audience. Then the COVID-19 pandemic struck, and the measures implemented by the German federal and state governments to decrease the spread of the virus severely impacted this plan. Hampered already by the sudden closures of our institutions—including even archival and library services—not only to the public but also to students and staff, we had to quickly come up with a workaround that would be suitable for online teaching and adaptable to the limited availability of resources. Events like public or semi-public screenings—in fact, gatherings of any sort—were also no longer an option, and would continue not to be for an extended period of time. In the preparatory stage, it was not even clear if the tools that were just being made available for online teaching would allow watching videos together in a virtual classroom meeting, let alone organizing a screening for a wider audience.



Figures 18 and 19: Frank Gillette and Ira Schneider, *Wipe Cycle*, 1969/2017, video installation. ZKM | Karlsruhe. © Frank Gillette, Ira Schneider. **Figure 20**: *Wipe Cycle* at *TV as a Creative Medium*, 1969, ZKM-01-0024-ir011. Ira Schneider Archive, ZKM | Karlsruhe. © Ira Schneider.

In light of this, we decided to concentrate on a small number of pre-selected videos from only the Raindance Foundation archive and related holdings that had already been digitized, and organize the class around the process of archival description. Since the original materials on formats like open reel, U-matic, and Betamax are too fragile to be played back or even handled by untrained persons (see Figures 12 to 14), the students would have had to work with digital viewing copies either way. Due to the changed circumstances, these were provided to seminar participants via ZKM's self-hosted cloud. We were able to organize a virtual tour of the facilities where tapes are digitized and archival materials stored for the second seminar, but only the third seminar group was able to conduct an on-site visit and get a feel for magnetic tape formats—reels and cartridges—and the equipment for recording, playback, and restoration (see Figures 2 to 5). The relevant sections of the ZKM archive database were made accessible for seminar participants via browser, so students were able to perform searches and enter data from home.

With the shift in focus from the curatorial to the archival, the students did not only have to work with objects of art historical research unfamiliar to them—time-based media typically do not play a big part in art history curricula. They also had to learn the basics of archival practice through cataloguing and describing already indexed materials. To this end, seminar participants were introduced to the ZKM archive database and shown how to use it. In order to familiarize the students with what for them represented a new instrument of academic work, Felix apprised them of the basic benefits, structure, and functionality of a relational database. Over the course of the seminar, participants—mostly undergraduate students—repeatedly practiced entering data directly into this database, which, for this purpose, had been amended with explanatory boxes that informed the students about what data to enter into the respective input fields, and what format to use for entries like dates and time spans.

In the ZKM archival database, videos are regarded as data carriers and thus collections of objects (see Figure 21), as one single tape can contain several objects or units of meaning—for instance, a recording of a televised speech by the father of one of the victims of the Kent State shootings as well as news coverage of the activities marking the very first Earth Day across the U.S. in 1970. The archival description of the Raindance holdings thus involves determining if there are different recordings on a tape and, where this applies, how to divide them into individual objects. These segmented objects are then linked to other entities via the database, since the ZKM archive database is structured as a network of entities of different types: "persons/organizations/groups," "keywords," "works," and "events." A video recording of people bathing in the nude (see Figure 28), for example, thus can be linked to Raindance as a creator—names of individual authors were not often indicated on the tapes from the Raindance Foundation archive researched in the seminar—the Alternative Media Conference of 1970 as the event at which this happened, Goddard College as the institution which hosted the conference, and Plainfield, Vermont, USA, as the location of the campus. Cross-references can also be established between these entities, for instance between person and event or between person and work. An entry for John Riley and Rudi Stern's video environment *Innertube,* caught on a tape documenting the *Vision and Television* exhibition, can thus be linked to both their names and Global Village—the group they formed—as creators, *Innertube* as the work, the exhibition as the event, the Rose Art Museum at Brandeis University as the institution, and Waltham, Massachusetts, USA, as the location where the work was shown and the tape was recorded.

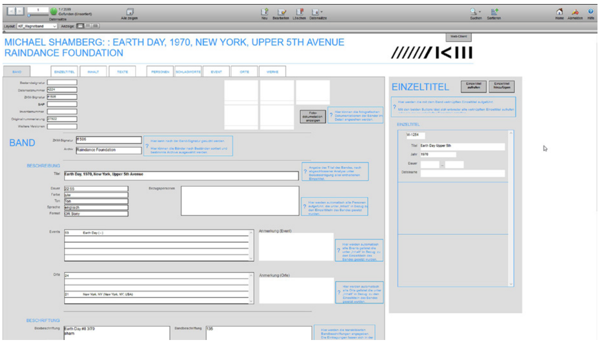


Figure 21: Screenshot of the archives database for the entity "object." © ZKM | Karlsruhe.

Seminar participants were tasked with identifying people, places, events, institutions, and other entities, creating the respective entries, and linking these or already existing ones—whether in the ZKM biographical database or created by other seminar participants—to the entries for the video recordings. The amount of research that had to be done to identify the events, places, people, and more was already considerable, since often the only information available was the typically scant and sometimes hard to decipher information on the labels of the tapes and boxes themselves (see Figures 12 to 14). Transcriptions of this data had already been entered into the database at the time of indexing, but the photographic documentation of cases, reels, and cassettes was added to allow the students to verify the transcriptions, especially for handwritten labels. Research strategies and progress were reported on in our weekly online classes. In these meetings we also discussed problems that arose during the research process, like what kind of information warranted inclusion in the database entries, or how to determine a date of creation when none was given. Over the course of the seminar, useful resources—texts, visual materials, links to websites and online image repositories—were collected in our course space on KIT's web-based learning management platform so all participants could access them. To enable scholars using the database to recognize the people we identified, the database was also amended to include still images of them (see Figures 22 to 24).

In addition, students wrote short textual descriptions of the contents of individual tapes, but also of events, institutions, works, places, or people recorded for entries that were deemed of particular relevance for the Raindance archives or the archive database of an institution collecting media art and related artifacts. The biographical notes written by seminar participants included one on U.S. satirist and countercultural figure Paul Krassner, who attended the Alternative Media Conference, and one on the New York State Council on the Arts (NYSCA), a funding body instrumental in furthering the development of early video, which was at the centre of a taped debate about the allocation of funds, discussed below. These texts had to offer factual descriptions containing relevant keywords, rather than art historical interpretations, as the primary concern in archival practice is linking entities with the respective archival items for the purpose of access and discovery. The seminar groups developed sample texts in collective online writing and editing sessions, which video-conferencing tools were particularly suited for. These texts served as models for subsequent writing assignments in the seminar context.

Figures 22 to 24: Michael Shamberg (left), Ken Marsh (middle), and Don Harper (right) at the New York State Council on the Arts meetings, ZKM-01-0085-rf253, ZKM-01-0085-rf488. Raindance Video Collection, ZKM | Karlsruhe. © Raindance Foundation.

Video Knowledge, Alternative Media, and Video Art Shows

Some of the original concept of curating self-reflexive works was preserved in the video samples Barbara selected from the archive. Choosing tapes recorded at one event or otherwise forming a thematic group allowed students to work together, pool their research efforts, and share their findings. Incidentally, working in groups also helped alleviate the social isolation some students felt due to the pandemic restrictions. The thematic correspondences between selected tapes also made it possible for each seminar to have its own clear thematic focus, thus allowing for the selection of thematically relevant reading material.

Working on the archival descriptions was preceded by preparatory sessions in which seminar participants were introduced to the Raindance Foundation in the context of contemporary developments in U.S. society, media, and the arts. Assigned readings included overviews of U.S. history of the 1960s and 1970s and the early video scene, introductions to the art of the time, and the development of an art historical approach to video. In the first seminar, we also discussed excerpts from *Guerrilla Television* and McLuhan's *Understanding Media*. The so-called "media primers," edited tapes between 16 and 23 minutes in length created by individual Raindance members in 1970/71, also served as introductions to the collective's aims in the first two seminars (see Figures 10 to 14). Since their classificatory title alone already signals a reflection on media with an educational aim, they were of particular importance for the first seminar, which retained the conceptual perspective outlined above, which was the point of departure for the original plan.

Material chosen for "Video Knowledge: Artistic Media Research in Early Video Art" included a group of black-and-white tapes recorded at several meetings between members of New York video collectives and representatives of NYSCA in the fall of 1970 (see Figures 22 to 24). These gatherings were devoted to discussing how the generous funds NYSCA had promised for working with video could be applied in a way that would benefit the whole emerging video community. Raindance had submitted a proposal for a Center for Decentralized Television, which was rejected by other video makers, who had come up with their own plans on how to provide access to video equipment and training to interested parties as well as distribute tapes. These heated debates, which resulted in NYSCA's decision to split the allocated sum among the funding applicants, is documented in six videos of varying length, which provide valuable insight into the different collectives' ideas about what uses the medium could be put to.

Figures 25 and 26: Earth Day, New York 1970, ZKM-01-0085-rf002. Raindance Video Collection, ZKM | Karlsruhe. © Raindance Foundation.

Another group of black-and-white videos chosen for the first seminar recorded events organized in New York City to mark the first Earth Day on April 22, 1970 (see Figures 25, 26, 29, and 30). Besides the topicality of environmentalism, the selection of these videos was determined by the fact that they represented street tapes—a genre peculiar to video that consisted of "people standing on the street with a Porta-Pak [sic] and picking-up on what's going down" (Shamberg and Raindance Corporation 1971b, 52). Among the things that went down that day, Raindance portapaks picked up the throng of people sauntering down Fifth Avenue—which had been closed to motorized traffic for two hours—under the watchful eye of an NBC news team's cumbersome electronic camera; a giant inflatable provided by the Earth People's Park as a clean air bubble in Union Square (see Figure 26); and a young boy suggesting to reuse paper bags and cups to reduce environmental pollution.

These two sets of videos were prioritized because, for each, helpful resources were available from trustworthy websites: for the NYSCA funding debate, NYSCA's annual report for 1970–71 (New York State Council on the Arts 1972) and interviews with some of the artists and administrators involved available through Davidson Gigliotti's The Early Video Project (Gigliotti 2000); for Earth Day, besides the New York Public Library's website on its origins (Mann 2017), the fact that 2020 marked its 50th anniversary made reliable historical information on the events of April 22, 1970 easy to unearth.

Further videos had been pre-selected and provided to give an impression of the Raindance Foundation archive's scope, among them experiments with instant replay, tape delay, and other new imaging possibilities afforded by video technology. The small group of seminar participants, however, were already working to capacity to complete the database entries for the NYSCA and Earth Day videos.

The second research-oriented seminar on the Raindance Foundation video archive—taking place in the winter semester 2020–21 under the same pandemic restrictions as the first one—was "Hippies, Yippies and Portapaks: Counterculture in Early Video Art."[10] This time, the main objects of research were nine black-and-white tapes of the Alternative Media Conference, which took place June 17 to 22, 1970, at Goddard College in Plainfield, Vermont, USA (see Figures 27 and 28). Organized by Larry Yurdin as a class project, the conference drew a crowd of people involved in FM radio, the alternative press, the underground comic scene, music production, and video collectives like Raindance, the Videofreex, and Ant Farm. An important outcome of the gathering was that it connected makers of alternative media from across the country. In a brief text published in *Radical Software*, an attendant portrayed the 1970 Goddard conference as the breeding ground for the idea of the video collectives pooling their efforts to establish a tape exchange program as well as a "Collective Video Bank," a sort of networked video library as an alternative information hub (Silver 1970, 18). These concepts, in fact, were not only central to Raindance's proposal discussed at the NYSCA funding meetings, but were at the heart of the very idea of guerrilla television, manifesting themselves most clearly in the lists of available tapes published in the early issues of *Radical Software*.[11]

Besides establishing contacts within and across their respective fields, conference participants attended workshops (see Figure 27) and debates and listened to speeches on current issues in media production, U.S. society, and politics. The event's countercultural inspiration was epitomized by spiritual teacher Baba Ram Dass—featured quite prominently on the tapes from the Raindance video archive—who lectured on how to reduce stress and resolve conflicts. The program also included musical performances, and the festival-like atmosphere was rounded off by attendees taking a dip in a pond on the campus grounds (see Figure 28). The Videofreex brought an inflatable structure in the shape of a giant cathode ray tube which, seen in the process of being set up in some of the footage, served as a projection screen for tapes brought or recorded at the event by visitors. Members of the architecture and video collective Ant Farm, who were to do the graphic design for *Guerrilla Television*, also brought their inflatable *Turbo Dome*, which can be seen on tape used as a meeting space. The Alternative Media Conference, which deserves a lot more scholarly attention than it has so far been accorded (Faber and Hochheimer 2016, 200), is not only important for bringing together video collectives from across the U.S.—it also situates them in the context of a vibrant wider scene of alternative media production, a context that has yet to be more thoroughly explored in connection with the Raindance Foundation.[12]

Figures 27 and 28: Alternative Media Conference at Goddard College, ZKM-01-0085-rf013, ZKM-01-0085-rf356. Raindance Video Collection, ZKM | Karlsruhe. © Raindance Foundation.

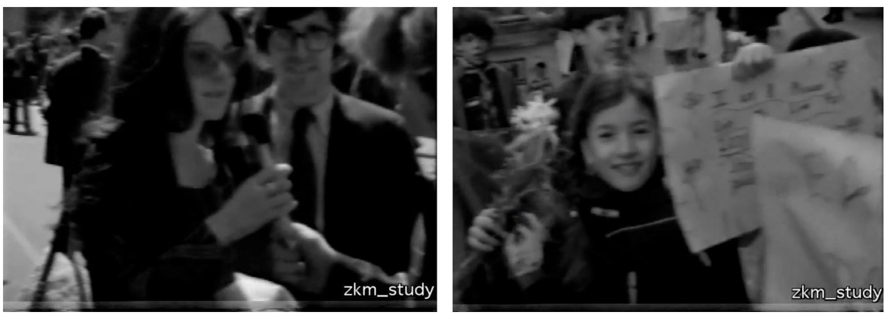
The third seminar centred on researching Raindance material was titled "Early Video Art on Video: Record(ing)s of Ways to Present and Disseminate Video Works." Held online in the summer semester 2022, it focused on how video work managed to find an audience. Since broadcast television was not an option for early users of portable video equipment—the purported substandard technical quality of recordings on half-inch tape is frequently named as the prime reason why producers shunned their material—one of the ways that Raindance organized the distribution of tapes to a limited number of people was through *Radical Software*. Another platform was provided by exhibitions, which showcased experimental uses of the medium. Since these are of particular interest to art historians, material showing video pieces presented at art events formed a major part of the tapes selected.

Recordings of *TV as a Creative Medium* were included on two tapes from Schneider's archive, which were probably used in *Wipe Cycle*, exhibited at the same show (see Figure 20). Gillette and Schneider's multi-monitor installation—reconstructed for the 2017 retrospective at ZKM—was also shown in a major German survey of video installations, *Videoskulptur: retrospektiv und aktuell, 1963–1989* (*Video Sculpture: In Retrospect and Today, 1963–1989*), at Kölnischer Kunstverein in Cologne, March 18 to April 23, 1989. Therefore, three videos—in colour this time—which included recordings of works shown in this exhibition, were added to the selections for the seminar. *Vision and Television* at the Rose Art Museum was documented more thoroughly on three black-and-white tapes, also from the Schneider holdings at ZKM. The Raindance Foundation archive also yielded recordings of video pieces at the New York Museum of Modern Art's *Information* show, July 2 to September 20, 1970, which surveyed international developments in conceptual art and is regarded as a landmark event in the history of contemporary art. Besides giving an impression of exhibitions that figure prominently in the history of video and video art, this selection documented that art also played a part in Raindance's work.

Learning from the Raindance Foundation Archive

The series of Raindance archive seminars presented here has concluded for the time being. This, however, is not because of a lack of archival objects still awaiting description, but because we are both currently involved in other projects. Writing this article has provided us with the opportunity to retrospectively take stock of the outcomes both for the students and for the academic and archivist.

Learning outcomes for the students encompassed both knowledge in a particular field of the history of contemporary art as well as transferable skills related to basic research techniques and the documentation of findings in an archival database. Seminar participants gained advanced knowledge of early uses of video in the U.S., as well as about the technical development of video equipment. They were also introduced to seminal cultural, social, and political events and debates of the 1960s and 1970s in the U.S.: the Vietnam War and its repercussions, the civil rights movement, women's liberation, a growing awareness of environmental destruction, and the first walk on the moon, aired live on television. Knowledge of these is essential not only for understanding the early video scene, but also for developments in American art of the period in general. Key moments and issues reflected in the Raindance video material prompted a more in-depth engagement with selected events, like the Kent State shootings and Earth Day (see Figures 29 and 30). In some cases, even specialist histories came into play, for instance the cultural history of U.S. television when it came to assessing the importance of news anchors like Walter Cronkite or David Brinkley for the records created.



Figures 29 and 30: Interviews on Fifth Avenue on Earth Day 1970, ZKM-01-0085-rf506. Raindance Video Collection, ZKM | Karlsruhe. © Raindance Foundation.

On the level of practical skills, seminar participants gained hands-on experience with the kind of standard groundwork that underpins any art historical evaluation, analysis, and interpretation of works. Developing the ability to determine what images represent is a central part of art historical training. Faced with visual material that does not conform to established iconographies, or even representational conventions, however—and with a very limited informational base—this can become quite challenging. The seminars furthered an appreciation of how much work and expertise go into securing and verifying historical data and the kind of basic description that is at the heart of archive and collection databases, as well as the art historical staple genre of the catalogue raisonné. For some of our material, this required a certain amount of tenacity and problem-solving skills as well as resourcefulness in order to find relevant sources. Sometimes, however, none of the research efforts were able to yield results, like in the case of the tapes of the NYSCA meetings, for which—with the exception of one of the Council's representatives (see Figure 24)—none of the people of colour attending could be identified, due to what seems to be a dearth of research on their involvement in the emerging video scene. Experiences like these highlighted the fact that—even on the level of content—the richness of an archive like that of the Raindance Foundation's videos cannot be contained in written histories, but also not in the database—there is no category for information that could not be supplied. Even more important, however, is that the inability to find information in the particular case mentioned demonstrates quite clearly the selective and biased nature of historical accounts, even of quite recent periods.

When confronted with information of uncertain provenance, especially when searching online, seminar participants were also alerted to the importance of ascertaining the validity of sources and of re- or cross-checking given data as well as their own findings. Identifying people, in particular, became a collaborative act, as the students collected information together and shared it with each other. In the process, they also realized that their collaboration via the database extends to its future users as well, who might profit from, but also correct, amend, or add to their findings. As part of acquiring the competence for describing objects according to archival or museum standards, seminar participants also honed their writing skills by—sometimes also collectively—producing brief descriptive texts and biographical notes, which constitute subject-specific genres in professional art historical practices outside of the university.

Teaching the Raindance Foundation video archive demanded considerable input from both of us. Preparing for and following up on class discussions and in-class work for Barbara included watching the videos selected—some repeatedly—to verify students' findings or offer assistance, checking sources, contributing to the students' research and researching tapes herself, as well as redacting and correcting textual entries. Besides preparing the introduction to the database and explanatory information, Felix had to arrange access to digital viewing copies and database and research material, provide administrative support, field questions regarding database entries, and intervene in case of occasional mishaps, accidental deletions, and input errors.[13] Our experience was that specialist knowledge—not necessarily of the individual materials themselves, but about the respective holdings and their historical context—is indispensable in order to be able to supervise students' archival research. No less important, however, is the ability and readiness to monitor their data input to ensure that this conforms to the required standards. With the change in plans necessitated by pandemic measures—moving from using the database for searching out relations to establishing them ourselves—we unexpectedly came up with a format that proved ideally suited to online teaching, not least because it enabled us to jointly create entries to the database and collectively write and edit text during online meetings. Moreover, our seminar discussions of research processes and how to document them have resulted in some tweaks to the design of the database.

What has remained rather implicit in our work on the Raindance Foundation video archive are the epistemological concerns that also seem to be at the heart of the collective's conceptualization of video—how knowledge is produced, how media are implicated in this process, and what shape this knowledge might take.[14] In our teaching practice, these questions pertained to the use of the database as a medium of archival description, but were also at play when students were introduced to the materiality of the objects being described and the means of their production.

Photographs of tapes and their cases managed to convey a sense of the materiality of the archival objects, which could only be accessed as digital copies. Moreover, the handling of portable video equipment and display devices, and even special properties of the medium, like the ability to replay what the camera captures on the spot, are frequently shown in the group's tapes (see Figures 10 and 11). Recording cameras recording—sometimes even themselves—is in keeping with Raindance's supposed aim to generate knowledge about video using video, and thus moments like these figured prominently in the selections made for the seminars. Getting to see—and, in the case of the third seminar's on-site visit to the Laboratory for Antiquated Video Systems, to actually feel—tape reels and cassettes, the equipment used to record and play back tapes, and a range of historic display devices at ZKM (see Figures 2 to 5), we hoped, would enable students to better imagine the conditions of making video in the late 1960s and early 1970s: the weight of the portable recorder, the design and placement of its controls, and the size of the tape reels all had an impact on the uses video could be put to and what the output looked like. This type of sensory, experiential knowledge is at the heart of experimental media archaeology, which aims to work hands-on with historic technology (Fickers and van den Oever 2022). Even without adopting this particular focus, published accounts of such experiments (van der Heijden and Kolkowski 2023) could provide a useful methodological framework for making students aware of how the largely tacit knowledge they gain by examining the technical procedures of video making and video preservation complements their understanding and appreciation of the material.

While the seminar did not systematically explore how databases and digitally distributed moving image collections impact the formation and shape of knowledge, aspects of working with them inadvertently came up in our class discussions—especially those that were perceived as problematic or not conforming to established conventions in art historical practice. One of the issues raised was the non-hierarchical organization of information in the relational database—edited tapes and raw footage, street-tapes and recordings of television programs, as well as material used in video installations, for example, were all treated as equivalent entities regardless of their classification. Another was how the design of digital art museum databases often embodies a limited and conventional notion of art, privileging the single creator and traditional genres, and thus reinforces corresponding models of art historiography. Debating what kinds of information to enter in which category and which links to establish between them fostered an understanding of the networks of relations each entity is embedded in, as did the coordination of workflows for entering collaboratively gathered information into the relational, distributed structure.

The issue of authorship and its significance for both art history and art historical practice was particularly illustrative, since it impacted the seminar participants directly. Archival description and the basic information gathering that precedes description is largely unattributed work. Even though we collectively decided to name those responsible for the descriptive texts in the database, we did this with the understanding that the recognition of their authorship may well be only temporary because the texts could later be added to or changed. Writing about online catalogues raisonnés—another example of the implementation of digital databases in art history—Ulrich Pfisterer notes that collective authorship entails sharing the responsibilities of authorship, but also dispersing the power it bestows (2023, 32). This dispersal of authorial power—the power to organize, to structure, to weigh, to exclude or include information—highlights that the digital database represents an informational infrastructure different from the textual narrative, which is still the most visible form of academic art historical practice. The use of databases as a way of doing art history—which is a longstanding practice in dealing with collections, archives, or large repositories of data—would thus merit a more focused reflection in the context of teaching the Raindance archive, but also art history in general.[15]

Even with our focus on the practice of archival description, our work with the students yielded descriptions only for a very small number of tapes. However, over the course of three seminars, this endeavour has provided new insights regarding Raindance's attempts at artistic media research in the medium of video. In tackling material like the Earth Day tapes or the recordings from the Alternative Media Conference, the seminar participants contributed to a better understanding of the scope and nature of the Raindance Foundation video archive and provided information—even brought to light research gaps—that further scholarly engagement with the material can build upon. In light of this, we hope to find further opportunities to teach this video archive, which conceptually maps out a pre-history of the video-sharing tools that, nowadays, united in one device, almost all of us carry around in our pockets.

Notes

[1] As a topic, video preservation did not play a big part in the seminars, but students were alerted to problems of material deterioration, obsolescence of playback devices, digitization, and long-term storage of digital files. Caring for and preserving videotape collections in the arts already became an issue in the mid-1980s, especially for video artists themselves. Tony Conrad was one of the first to suggest procedures for dealing with deteriorating open reel tape in a text that was first circulated among practitioners and collectors. The experimental nature of the approach is made clear by his warning to practice the suggested solutions by using "a scratch tape before you risk a valuable original" (1987, 12). In a publication documenting a 1991 symposium on video preservation organized by non-profit media arts organization Media Alliance and the New York State Council on the Arts at the Museum of Modern Art, Deirdre Boyle points out that there was a divide between those calling for an institutionally backed standardization of preservation and cataloguing processes and

those adhering to "video's roots in the anti-establishment Sixties," who preferred "decentralized, low-cost, low-tech, how-to alternatives" (1993, 13). The field has expanded considerably since then and during the 2000s media art conservation has become institutionalized in specialized conservation departments as well as more recently in study programs for time-based media conservation. The particular challenges of media art preservation, both on a practical and methodological level, have been addressed in recent publications such as *Conservation of Time-Based Media Art* (Engel and Phillips 2023) and *Preserving and Exhibiting Media Art* (Noordegraaf et al. 2013).

[2] Besides the three seminars on the Raindance Foundation video archive, the seminar "Art Space Ship," using material from the video archive of Austrian media artist and curator Armin Medosch, was also taught in the summer semester 2020 by Inge Hinterwaldner and Felix at KIT. In the winter semester 2022–23—with in-person instruction resumed—we collaborated on the seminar "The Art of Cameraless Photography," which centred on an archive of reproductions that were used by Floris Neusüss and Renate Heyne to prepare their seminal 1990 publication on the photogram and its use in twentieth century art. The photogram archive remained the subject of two practical courses taught by Felix at KIT, "Photography Upside Down: Photograms and Archival Practice," on the history of the photogram, and "From the Archive to the Darkroom, Practice(s) of Cameraless Photography: The History of the Photogram and its Artistic Usage," on the artistic practice of photograms, taught together with Eisenhart Keimeyer at the photo lab of the Karlsruhe University of Art and Design. In the summer semester 2024, Felix cooperated with Erec Gellautz of KIT on a seminar using the art publication *rot* [red] by Max Bense and Elisabeth Walther-Bense to combine archival and curatorial practice.

[3] Besides the "Meta-Manual," which lays out the media-theoretical underpinnings of the group's endeavour (Shamberg and Raindance Corporation 1971a), the book also contains the "Official Manual" offering practical advice (Shamberg and Raindance Corporation 1971b). The design, style, and rhetoric of both the book and the texts contained in it would merit closer attention than they can be accorded here. The cartoon-like cover alone—created by art and architecture collective Ant Farm, which were also responsible for the overall graphic design of the publication—with its nods to the aesthetics of the underground press, zines, and DIY manuals of the American counterculture, posits *Guerrilla Television* squarely in the alternative media scene of the time (see Figure 7).

[4] The full run of *Radical Software*'s issues—with the exception of *Guerrilla Television*, which was advertised as issue 6 of volume 1, but sold separately—was made available online by Davidson Gigliotti and Ira Schneider with the support of the Montreal-based Daniel Langlois Foundation for Art, Science, and Technology in 2003. See https://www.radicalsoftware.org/e/index.html. Free online dissemination is in keeping with what is highlighted in the early issues' colophon as "a Xerox mark, the antithesis of copyright which means *DO* copy," replacing the copyright symbol's C with an X (*Radical Software* 1970). According to Joshua Atkinson, encouraging copying is one of the strategies of producers, particularly of zines, to ensure circula-

tion of their material (2010, 18). With the decidedly hand-made quality of the page layouts and design, the early issues of *Radical Software* display an additional hallmark of alternative print publishing (see the remarks on the aesthetics of zines in Atton 2002, 23–24).

[5] "Electric age" is Marshall McLuhan's term denoting the time period beginning with the arrival of electricity and profoundly shaped by electronic media.

[6] McLuhan was widely known even outside academic circles at the time, and his ideas permeated the early North American video scene. Ryan had worked as McLuhan's assistant during his tenure as a visiting professor at Fordham University in New York in 1967–68 (Ryan 1988, 40), and Gillette had taught a course on his media theory at the Fourteenth Street Free School (Ryan 1988, 41).

[7] For the exhibition opening in Karlsruhe, many former members or associates travelled to the event (see Figure 17). Interviews with Schneider, Korot, Gillette, and Gigliotti were recorded at that time. Documenting significant first-hand accounts, these recordings represent an invaluable addition to the Raindance video holdings. See https://zkm.de/en/event/2017/07/radical-software-the-raindance-foundation-media-ecology-and-video-art/interviews.

[8] A seminar in the art history program at KIT is taught in two weekly lesson periods of 45 minutes each—a standard format in the Humanities at German universities—for the duration of the semester, usually counting 14 to 15 weeks. Thus, in-class time totals about 21 to 22.5 hours. In awarding 2 ECTS credit points for the completion of the seminar, which amount to 60 hours of work including the weekly contact hours, students are expected to put in some work on their own.

[9] A report detailing the schedule of this first seminar, the research stages, and the outcomes was published in German in 2020 (Filser 2020).

[10] Counterculture, throughout this article, is used in the sense that it had already acquired in the late 1960s—an opposition to values and norms of the parental generation strongly associated with the hippie movement (Bennett 2012, 1–3). That this did not preclude an engagement with new technologies has been spelled out by Fred Turner, using Stewart Brand and the *Whole Earth Catalog*, which Brand founded, as pivotal examples for the convergence of the military industrial research culture of the Cold War era and U.S. counterculture as epitomized by hippie communes (Turner 2008).

[11] Referred to as "archives" in the first issue of *Radical Software* (*Radical Software* 1970, 15), the lists of available tapes by a range of video makers appeared in the second and third issues under the header "Cultural Data Bank" ("Cultural Data Bank" 1970; "Cultural Data Bank" 1971). Explaining what the concept of the data bank entailed for Raindance, Shamberg writes, "At Raindance, we have no notion of ownership of videotape footage. When people make tape we file it together in what we call a 'data bank.' Everyone is free to take from the data bank without asking, for his or her own edits" (Shamberg and Raindance Corporation 1971b, 29). Assigned to the care of a cultural institution, the tapes have since become archival objects that need historical contextualization for viewers to properly assess their significance. Seminar participants' archival descriptions and the research that went into them con-

tribute to establishing their place within this context.

[12] The group and other early U.S. video collectives are barely—if at all—mentioned in the studies of alternative or radical media by media and communications scholars that have been cited above. The position of Raindance's concept of guerrilla television in the context of alternative, radical, and grassroots media is addressed to some extent by Boyle (1997), in her history of the early U.S. video scene, and Michael Goddard, who posits activist film collective Newsreel as a historical reference, but also highlights Raindance's own characterization of their "radicality" as "post-political" and the distancing of their project from approaches pursued by the left and the new left in *Guerrilla Television* (2018, 304–09, 312). The video material in the Raindance Foundation archive might contribute to a reassessment of the critique voiced by Boyle and reiterated by Goddard that Raindance members' actual practice fell short of their own concept. Relying heavily on Boyle's account, Goddard cites TVTV's productions and the interest they were met with by television networks as proof that proponents of guerrilla television had not been able to meet the goals they had set themselves, assuming a continuity and identity of aims that rests primarily on the prominent involvement of Michael Shamberg in both *Guerrilla Television* and TVTV (314–15).

[13] Felix was aided in some of the tasks by ZKM colleagues Margit Rosen, Dorcas Müller, Hartmut Jörg, and the staff of the ZKM library.

[14] We would like to thank the editors of this issue, Hugo Ljungbäck and Christian Balistreri, as well as the anonymous reviewers, for their insightful and inspiring comments, which are of relevance to our engagement with Raindance's archival materials both in research and in teaching beyond the present text.

[15] A media-theoretical assessment like Marcus Burkhardt's (2015) study on digital databases would provide a good starting point for that.

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