Forty Years of IASA – a brief introduction
By Grace Koch and Albrecht Häefner

You may wheedle only a weary smile out of some people if you tell them that this year is the 40th anniversary for IASA. Only 40 years – that’s ridiculous! For them, a millennium or, at least, a centenary is the minimum period to commemorate an event such as 500 years of the Gutenberg Bible (1455 – 1955), or 500 years of the discovery of America by Christopher Columbus (1492 – 1992), or the 300th birthday of Johann Sebastian Bach (1685 – 1985). On the other hand there are people who think that being married for 40 years to the same person may be a very long time. IASA members have many special memories of friends, of working together and of being part of an organization that is truly more than a professional society. Those 40 years have been very special.

Let us keep up this kind of comparison, which is a perfect fit to describe IASA’s history. Let us start in 1969 in Amsterdam, a defining moment that challenged some young and angry sound archivists to band together in order to become more independent. Contrary to their more venerable relatives, such as the paper-based archives, libraries and museums who had created long-standing associations dealing with their own requirements, these sound archivists tumbled into their first adolescent crisis when they saw the need to separate from IAML, their parent organization, and to create their own Association, IASA. So much has happened since then! IASA gained independence and autonomy from IAML with its own constitution, widened its scope to all audiovisual media, and adopted its own philosophy. IASA has travelled around the world with annual conferences, its members have spoken peer-to-peer with institutions of equal status through the CCAAA, it has dealt with the crossing over of analogue to digital – in other words, IASA has gone far. It is respected, it has a say, it is in demand. In September 1981, David Lance, one of IASA’s founding fathers, said “… The Association became ‘adolescent’ and subsequently reached ‘adulthood’ and even ‘maturity’. We believe that is where we are now.

The celebration committee debated how to present IASA’s development in the best way. Initially we considered taking all presidential reports printed in the Phonographic Bulletins and IASA Journals and publishing them as a description of IASA’s history. The large number of pages involved and the question of who would actually read them persuaded us to reduce the volume down to the first and last reports of those Presidents who wrote for the Bulletins and Journals. We have chosen to include, however, all of the Presidential articles by David Lance because they document much of the early organizational development. We are sure that not only the landmarks of IASA but also the continuous development of the Association can be seen from their writings. Additionally, there are some articles on IASA’s ‘prenatal’ phase, its first shaky steps and its launch as well as a special history of IASA. We have left in most of the original spelling errors so that you can see how far we have come and have tried to keep at least a semblance of the original typefaces. We have put the titles in hypertext so that you can go immediately to the articles that you choose from the Table of Contents. Last but not least this commemorative work contains a “picture book” of all programme covers and some accompanying material from the annual conferences. We chose to publish a CD rather than a print version so that we could include a larger number of important documents. In the year 2019, IASA members may find that this CD contains enough material to serve as a strong basis for a major work on the subject “Fifty Years of IASA”.

Although IASA is certainly not a marriage agency, it has spawned a number of romances. Rolf Schuursma, IASA’s first Secretary-General, and Anne Briegleb, Vice President in 1976, set a good example when they met through IASA, fell in
love and married later. Who knows how many other such relationships have been encouraged through mutual involvements in IASA. We shall see what the future will bring.

Therefore, happy birthday, dear IASA, ad multos annos! The life expectancy of modern people is about 80 years, and we wish IASA an existence at least as long or even much longer. And let us join those who believe that 40 years are sufficient to celebrate. We are simply building up a good tradition as we can see by our great celebration of IASA’s 30th birthday in 1999 in Vienna.
IAZA – 40 years: an overview

Ilse Assmann (ed.), Grace Koch, Dietrich Schüller, George Boston, Crispin Jewitt, Kurt Deggeller, Eva Fønss-Jørgensen

BIRTH OF IASA

In the summer of 1969 in Amsterdam, the International Association of Sound and Audiovisual Archives (IAZA) was established to function as a forum for international cooperation between archives preserving recorded sound and audiovisual documents.

IAZA's beginning is directly linked to IAML (International Association of Music Libraries). IAML supported the floundering first few years when Iaza lacked infrastructure and resources to host its own conferences. IAML had been officially founded in Paris in July 1951. Its Radio Library Commission which also had a Radio Sound Archive Subcommittee was primarily interested in music recordings.

Before IASA came into existence, earlier attempts to unite sound archivists were made. The first initiative came from linguists who, in 1962, formed IALSA, (International Association of Linguistic Sound Archives) at a meeting in Amsterdam. In 1963 already, IALSA was absorbed by a newly founded organization, the Fédération Internationale des Phonothèques (FIP). The inactivity of FIP, however, led to the decline of the organization which practically faded away during the early 1970s.

IAZA was founded after sound archivists within IAML expressed, in view of the inactivity of FIP, their intention to form an international body for all kinds of sound archives. The first meeting took place in the Département de la Musique of the Bibliothèque Nationale in Paris on September 4, 1968 and was attended by IAML members Patrick Saul (Director of the British Institute of Recorded Sound), Vladimir Fedorov (Director of the Department and President of IAML), Dr. Kurt Dorfmuller (Bayerische Staatsbibliothek, München), Dr. Herbert Rosenberg (Director of the Nationaldiskotek in Kopenhagen), Dr. Israel Adler (Director of the Jewish Music Research Centre at the Jewish National and University Library in Jerusalem), FIP president, Roger Décollogne (Director of the Phonothèque Nationale), and oral historian, Rolf Schuursma, Rolf Schuursma from the Institute of History at the University of Utrecht, represented spoken word archives. Dr. Adler was the Chairperson.

At first a joint committee was intended between the Record Libraries’ Commission and the newly founded IASA. In principle the roles were clear: IAML was interested in music recordings and IASA in all recordings. IAML also represented a branch of librarianship, whereas IASA was a response to the fact that sound recordings were more often held in an archival environment - a separate professional context. IAML was not sufficiently open to the technical challenges in the sound archives, which are most acute in the areas of unpublished recordings, generally held in archives, rather than the

1 It should be noted that this article does not pretend to be complete at all. It is merely an overview of 40 years of activities and growth for IASA. Research has just started and it is hoped that over the next few years a complete history of IASA will be available – Ed.
published phonograms held by IAML member libraries. It would take a while before full agreement was achieved to avoid overlapping and even competing activities between IAML’s Record Libraries’ Commission and IASA.

The actual foundation of IASA took place in 1969 during the course of the IAML Annual Conference in Amsterdam. On August 18, 1969 Lou Hoefnagels (Director of the Theater Klank en Beeld), Rolf Schuursma, Patrick Saul, Donald L. Leavitt (Library of Congress), Philip Miller (Rodgers and Hammerstein Archives of Recorded Sound in New York), Dietrich Lotichius (Norddeutscher Rundfunk in Hamburg), Herbert Rosenberg, Claes Cnattingius (Swedish Radio), and Timothy Eckersley (BBC), met at the Institute of Theater Klank en Beeld (Institute for Theatre Sound and Image) in Amsterdam to prepare the draft constitution. They would become known as the founding members of IASA.

The formal launch of IASA took place on August 22, 1969 with 24 participants. The official name of the new organization was the International Association for Sound Archives. The first Executive Board was made up by Don Leavitt (President), Patrick Saul (Vice-President), Claudie Marcel-Dubois (Vice-President), Rolf Schuursma (Secretary), and Claes Cnattingius (Treasurer).

During the joint IASA/IAML Conference in Leipzig in June 1970, a decision that IASA should have its own periodical, led to the birth of the Phonographic Bulletin. The first issue was in A4 format with different shades of green for the cover and lettering and highlighting the IASA logo designed by Rob van der Elzen, a graphic designer with the Film Research Foundation. From Issue no. 16 onward the lettering on the cover was changed to black, and in 1977 the A4 format was replaced by the B5 format. IASA’s publications would regularly change and be updated to improve communication and to facilitate the exchange of information between members. The first issue of the Phonographic Bulletin was launched by Rolf Schuurmsa and Phita Stern (Utrecht) during the 1971 joint IASA/IAML conference in St Gallen, which was also the first conference where IASA had a separate program.

By the time the 1972 IASA/IAML conference took place in Bologna, Italy, IASA had 40 institutional and 37 personal members. Under the leadership of Timothy Eckersley, IASA further expanded its membership and became a strong partner with IAML of the joint annual conference in London in 1973.

The election of the next IASA Executive Board in 1975 during the Montreal Conference was of particular significance. Two new members were elected that would help to take IASA decisively on a route to strengthen the internal structures of the association and its efficiency to outside: Dietrich Schüller (Director of the Phonogrammarchiv in Vienna) and David Lance (Keeper of the Department of Sound Records of the Imperial War Museum in London). Dietrich Schüller was elected as President, and David Lance as Secretary. The new Executive Board made dramatic changes to IASA. One of the first was to have midterm meetings to ensure better planning of annual conferences, and to discuss issues and activities in which IASA had an interest. The Executive Board also agreed to include an Editor on the Board with Rolf Schuurmsa as the first Editor. Various committees were
formed to look after the specialized interests of the membership. The first committee was the Technical Committee with Dietrich Schüller as Chair, followed by a Copyright Committee under Robért Ternisien.

Another important step was a major revision of the constitution. While the first constitution was a copy of that of IAML, the new one was adapted to the specific needs of IASA. It was adopted at the Annual Conference in Lisbon 1978. There have been several revisions since, but its basic structure is still the same.

The year 1978 was nearly a watershed year for IASA. David Lance and Dietrich Schüller were about to abandon joint annual conferences with IAML. But the incoming president, Rolf Schuursma and a few IASA members, who had strong music relations, were reluctant to do so. As a thematic bond between the two associations a new Joint IAML/IASA Committee on Music and Sound Archives was established to coordinate the activities of both organizations until 1983 when Ulf Scharlau (IASA) and Dietrich Lotichius (IAML) formed the Radio Sound Archives Committee under the aegis of IASA and suspended the IAML Radio Sound Archives Subcommittee.

YEARS OF GROWTH
The 1978 constitution permitted the establishment of national branches within a country or region. It also provided a legal framework for cooperation with Affiliated Organisations or independent associations with similar interest. The first national branches were established in Great Britain, the Netherlands, France and Australia. But several countries were already interested to unite audiovisual archives under one umbrella, something IASA as an association of sound archives did not cater for. Austria, therefore, never officially liaised with IASA, while the original Netherlands IASA branch broke away to form an independent Association of AudioVisual Archives. National branches also wanted to include non-IASA members, which had the potential to weaken IASA. In the early 1980s, following administrative difficulties with IASA International, the French and the Australian national branches broke away to form AFAS (Associação française des archives sonores) and ASRA (Australasian Sound Recordings Association) as independent, but still IASA affiliated associations. This situation led to a drop in the number of IASA members, which was, however, compensated soon by the further growth.

IASA’s first solo conference was held in 1988 in Vienna. It was attended by more than 100 delegates, and experienced as an advantage as IASA could concentrate on its own affairs. Consequently, joint conferences with IAML were replaced during the following years by solo events or joint conferences with other audiovisual associations such as ARSC (Association for Recorded Sound Collections), FIAT (International Federation of Television Archives), SEAPAVAA (Southeast Asia-Pacific Audiovisual Archive Association) and ASRA.

The late 1980s and 1990s were a time of tremendous expansion of IASA, especially in the establishment of cooperation with UNESCO. Helen Harrison, a Board member for over fifteen years,
was instrumental in the establishment of the UNESCO Round Table, which later became the CCAAA (Co-ordinating Council of Audiovisual Archives Associations) under the leadership of Crispin Jewitt. The Technical Committee of IASA joined cooperation with Technical Committees of organisations such as FIAT, FIAF (International Federation of Film Archives), IFLA (International Federation of Library Associations) and ICA (International Council on Archives) and eventually formed the UNESCO TCC (Technical Coordination Committee) with George Boston of IASA as Chair. This body organised the third and fourth Joint Technical Symposiums (JTS), which were and still are one of the most important professional meetings in audiovisual archiving. IASA also became closely involved in the UNESCO Memory of the World programme.

This period was also a fertile one for publications about audiovisual archive matters. Several ‘Special Publications’ were written, including *An Archive Approach on Oral History* in 1978 and in 1983 *Sound Archives: A Guide to their Establishment and Development* by David Lance. For UNESCO Helen Harrison wrote the publication *AV Archives: A Practical Reader* which is still regularly accessed on the UNESCO website. In 1995, a *Glossary of Terms Related to the Archiving of Audiovisual Material* was published on the UNESCO website. This was the result of nearly five years work by a team from the Round Table and led by Gerry Gibson and Sven Allerstrand of IASA. *The Glossary* includes French, German and Spanish terms, as well as English terminology from both sides of the Atlantic. In 1978 Briegleb, Ann & Don Niles compiled the first *Directory of Member Archives*. The 2nd edition of the *Directory of Member Archives* was compiled in 1982 by Grace Koch.

IASA’s publications grew from the first Phonographic Bulletin in 1970 to four Information Bulletins and two IASA Journals per annum. The Phonographic Bulletin was renamed *IASA Journal* in 1993 under the editorship of Grace Koch. Chris Clark as editor at the time launched IASA’s own website during the late 1990’s. Currently, IASA publishes two Information Bulletins, two eBulletins and two Journals per year, and maintains and updates the website regularly. IASA also maintains a listserv to facilitate the exchange of information between members.

With their excellent connections to non-governmental organizations, both Helen Harrison and Dietrich Schüller have boosted the Association’s prestige by furthering its application to become a member of UNESCO. This success has enabled IASA to recruit new members from non-Western countries, i.e. countries in Asia, Africa, and South America. Since the end of the Cold War, IASA has gained many new members from the former socialist countries of Middle and Eastern Europe.

During the current decade IASA actively expanded its membership to Africa and South America with conferences held in 2003 in Pretoria, South Africa, and in México in 2006. A partnership between Dietrich Schüller and Albrecht Häfner in particular saw a series of very successful workshops across the world. The Board became truly representative of its international membership with members elected from India, Mexico, South Africa and Canada. IASA is currently respected for taking the lead by setting standards to digitally preserving sound and audiovisual collections.
IASA: THE ORGANIZATION

IASA has members from more than 60 countries, representing audiovisual archives and personal interests that are distinguished by their focus on particular subjects and areas. This includes archives for all sorts of musical recordings, historic, literary, folkloric and ethnological sound documents, theatre productions and oral history interviews, bioacoustics, environmental and medical sounds, linguistic and dialect recordings, as well as recordings for forensic purposes.

Every three years the IASA membership elects the Executive Board to oversee the business of the organization. Various committees, sections, and task forces are responsible for developing the work of IASA, and these serve as important information and discussion conduits in addition to dealing with specific areas of interest.

- The Cataloguing and Documentation Committee. The IASA Editorial Group, originally convened by Mary Miliano, compiled and edited the IASA Cataloguing Rules, which is a manual for the description of sound recordings and related audiovisual media. An electronic version is available on the IASA Website. It is also available in Spanish as Reglas de Catalogación de IASA (2005 ed.);

- The Discography Committee. The National Discography document provides guidelines on best practices for members who may have a responsibility for establishing national discographies in their countries, who intend to establish such a service, or who may be seeking funding;

- The Technical Committee devotes itself to all technical aspects of recording, storage, and reproduction, including new recordings, transfers, and storage technologies. Producing special publications that enable the audiovisual archive community to make educated decisions, is a main concern of the committee. The series “Standards, Recommended Practices and Strategies” includes:

- The Training and Education Committee recently was revitalized under the leadership of Vice-President, Pio Pelizzari, and concerns itself with audiovisual training and education in the educational context, bibliographies of training and education-related publications, as well as concentrated actions in gaining multifunctional training and education material;

- The National Archives Section. Policy guidelines for the legal deposit of sound recordings have been published and are available on the Web site;

- The Radio Sound Archives Section. A name change to Broadcast Archives Section to include television archives was approved by the General Assembly during the 2008 Conference in Sydney, Australia;
• The Research Archives Section concerns itself with special issues relating to audiovisual archives whose holdings include collections of recordings originally made for research purposes.

IASA’s Technical Committee follows closely the progress of technology, and the association’s members can call upon a pool of expertise for help and advice on digitization and problems arising from the use of computer storage systems for heritage collections. As such IASA has published the following publications in addition to those already mentioned:

• Treatment and restoration of historical audio recordings.
• Standards for International Tape Exchange (1978).
• Role of the Compact Disc (1982).
• Analogue and Digital Technologies for Restoration and Long-term protection of endangered recorded sound collections.

IASA “Task Forces” report on specific topics of interest to the membership such as selection criteria and endangered carriers. These and other reports will be made available on the IASA Web site as they are completed. In this regard the IASA published the Task Force findings to establish Selection Criteria of Analogue and Digital Audio Contents for Transfer to Data Formats for Preservation Purpose (Majella Breen, Gila Flam et al. (Ed.)).

IASA’s first honorary member was Tim Eckersley in 1980. Current honorary members are Claes M. Cnattingius (Sweden), Gerald Gibson (U.S.A.), Carlo Marinelli (Italy), and R.L. Schuursma (the Netherlands).
APPENDIX 1: LIST OF IASA PRESIDENTS AND TERMS SERVED:

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<thead>
<tr>
<th>Term</th>
<th>Name</th>
<th>Institution</th>
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<tbody>
<tr>
<td>1</td>
<td>1969–1972</td>
<td>Donald Leavitt, Library of Congress, United States</td>
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<td>2</td>
<td>1972–1975</td>
<td>Timothy Eckersley, BBC, United Kingdom</td>
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<tr>
<td>3</td>
<td>1975–1978</td>
<td>Dietrich Schüller, Phonogrammarchiv, Austrian Academy of Sciences, Austria</td>
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<tr>
<td>4</td>
<td>1978–1981</td>
<td>Rolf L. Schuursma, Foundation Film and Science, The Netherlands</td>
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<td>5</td>
<td>1981–1984</td>
<td>David G. Lance, Imperial War Museum, United Kingdom</td>
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<td>6</td>
<td>1984–1987</td>
<td>Ulf Scharlau, Süddeutscher Rundfunk, Germany</td>
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<td>7</td>
<td>1987–1990</td>
<td>Helen P. Harrison, Open University, United Kingdom</td>
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<td>8</td>
<td>1990–1993</td>
<td>Gerald D. Gibson, Library of Congress, United States</td>
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<td>9</td>
<td>1993–1996</td>
<td>James McCarthy, National Film and Sound Archives, Australia</td>
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<td>10</td>
<td>1996–1999</td>
<td>Sven Allerstrand, Arkivet för Ljud och Bild, Sweden</td>
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<td>12</td>
<td>2002–2005</td>
<td>Kurt Deggeller, MEMORIAV, Switzerland</td>
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<td>13</td>
<td>2005–2008</td>
<td>Richard Green, National Library of Canada, Canada</td>
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<td>14</td>
<td>2008–</td>
<td>Kevin Bradley, National Library of Australia, Australia</td>
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APPENDIX 2: LIST OF SPECIAL PUBLICATIONS:

BIBLIOGRAPHY
SOME TASKS FOR THE INTERNATIONAL ASSOCIATION OF SOUND ARCHIVES

Donald L. Leavitt, President.

After being formed by a general Assembly at Amsterdam in 1969 - a session devoted exclusively to the necessary refinement of constitutional phrase and the structuring of procedure - the International Association of Sound Archives only began to define its tasks during the first working sessions of its Council at Leipzig the following year. To no one's surprise more problems were encountered than were defined. The greatest and most obvious of these, however, requires little in the way of definition because of its sheer magnitude. Like Everest, it looms high for all to see.

Those of us who are responsible for large collections of historical documents-in-sound need not only know what such documents are in our custody, but where other materials might exist. It is only with such extra-institutional knowledge that we can acquit ourselves of our responsibilities to the scholars who come to us for guidance in their specialized research, the broadcasters and publishers who seek to enlighten large segments of people, and the teachers who have discovered that the student's ears are as open an avenue to his mind as are his eyes.

The Everest that loomed before us at Leipzig was, of course, an international census of sound archives. Before attempting the ascent, however, we must try out the terrain, and this we are doing with a preliminary questionnaire which will give us all opportunity to become better acquainted with one another. We must learn about the greatest strengths and interests in one another's collections. We must also learn about one another's procedures, for they can vary widely from one institution to another, and it would be foolish to refer an inquirer to one archivist with a problem more conveniently answered by another. If this attempt on a mountainous task seems imprudent, I can only say that it would be even more so were it not for the fact that we can count on the cooperation of the Record Library Commission of the International Association of Music Libraries. At this stage of our development the greatest number of sound archives known to us are musically oriented. This appearance may well altered, however, after we, in our respective countries, and through our various international contacts, locate sound collections whose emphases are other than musical.

They will include collections of oral history and spoken literary and dramatic documentation, scientific archives of biological and medical sounds, and recorded linguistic surveys, to name only a few of the aural phenomena whose preservation might be of value to the generations that come after us. It will be the special responsibility
of the IASA to seek out these—not to the exclusion of music, to be sure, but as a primary aim.

From the census will emerge two fundamental types of recording: that which exists in published form (commercial gramophone records, if you will), and that which does not (instantaneous recordings on wax cylinders, acetates discs, tapes, etc.). I suspect that we may one day learn that we have more unica in the former category than we now realize, but it will doubtless be in the second category—the audio equivalent of manuscripts—where the most astonishing riches will be revealed.

Happily, not all of the tasks encountered at Leipzig will be so formidable.

The lack of national discographies in some countries and their relative incompleteness in others offer day-to-day inconveniences in the location of published recordings. Detailed lists of such publications and those recordings they do and do not embrace are being prepared for the next meeting of the Council and should provide a clearer definition of the problem and suggest steps toward solving it. Needless to say, results will be published in these pages.

Several sound archivists expressed concern over large numbers of surplus duplicates in their collections of gramophone records, for which they had insufficient space, but which they were loath to destroy for fear that a colleague might have use for them. The response to the proposal that duplicate lists be exchanged has not thus far been overwhelming, but it has been sufficient to justify further dissemination of the lists, which will be done following the next meeting of the Council.

The cataloging of audio documents presents certain very serious problems, but problems which can be surmounted with a little concentrated effort. It was brought to the attention of the Council, for example, that subject entries for spoken word recordings are not nearly as sophisticated as subject retrieval needs require. The problem will be dealt with in the very future by specialists who have wrestled with it for many years and, hopefully, the solutions codified for the benefit of us all.

The Council will meet again at St. Gallen, Switzerland, August 22-28, thanks to the generous cooperation of our friends in the International Association of Music Libraries, whose Ninth Congress will take place concurrently. If the IASA gets on its feet and solves even a few of the problems outlined above we will owe much to our colleagues in the music library profession for having helped to make it possible. Once we are able to stand upright, unattended, we will show our thanks by asking them to join us in the final assault on Everest.

THE FUTURE OF IASA : A PERSONAL VIEW

Timothy Eckersley, President of IASA

The theme of this year's IASA meeting in London will be a detailed examination of various Sound Archives throughout the world, and an exposition of some of the methods which each of them has evolved to meet the special needs of their users. As it is five years now since IASA was founded, I thought I might apply this theme to IASA itself - to remind ourselves what it is we set out to achieve, to review what we have done so far, and to look forward to what we hope to do during the next few years.

The reasons for the formation of an international association of Sound Archives are stated in Article II of our Constitution.

"The purposes of the Association shall be:

A. To strengthen the bonds of cooperation between archives which preserve documents of recorded sound.
B. To initiate and encourage activities aiming to improve the organisation, administration and contents of archives of recorded sound; and, in pursuance of these aims, to co-operate with other organisations in related fields, especially the Record Library Commission of the International Association of Music Libraries.
C. To study techniques for the physical preservation and service of recorded sound documents and to disseminate the results of such study on an international scale.
D. To encourage, on an international level, the exchange of sound recordings and of literature and information relating to such documents.
E. To stimulate and further by every means the preservation and inventory of all recorded sound collections so that they may be made available to researchers."

These words express an enthusiastic belief in the value of sound documents as source material in many fields of research in the arts and sciences, and a desire to take positive action to make this precious material accessible to all who need it.

Fine words – praiseworthy ambitions! But what have we actually achieved in these five years? Not perhaps as much as many of us had hoped. Why? Because our membership is still small and restricted, and I suspect, because most of us are committed to jobs which demand our full time – and more! At the end of every Annual Meeting we part with fond farewells and good intentions, but because we return from these delightful annual journeys to confront a mountain of accumulated work, these good intentions and resolutions are almost totally forgotten.

1 Mr. Eckersley is Head of Recording Services, Radio, of the BBC, and Governor of the British Institute of Recorded Sound
until just before our next Annual Meeting. I speak for myself. Were it not in particular for the indefatigable efforts of our Secretary (and Editor of the Bulletin), Rolf Schuursma, I fear that hardly anything would be done between meetings. I very much hope that, in future, some of us (perhaps as a result of retirement) will be able to give more time and help to promote the aims of the Association.

However, even with our very limited resources, much valuable work has been done. Undoubtedly, the most tangible achievement is the regular publication of the Phonographic Bulletin containing not only many stimulating articles of interest to Sound Archivists, but also information about the Association, membership lists, Minutes of the Annual Meetings, and so on. The Bulletin provides a focus for the activities of the Association, and its very existence is of great importance in publicising IASA and encouraging the recruitment of new members. I hope that, at our London meeting and subsequently in letters to the Editor members will bring forward suggestions for improvements.

My own suggestion is that the Bulletin should be used much more as a medium for "discussion at a distance". Our Annual Meetings are short and, because of the language barrier (the Association cannot, unfortunately, yet afford to provide simultaneous translations), constructive discussion is virtually impossible. Contributions are limited to statements and comments. I very much hope that members will engage in controversy and discussion through the medium of the Bulletin. A helpful example of what I have in mind is the recent letter in Bulletin No. 6 from Mr. Semmler of the Australian Broadcasting Commission commenting on the article by Mr. Burgis in Bulletin No. 4 on "Sound Archives in Australia", to which I understand he is going to reply in the next Bulletin.

The publication of the Bulletin and, of course, our Annual Meetings where our range of professional contacts is enlarged and our friendships renewed, are the principle means we have at present of achieving our aim "to strengthen the bonds of co-operation between Archives".

But these bonds remain slender. What can be done to strengthen them in the immediate future?

**AN INTERNATIONAL DIRECTORY OF SOUND ARCHIVES:**

Don Leavitt, our first President, outlined some tasks for IASA in his article in the Phonographic Bulletin No. 1. In his opinion, the most important was to undertake an international census of Sound Archives. Preliminary work has been done on this on the basis of carefully prepared questionnaires and, during next year, we hope to acquire a lot of factual information about recorded sound collections of all kinds on which to base a drive for increased membership, and eventually the publication of an international directory of Sound Archives.
BUT WHAT IS A 'SOUND ARCHIVE'?

What also may emerge from the analysis of the questionnaires is a clearer idea of what we really mean by the term 'Sound Archives'. The word 'Archives' (in English) is not a rough equivalent of 'Library'. To my mind (and I am in the happy position of being neither an Archivist nor a Librarian!) the essential difference between an Archive and a Library is the implication that an 'Archive' is a place where documents are deposited for permanent preservation - whereas a 'Library' is essentially organised to provide a loan service to borrowers. To professional Archivists and Librarians this may be a naive and over-simplified distinction, and I hope that members will express their views in the Bulletin.

NATIONAL SOUND ARCHIVES AS A BASE FOR INTERNATIONAL EXCHANGES:

A clear distinction between Archives and Libraries could influence our future policy - particularly in regard to our declared purpose "to encourage on an international level the exchange of sound recordings..."

If Sound Archives are organised as research centres to which scholars and researchers must come to carry out their searches, and if these Archives can guarantee to safeguard the recordings in their collections (particularly unpublished recordings acquired from Radio and T.V. broadcasts and from private sources) against unauthorised and uncontrolled copying, we are much more likely to gain the confidence of the various copyright protection societies and performers' unions upon whose goodwill these international exchanges are so largely dependent.

I hope ultimately to see the establishment of National Sound Archives all over the world, internationally recognised as research centres. On this basis we may, perhaps, expect the interested parties in each country to co-operate in permitting the copying of recordings (whether published or unpublished) for deposit in any other National Sound Archive recognised as a research centre. This is an idea which I hope will be more fully discussed at our joint session with the Record Library Commission of IAML, and also when we visit the British Institute of Recorded Sound on Wednesday, 29th August.

STANDARDISATION OF TERMINOLOGY:

Another really basic need, which I have encountered in organising international co-operation between Sound Archives and Libraries within the European Broadcasting Union, is the clarification of terminology. For instance, in comparing the size and content of our collections great confusion can be created, and misleading impressions given in questionnaires, unless terms are clearly defined and understood. In a situation where integrated multimedia catalogues will become more and more familiar, IASA should be in a position to put forward suggestions for a standardised international terminology related to sound recordings or 'audio-records' as they may in future be described (to
take up a recent proposal of the Canadian Library Association). I hope to deal with this question in greater detail in a later issue of the Bulletin.

CO-OPERATION WITH OTHER INTERNATIONAL ORGANISATION:

My experience in the BBC, which contains as part of its service to programme producers, a multi-media complex of Archives and Libraries, shows that whether the content and organisation of these Archives and Libraries is totally merged and integrated into a single multi-media catalogue, or whether each is kept as a separate organisation according to physical form (i.e. a Film Archive, a Sound Archive, a Written Archive, etc.), producers and researchers tend more and more to demand a co-ordinated service of information about all forms of documentation relevant to their subject. All Sound Archivists, I am sure, will realise that we are moving rapidly into a multi-media situation and, consequently, I believe that IASA ought to consider forming positive links with international organisation concerned with other media like the Fédération Internationale des Archives du Film (FIAF). The rapid development of electronic video-tape recording, a technique very closely resembling audio-tape recording, itself poses the question whether it is any longer reasonable to separate sound and video archives. This is another subject of discussion for future issues of the Bulletin.

There is so much to be done and much is expected from us. If we can continue to widen and extend our membership, and so provide a reasonable financial base for further development, we will be in a better position to realise the hopes expressed in our Constitution.'
MESSAGE OF THE PRESIDENT OF IASA

Dr. Dietrich Schüller

Dieses Heft des Phonographic Bulletin, das erste, das nach der Konferenz in Montreal erscheint, gibt mir Gelegenheit, einige Gedanken zur Arbeit der IASA und zu ihrer Zukunft zu äußern und damit auch jene Mitglieder zu erreichen, die nicht die Gelegenheit hatten, heuer mit uns zu sein.


Dennoch dürfen wir uns mit dem bisher Erreichten nicht begnügen. Den allzu klar dürfte geworden sein, dass wir durch Koordination unserer Anstrengungen und durch wirkliche Zusammenarbeit unsere Kräfte vervielfachen können.


Hierbei stossen wir gelegentlich nur auf eine Schwierigkeit, die Timothy Eckersley als mein Amtsvorgänger in seinem programmatischen Artikel (The Future of IASA: a Personal View, Phonographic Bulletin 7) schon deutlich angesprochen hat: die Diskrepanz zwischen den guten Vorsätzen, die jeder auf den Kongressen fasst, und den Möglichkeiten, während des Jahres auch tatsächlich tätig werden zu können.

Doch je mehr wir alle verstehen, dass sich unser Einsatz für die IASA mehrfach lohnt, weil es sinnlos ist, Dinge zwei- und dreimal zu

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erfinden oder allein in die Irre zu gehen, desto mehr wird nicht nur unsere Organisation, sondern jeder Einzelne von uns profitieren.

Dies wünsche ich uns allen für die nächsten Jahre!

The present issue of the Phonographic Bulletin, the first to be published after the Montreal Conference, offers the opportunity to express some thoughts about the work and the future of IASA, and to address all those members who could not participate in this year's meeting.

Looking back on IASA's activities since its foundation, our organisation seems to have passed through two stages of development: a first one devoted to initial contacts, followed by a second one of intensive exchange of information. The contents of the twelve issues of our Bulletin as well as the communications we had at our conference have indeed enormously widened our insight to the activities and problems of other sound archives all over the world. We meet colleagues having similar problems, and we get - specially as side-activities at the meetings - valuable suggestions and help.

Nevertheless we should not rest on our oars, because all positive results achieved until now have proved that cooperation will multiply our efficiency.

It seems to me that since Montreal IASA has entered a new stage of development, devoted to cooperation within working groups, having specified aims. The formation of a "Technical Committee" was a first step. Other working groups may follow, perhaps sections devoted to legal problems and to discographic standardisation. (Further suggestions are welcome.)

The Bulletin offers itself as a useful instrument for information and preparation while conferences should concentrate on the discussion of problems and practical work.

The only real problem involved has already been pointed out by my predecessor Timothy Eckersley (The Future of IASA: a Personal View, Phonographic Bulletin 7) when he speaks about the discrepancy between the good intentions conceived at our meetings and the ability to put them into action during the year. But the more we realize the great importance of cooperation within IASA as a help to minimize errors and unnecessary efforts to solve problems which possibly have already been solved by someone else, the greater the profit for our organisation and for each of us will be.

This is my wish to all of us for the next years.
In his Presidential Message published right after the Montreal Conference 1975 (PHONOGRAPHIC BULLETIN No. 13), Dietrich Schüller made a distinction between the various stages of development IASA had been passing through. According to his opinion, the first one had been devoted to initial contacts, the second one to an extensive exchange of information, and the third one--then just starting--to a primary role for working commissions, which should be effective in realizing the aims stated so boldly by the founders of the Association.

IASA is now indeed in the very centre of that third stage. There are several projects on which individuals and committees are working at the present time. An Archive Approach to Oral History, by David Lance and others, is the beginning of a series of publications, shortly to be followed by Ann Briegleb's Directory of IASA Member Archives. A Technical Manual is in preparation and will be one of the major efforts of the Technical Committee and the Executive Board during the next few years. New national branches are underway, while the branches in Austria, the Netherlands and the United Kingdom are steadily working towards the realization of their programmes. The PHONOGRAPHIC BULLETIN will continue its informative role, bridging over the great distances between members and the long periods of time between conferences. The programme for the Salzburg meeting has already passed its initial stage.

IASA's first Presidents, Donald Leavitt and Timothy Eckersley, have been only too right in writing that the problems with which IASA would have to cope might well be much greater than its means (see PHONOGRAPHIC BULLETIN Nos. 1 and 7). In particular, an international census of sound archives--"The Everest, that loomed before us . . . ", as it was stated so expressively by Don Leavitt—had to be shelved in favor of a somewhat restricted programme which proved to be more realistic. This does not mean, however, that IASA is doomed to small and ineffective operations. The past three years have especially showed that much can be done without trying to climb the highest mountains. The new Executive Board will follow that realistic course of action, raising and getting through short-term projects, staying within the limits of our present capacity, at the same time involving more members in the activities of the Association through the national branches and the committees.

During the Lisbon Conference one more committee was established: the Joint IAML-IASA Working Committee on Music and Sound Archives. It is my firm belief that the President and the members of this "bridge" between the two Associations will bring about a stimulating interaction between the fields of interest of IAML and IASA.

This Presidential communication appears in the first issue of the PHONOGRAPHIC BULLETIN which will no longer be prepared in Utrecht. Let me take this occasion to wish that my successors meet with the same good-will and cooperation which I have enjoyed so much as Editor for so many years. They will be responsible for the production of the many issues of the BULLETIN which are due in the next three years.

May IASA grow and prosper in good health and in stubborn and steady activity!
Rolf Schuursma, President
ROLF SCHUURSMA, IASA President

PRESIDENTIAL ADDRESS TO OPENING SESSION OF IAML AND IASA, "EIGHTY YEARS OF SOUND ARCHIVES, 10 YEARS OF IASA"

The title of my contribution "80 Years of Sound Archives, 10 Years of IASA" seems to imply that the history of sound archives dates back to 1899 and not any earlier. By stating this we would, however, commit a blunder which would not so easily be forgiven. Let me refer to one of the most famous books of literature, which in its German version was named: "Wunderbare Reisen zu Wasser und Lande, Feldzügen und lustige Abentheuer des Freyherrn von Münchhausen, wie er dieselben bey der Flasche im Zirkel seiner Freunde selbst zu erzählen pflegt", a tale which began its existence in English under the title "Baron Münchhausen's Narrative of his Marvelous Travels and Campaigns in Russia".

I must apologize to our Austrian hosts that I am thus going to prove my point through a story which goes back to the Duchy of Braunschweig where Münchhausen was born, the likewise North-German territory of Hannover where one of the editors of the story had his origin and the University of Göttingen, which had the editor of the first German translation of the Münchhausen-story within its walls. Since there will be many occasions to praise Austria during my talk, there is no need to deplore the present excursion to Germany.

MÜNCHHAUSEN'S TRIP HOME FROM RUSSIA

It was during the trip from Russia to his home country that the Baron Münchhausen met with an adventure which caused me to connect him with the early history of sound archivism. During those days Europe was afflicted by a winter which was even more severe than the one we have just experienced and the Baron had to endure much discomfort. Once when the mail-coach entered a narrow road between lofty hedges, Münchhausen told the coachman to blow his horn, but however hard the driver tried—blowing several beautiful melodies—no sound came. It was an astonishing affair, the more so since after a few moments another coach approached from the other direction. The Baron solved the situation by simply leaping over the hedges into the meadow behind, first with the coach, then with the two horses under his arm. Another series of jumps brought everything back onto the road again, past the other coach and the trip was continued without further ado.

They halted at a tavern where Münchhausen took a seat in the tap-room while the coachman hung his horn above the cooking-range. They were utterly astonished when suddenly the horn started to play a melody. Presently the cause of its former silence became clear. The tunes had literally been frozen in the tube and now that through the warmth of the stove the horn had thawed, the instrument produced one melody after another, featuring the "Prussian March" and melodies like "Without lover and without wine", and even a well-known evening song called "Presently the entire forest is at rest".

Münchhausen's sound archive thus lasted only a few hours but it had some advantages in comparison with modern archives, namely a very simple management and a surprising kind of accessibility.

THE PHONOGRAMMARCHIV IN VIENNA
Management and accessibility were perhaps not the main things which occupied the minds of the respectable members of the Imperial Academy of Sciences in Vienna, the "Kaiserliche Akademie der Wissenschaften" in Wien, which in 1899 took the bold decision to start a collection of recordings through the institution of—as it is called in the official report—"einer Art phonographischen Archives", a kind of phonographic archive. Notwithstanding Münchhausen 's adventure, the first of its kind, as Dr. Walter Graf has proved in his article "Aus der Geschichte des Phonogrammarchivs der Österreichischen Akademie der Wissenschaften"— Aspects of the history of the Phonogrammarchive of the Austrian Academy of Sciences— which appeared in 1964 in the Polish "Bulletin Phonographique". With extraordinary foresight the Academy Committee on the establishment of a sound archive formulated three aims of such an undertaking:

1. The recording of languages and dialects, envisaging eventually the sponsoring of field research expeditions throughout the world.

2. The recording of music performances and in particular the recording of the music of the so-called primitive peoples.

3. The recording of voice portraits of famous personalities.

It is remarkable to find that the Committee members even then expected such voice portraits not only to be important for historical research, but also worthwhile for the general public because of the great interest in the outward characteristics of well-known people, quite analogous to painted portraits. It is a pleasure to see that the Phonogrammarchiv has presented all of us with a small, but in fact wonderful "Stimmporträt of Kaiser Franz Joseph, 1903".

It is furthermore interesting to see why the Committee came to the conclusion that the establishment of a sound archive seemed valuable. I would like to quote the relevant part of the original report: "Since the invention of the phonograph by Th. A. Edison we have at our disposal a medium for the preservation of present day events for posterity, a medium which even though it may not be of equal importance to the written word, nevertheless, as pictorial and plastic methods of description, can stand beside the written documentation without unworthiness." It is obvious that as far as there was any hesitation on the part of the Committee, this came at least partly from the poor quality of the technical equipment of those days, notwithstanding the fact that the phonograph which the Committee developed for the special purpose of archive recordings, reached a relatively high quality level, according to the standards of the day.

During the Annual Meeting of IASA in London in 1973, the present director of the Phonogrammarchiv. Dr. Dietrich Schüller, presented us with a full account of the development of the Viennese phonographs so I do not have to go into that subject again. The sound archivist of our day may, however, safely conclude that his method of documentation is certainly not less significant than other media and in some cases is even superior.

The establishment of the Viennese Phonogrammarchiv is well documented and several publications have made that particular part of the history of sound archivism accessible to later generations. Things are in general different I am afraid when it comes to the subsequent founding and development of sound archives throughout the world and I do not envy the historian who one day decides to describe even only the main stages of the journey from 1899 till the present time.

SURVEYING THE HISTORY

Eighty years of sound archivism— certainly a subject for an interesting survey, which would of course start with some reflections on the 1877- 1899 period, when the phonograph was already in use even as an instrument for scientific research and when the first thoughts about preservation and sound recordings kept some minds busy. The survey would dwell on the main points of later developments,
including the extremely important establishment of radio archives which in the early days must have been something like a vague groping towards the advantages of the preservation of recordings for broadcasting, which for others provided a well prepared start of a new development in radio.

Another main point would be the start of the Oral History movement throughout the world with its ever growing impact on contemporary historical research and the growing importance of sound recording as the primary source of Oral History documentation. However, by naming as it were the chapters of the survey which I have in mind (although I am certainly not going to write it myself) I am risking the indignation of those sound archivists who find that their contribution to the history of our trade is hardly even mentioned.

Indignation is certainly not the right mood for a festive occasion like tonight: festive because of the jubilee of our Viennese colleagues who were really the first and who are at work today at such a high standard. Festive because of our Austrian hosts who will give us no doubt a splendid reception in Salzburg. Festive also because of the Tenth Anniversary of the International Association of Sound Archives.

IASA ANNIVERSARY

Let me then conclude with a few remarks on that latter subject. Would it not be one of the main efforts of our imaginary historian to find out why it was as long as seventy years before an international organization came into being which now can claim a decade of continuous activity? Indeed a remarkable question which would involve research into previous efforts like the international association of linguistic sound archives, established in Amsterdam in 1962, and the Fédération Internationale des Phonothèques which we remember as a point of discussion during many meetings of the Executive Board and the General Assembly of IASA. However that may be, IASA seems to have a real chance of surviving. It has overcome the difficult period of association of sound archives with rather different collections and aims and it is now clearly directed towards problems common to those archives: acquisition, preservation, cataloguing, matters of copyright, technical aspects of recording and playback, accessibility and distribution. Since 1971 24 issues of the PHONOGRAPHIC BULLETIN have appeared together with two special publications, while two other special publications—about the Technology of Sound Archives and Sound Archives in the Third World—are under preparation.

National branches have been established in several countries, including the very active Arbeitsgemeinschaft Österreichischer Schallarchive—the Association of Austrian Sound Archives, also including the Association française d'archives sonores—the French Association of Sound Archives—recently founded, and the establishment later this year of the Australian branch. Committees on technical matters, copyright and cataloguing deal with problems ranging from standards for tapes and tape recorders to the difficulties of the ISBD/Non Book Materials. Altogether signs of life of an active organization.

Ten years ago, in 1969, IASA was born in Amsterdam as an offspring of the International Association of Music Libraries. In Salzburg it seems, however, more appropriate to speak about the relationship between our two Associations as a marriage, a "nozze di IAML/IASA", actively supported by a joint Committee which is also there to help us resolve the little dissonances which occasionally enliven the otherwise Mozartean harmony between the two partners. Without the kind assistance of the greater partner in this remarkable relationship, IASA would not have existed as it exists now. Without the personal friendship between so many members of both Associations IASA would have been less successful.

From Münchhausen to Mozart. From Vienna via Amsterdam to Salzburg. Whatever the libretto and whatever the "mise en scène", Salzburg provides the perfect stage for another act in the history of IAML and IASA. It is also another milestone on the road to the perfectly functioning sound archive, for the use of science and education throughout the world.
PRESIDENT'S CORNER

For the consistently high quality of papers throughout the meeting, the Brussels' conference may well have been without equal in IASA's history. So it strikes me from the hindsight of ten annual conferences. The burgeoning professionalism was particularly marked among the younger and newer members who contributed so noticeably and so effectively during the week. This feature was a testimony to IASA's current health and augurs well for its future. It also illustrated how much the Association has to give to its own members and to the international communities of archives and libraries in the field of sound documentation.

The most tangible examples of the fruitfulness of IASA's work may be found in its current publications programme. A second and much expanded edition of the Directory of Member Archives has been prepared for printing and should become available to members before the end of 1982. The text of a book entitled Sound Archive Programmes: Their Planning, Organisation and Management is complete and has been handed to UNESCO, which has expressed an interest in its publication. Much needed by archives and libraries throughout the world, a Technical Manual has reached a sufficiently advanced stage in its compilation that we can confidently expect it to appear in print before very long. A Training Manual is a more distant prospect but its preparation is an integral part of the Training Committee's formal plans. The thorny but fundamental subject of Selection was firmly grasped at conference sessions in Budapest and Brussels. This subject will be embraced again at Washington in 1983 and the resultant papers edited to form the basis of a special publication which will appear within the next two years. A major bibliography of sound archive literature is also in preparation, the first element of which is included in this issue of the PHONOGRAPHIC BULLETIN. The recent extension of the journal's Editorial Board—with Joel Gardner (USA) joining it as Reviews and Recent Publications Editor and Peter Burgis (Australia) taking over responsibility for the News and Notes columns—holds promise of an expansion of the BULLETIN'S information role.

Up to 1978, the Association (then nearing a decade of existence) had published nothing other than the PHONOGRAPHIC BULLETIN. In that year a monograph on oral history and the first edition of IASA's directory both appeared as separate publications. During the subsequent five years the interest in new publications has quickened with the results and the projects already mentioned. Initiatives have generally been taken by individuals rather than by the Associations; that is to say IASA has tended to respond to the interest of an individual member in a certain field rather than systematically to plan a publications programme and then seek suitable people as authors or editors. Thus a Technical Manual will appear because Dietrich Schüller identified a need for it and felt motivated to fill that need. The Executive Board of the Association happily placed its seal of approval on such an undertaking. Helen Harrison's interest in Selection, similarly, is the main reason why this publication will also be published under IASA's imprint.

Individual inspiration then, not Association prescription, is at the root of our publications programme. Where else and where next will this laissez-faire policy lead us? The newer members of IASA, to whose energetic contributions at the Brussels' conference I drew attention in my opening paragraph, may stimulate us to take on new projects. All members ought to be encouraged by the pattern of our present programme's development, to feel that the Association is likely to be persuaded to accept new proposals that are enthusiastically and cogently presented.
Some of the needs are clearly evident. In the field of cataloguing, for example, no publications have so far been considered nor any projects put forward. The legal basis of sound archive work suffers from the availability of much specialised literature, but no major collection of relevant information may be found in a single volume. Different countries may pursue radically different philosophies and totally opposing practices for the administration of sound recordings and there is still not a single published study of the cost-benefits of any one of the alternative models let alone a comparative analysis. IASA has but a single monograph— on oral history— relating to the disciplines which draw on sound documentation as a major source and this, perhaps, is the single most surprising deficiency.

This short list of fields in which there is a need for reference works of a good professional standard could go on and on. I hope it may stimulate other members to give— through letters to the Editor of the PHONOGRAPHIC BULLETIN perhaps— their own assessments of where the greatest needs lie and, better still, to offer to fill some of those needs which they identify.

To organisation and institutional finance officers, who have to be convinced that there is a real case for paying membership subscriptions to international associations, and to cynics who see attendance at international conferences as expensive disruptions to the routine work of their archives, an association's best answer is to publish. This, surely, is what international bodies such as IASA are primarily for— to register and to distribute individual or collective knowledge that serves a community of interest. How else may associations demonstrate or justify their professional existence? There is an obligation that, from the otherwise purely vaporous meeting places where we congregate, ideas should germinate, plans be laid and publications appear. This is how an Association is best able to serve the majority of its members who are unable to attend annual conferences and to offer more widely something of substance in the field of archivism that IASA exists to foster and to develop.

A relevant publications programme is a raison d'être of the Association. If the past pattern of its formulation remains the same in the future, then exactly what the character of our programme will be depends largely on the enthusiasms and interests of individual members. It will be interesting to see what this creative anarchy may reveal!

D. L.
PRESIDENT'S COLUMN

Last November the Executive Board met in Stuttgart for its regular interconference business meeting, the main items of which Helen Harrison has summarized in this issue of the PHONOGRAPHIC BULLETIN. The composition of the Executive Board that will take office after the 1984 conference was one question that occupied our discussions.

Of course, neither serving presidents nor any other current Board members have any prerogative on the choice of the succession. Nor indeed have they any influence beyond that which every other IASA member also enjoys. Lack of statutory power does not however preclude lack of interest and, at a mid-point in our own term of office, it is hardly surprising that we should engage in some speculation about our successors. Fundamental in these thoughts was the question of the Association's electoral system itself. That is to say, have we got it right? Both inside and outside the present Board I detect some doubts!

In the course of its history IASA has operated two different methods for electing its officers. Before the 1978 conference in Lisbon it was a function of the serving Executive Board to recommend its successors to a so-called Nominating Committee which, provided its members approved of the candidates who were proposed, had the task of presenting them in the form of a "slate" on which IASA members attending the conference during election year voted either to accept or to reject. Not surprisingly the system had its critics! Allegations against the procedures included the contentions that Executive Boards had become self-perpetuating oligarchies, were insensitive to the wishes of the membership as a whole, which was thereby prevented from making any real expression of its own will. In a nutshell, it was undemocratic.

Having touched on some of its alleged faults it seems only fair also to mention some of the arguable benefits of IASA's first electoral procedure. It permitted a selection of officers more representative of the international distribution of IASA's members; it offered greater insurance that those elected would be people regularly able to attend conferences and Board meetings; it provided the Board with members who had sufficient practical resources to be able to support the burgeoning activities of the young, small and financially weak Association.

This catalogue of advantages and disadvantages could be greatly expanded, but I think that the foregoing conveys the essence of our original statutes. Within them a practical balance was struck by our founding fathers between democracy and utility. As a result Constitution Mark I served the interests of the new Association well enough for several years.

On 18 July 1978 Constitution Mark II came into effect, partly as a result of growing criticism of its predecessor but also as a result of a general constitutional revision that was instituted by the Executive Board itself. From this date elections to the Board became the statutory responsibility of the entire membership. Any (paid-up!) member of IASA could henceforth stand for office and propose or second favoured candidates. Serving members of the Board had the same rights, but no more. The International Association of Sound Archives thereby was democratized. (A process which becomes complete at the Washington conference, if the General Assembly there approves the introduction of postal voting.)

After the Board elections in Budapest - the first to be held under the new arrangements- some of the criticisms made of Mark I were to be heard whispered of Mark II. "There is only one candidate for each office; we have no choice!" "There are two British members; the Board is unrepresentative!" "These are the same old faces; the oligarchy still rules!" Ironically IASA's first "democratic" election had produced a result which was in many ways identical to the kinds of Boards which had emerged during preceding paternalistic successions.
What conclusions may we draw? It is that the kind of people recognized by earlier Boards of well-intentioned members to be good candidates, tend to be also the people who would get themselves nominated for office under any electoral system? Is it that the large majority of members are disinterested in actively using the rights they now possess? Are most of our members actually unaware of the "new" procedures? Is the present electoral system simply unsuitable for this Association? At this distance in time, it seems likely that the Board which is elected in 1984 by Mark II procedures will have to consider some of these questions and come up with answers which, possibly, may lead on to electoral system Mark III. Or maybe next time . . . 

Members who are not familiar with the present constitutional basis of Executive Board elections can, and indeed should, become so, by writing to our Membership Secretary for a copy of IASA's statutes. The future composition of the Board, and with it much of the professional development of the Association, rests for the moment with the membership as a whole. It is much to be hoped that a sufficient number of colleagues make use of their opportunities so that our 1984 elections will be as democratic, as representative and as competitive as the terms of electoral system Mark II envisaged and allow.

I wish a happy and successful 1983 to sound archivists anywhere.

D.G.L.
PRESIDENT'S COLUMN

The Constitutional changes affecting the definition of the Association's National Branches, and the introduction of a new category of "Affiliated Organization", were among the most important developments that took place during the recent Washington Conference.

When IASA was formed in 1969, our founding fathers wrote into the original Constitution "Members of the Association in any country may be constituted a National Branch of the Association with the approval of the Executive Board." This minimal statement provided the very bare basis for their establishment and development until 1983. Under the original arrangements all the branches, in theory at least, were formally integrated within the international body and nominally subordinate to it. This situation, it should be said, was not to the taste of all the branches and occasional tensions arose in consequence. Before 1983 the Constitutional arrangements which existed for the government of IASA did not, however, allow any alternative relationship between national groups and the international body.

Today, as a result of amendments that were carried by a large majority at the Washington General Assembly, we have a new arrangement. It is still possible to become or remain a National Branch but now there also exists the opportunity to affiliate, as opposed to integrate, with IASA. The nature of this choice is well described in the preamble to the amendments which Rolf Schuursma prepared on the Executive Board's behalf: "Applicants should provide a statement about their wishes as regards the character of their relationship with IASA. A wish for a close relationship points to a National... Branch. A wish for a loose relationship and a firm priority of national needs may point to an Affiliated Organization." Thus, for the first time, the established National Branches of IASA can decide for themselves what kind of relationship they want to have with the International Association and other sound archive groups that have never been a branch of IASA (and may never wish to be) have an alternative arrangement which they can consider. These changes will certainly make IASA a more flexible organization; they may also provide a means for the Association to represent and serve the international community of sound archives even more comprehensively than it does at the moment.

Although extremely important in their own right, these developments are also interesting in that they illustrate the way in which an Association like IASA has to adapt and evolve to take into account the changing character or needs of its membership. To national bodies or special interest groups it may sometimes seem that the International Association is unaware of or unresponsive to their legitimate parochial needs and, given the time that it does take for the Association to implement change, their impatience is perfectly understandable. However, bearing in mind that the first National Branch was not formed until 1976 and that, by 1983, only six existed it is not really surprising that it has taken us this time to make clearer and more detailed provisions for them. Clearly branches needed first to exist for a few years, to develop their activities, to evaluate their own needs and to give them expression before the Association could see how to adapt its structure so as best to meet needs that varied and to some extent conflicted.

Adaptations and changes within the Association can be therefore achieved when needs are clearly identified and expressed. The democratization of our election procedures, to allow any member of IASA to stand for a place on the Executive Board (about which I wrote in my column in the last issue of the BULLETIN) is one such example. Another is the wish among members to take this process farther, by introducing a postal ballot for elections, which was expressed at the Budapest conference in 1981, carried by the General Assembly in Washington in 1983 and will be employed for our elections in 1984.

It seems to me that our Association is not unresponsive to need, but that it does have difficulty in reading the collective mind. There is, in other words, a communication problem caused by the fact that
IASA is an international association, that it meets rarely and that its interests are widespread and disparate. It often is hard to tell when an individual criticism represents a collective wish and, without greater and more regular feedback from our members, it is hard to see how this situation can be improved.

Certainly there are problems, the scale and nature of which the Association needs to be able better to monitor. For our French colleagues there is the problem of language in an organization where English has become the predominant means of communication. Is the solution, as was suggested in a recent issue of *Sonores*, the formation of a Mediterranean grouping of sound archives and—if so—how then is the principle of internationalism to be maintained let alone developed? For those working in archives of spoken word recordings there is the danger of their professional interests being submerged because a large proportion of our members are mainly concerned with music. Would the needs of these two groups be better met in isolation from each other or can IASA's structure be adapted so as satisfactorily to meet them, or both? Does there continue to be more benefit than restriction for our members by sustaining our traditional relationship with IAML? Certainly our two associations, meeting together at joint conferences, have to make compromises that would not arise if we met separately. There also is the problem of special interest groups. Archive technicians, for example, who feel an understandable need for a greater number of more technically concentrated and sophisticated seminars than can easily be accommodated within an umbrella organization like IASA. Similarly, radio archivists, commercial records librarians and other specialized types of sound archives would prefer greater opportunities to discuss their particular problems.

This list could be greatly expanded, but the point should be clear. The range of interests within IASA is extensive and if the Association cannot effectively monitor and meet significant needs then it is vulnerable to internal conflicts or to splintering into smaller groups. In the after-glow of the highly successful Washington conference I have no serious fears of these developments occurring in the short term. However, I am certain that tensions and new needs will surface in the future. The Association's capacity to evolve and adapt so as to meet them lies at the heart of our prospects for future successful development.

Perhaps by using the columns of the PHONOGRAPHIC BULLETIN the needs, wishes, suggestions, criticisms or complaints of our members can be aired and the feedback I have suggested as presently lacking be regularly provided.

DGL
Regular readers of the PHONOGRAPHIC BULLETIN may have noticed that the President's Column failed to appear in the last issue of the journal. Its absence may be explained—though not justified—by the demands of a move which have taken me from one side of the world to the other, and from a sound archive to an audio-visual archive. Adjusting to both changes has been preoccupying. The Association has been sustained by other Board members, since the President has not been a very effective contributor to its affairs in recent months.

My move to Australia has been interesting in two respects which may be worth sharing with the readers of this journal. First it has coincided with a fierce attempt to establish an Australian Institute of Recorded Sound or a National Sound Archive. Secondly, the move has presented me personally and directly with the problem of how best to organize a sound archive program within an audio-visual records department.

From the regularity with which it has been raised over the years, at our conferences and in our journal, it seems that the concept of the national sound archive is always with us—illusory but endlessly enticing. To Patrick Saul, doyen of the concept, the key characteristic of such an institution lies in its autonomy. For a national sound archive to succeed, he has argued, it has to be separate from other types of records, the interest of which might otherwise dominate the medium or at least dilute the priority that would be accorded to sound documents. This fear seems to lie at the heart of current endeavors to separate the sound recordings collection from the National Library of Australia where, it is felt, the neglect which Saul apprehended is all too readily evidenced.

It is paradoxical that the moves towards sound archival autonomy in Australia should coincide with the merger of the British Institute of Recorded Sound into the British Library. Subsequent (to Patrick Saul) managements of BIRS concluded the Institute was not viable as an autonomous body, and sought the patrimony of a national library to sustain it, at more or less the same time that many Australian sound archivists drew the opposite conclusion. Do the national situations in the two countries, I wonder, differ so markedly that a concept which has failed in one can be successful in the other? Is the notion correct that a sound archive simply cannot coexist harmoniously within a library (and, if so, what now are the prospects of the National Sound Archive of the British Library?) or is there stronger evidence from BIRS' quarter of a century of autonomous but ill-funded existence that a national sound archive is not sufficient unto itself? Why is it that library managements are most commonly presented as unsympathetic or incomprehending as regards the needs of sound collections, while from audio archives no less subordinate within museums or documentary repositories the same cry is rarely heard?

Perhaps it is timely for IASA to consider and debate these questions once more, as either an encouragement or a warning to other countries that may find the national sound archive concept an attractive one. Alternatively, perhaps Christopher Roads and Peter Burgis may, through the pages of the BULLETIN, present their perspectives from countries where—on the face of it—the future of sound archivism is seen very differently.
It is not the place here to present the case for or against the concept of a national sound archive. Both have been argued in detail in previous issues of the BULLETIN and readers interested in the best analysis of each would be well advised to refer to articles by Saul and Schuursma in issues number 15 and 16.

Since my arrival in Australia, what has occupied my attention very much more than the question of autonomous national sound archives is how best to integrate a relatively small, specialized sound archive within a greater parent institution. A glance around the world of sound archives suggests that this is very much more of common concern within our profession. It is therefore, perhaps, even more timely that this subject will be debated within IASA during our conference at Como in September 1984.

I must confess that the subject was not, until very recently, of much more than academic interest to me. In moving from an institution with very large audio-visual collections to another with relatively small ones, questions of structure and organization have taken on a different light. In the former the sound collection and the staff to administer it are more or less large enough for a separate, medium focused archive to be viable (the question of whether it was also the best or the most effective way to run a sound archive within a multi-media institution was, in practice, rarely considered; such an arrangement was simply the status quo). Despite my previous experiences and prejudices, however, practical necessity forced me to reconsider the arrangement I had grown used to over more than a decade and the practices that went with it.

In posing the types of questions I have been reflecting on my new situation, it is tempting to hope that the speakers on this session of our Como conference will come up with answers that either confirm my own conclusions or alter them before it is too late!

One of the things which IASA has achieved during its existence has been to make sound archivists aware of the standards that exist in their profession. The need for an effective technical basis, for rigorous documentation systems and for well organized reference services are central to a professional operation. The skills that these requirements imply, however, are far from easy to secure and it is within the small archives— which are more typical of the world of sound archive activity than the great national institutions— that the greatest difficulty exists in achieving good professional standards. With collections not large enough to justify the appointment of well qualified technicians, specialized catalogers and reference staff with an intimate appreciation of their medium, how may small sound archives operate efficiently and effectively?

In a way it is a paradox that such archives look to the big national institutions for guidance. May it not be argued that the knowledge and experience of, say, the Canadian National Film, Television and Sound Archives (whose Director may be a panel speaker on the Como session) is of little relevance to the archivist responsible for a few thousand discs or some hundreds of hours of oral history recordings? Perhaps an understanding of the small archives’ problems is a quantum leap too great for the administrator to make, whose collections are measured in the mill ions of items.

In principle, do small archives really have any choice in how they organize their activities? They must make the best use of the resources they have, a process in which flexibility and compromise are the key words. For them it is not so much the philosophic question of whether, for example, a book librarian is best suited to deal with the documentation problems of sound archive collections; it is more likely to be the situation that an information specialist has to operate across many and differing collections for lack of any other practical institutional alternative. If the sound researcher has to work in a book orientated institution, the sound archivist’s problem is not really the procurement of specialized medium reference facilities; rather it is how his "reader" may study with maximum convenience to himself and the
minimum disruption to users of other collections. To cite another example of choice, the small archive’s "technician" role may fall, for example, to the film projectionist or the gramophone record librarian because they are the alternatives available in a given circumstance. Thus the human and physical resources that are available actually dictate the organizational methods that are used. In the end there are no options; only the obvious course to be recognized and accepted.

What common threads run between the need for proper standards in sound archivism, to which IASA educates us, and the utility which characterizes the practices of small archives? In leaving the question open I am anticipating the debate to come at Como during the session "Sound Archives: From Separation to Integration". Will the session, I wonder, address the problems of the small sound archives or-- under another guise-- be a continuation of the national sound archive story?

DGL
PRESIDENT'S COLUMN

The formal establishment of a Radio Archives Committee during the 1983 Washington conference should be seen as an important development, in our Association. Although recent conference programmes and issues of the PHONOGRAPHIC BULLETIN have included topics devoted to the interests of our radio colleagues, there has not been for some time any special forum for their deliberations. The radio archives sub-committee of IAML's Record Libraries Commission has not functioned for several years and the radio archivists group of the European Broadcasting Union has become similarly inactive. It is, therefore, very satisfying that our Association—with IAML's active collaboration and support—has been able to repair this gap.

In addition to the professional broadcasting issues which the new Committee may be expected to take up, it is my personal hope that the group will also serve as a bridge between their industry and the many research sound archives that have an interest in radio recordings and broadcasts. There being no editorial restrictions on what the "President's Column" may cover, I can permit myself the self-indulgence of suggesting some problems in this relationship which the Committee might care to consider.

There are many, practical working examples throughout the world of radio recordings being made available to non-broadcasters through research sound archives. These arrangements reflect a mutuality of interest whereby research archives carry out a public service role that most broadcasting organizations are neither constituted, financed nor interested in providing. In many countries, however, there are limitations to what the research archives can acquire. Frequently the response from the radio archive administrator to the research sound archivist is that the broadcasting organization has only contracted rights to broadcast and any other uses are, therefore, necessarily excluded. Frequently also, the follow-up request for names and addresses through which the research archive might itself seek clearances for acquisition and use is also denied.

While not wishing to diminish in any way the great lengths that many broadcasting organizations go to in order to facilitate the widest possible use of the recordings they produce, there may be a role for the Radio Sound Archives Committee to encourage the extension and systematization of this practice.

Too often, I suspect, a negative response to requests for the identification of rights owners is based on one or the other of the assumptions that they would not wish to be bothered by the research archive or that any such approach would be unfruitful. The former seems to diminish the importance of a wider access; the latter may be to abrogate the decision (my personal experience with spoken - word recordings is that more than eighty percent of rights owners are flattered by the request for wider research access and gladly accede to it). On the question of contracts many research archivists, of whom the late Harold Spivacke (Library of Congress) was among the most forceful, have argued that broadcasting organizations have a wider duty than programming that should be served by the recognition of a public interest in their material through contracts formulated at least to present their contributors with the question of research use in recognized non-broadcasting centres.

In this debate control is of the essence. Here IASA might usefully take note of the tight control which the International Federation of Film Archives has managed effectively to achieve, whereby the distribution of a much more commercially valuable commodity than sound recordings has been possible through an
exclusive and tightly knit international organization. The notion of "recognized" research repositories may combine security with wider dissemination.

A further refinement in the relationship between radio and research archives, that might with advantage exercise our new Committee, is to consider encouraging among broadcasting organizations the more extensive authorization of off-air copying by non-broadcasting archives. It is a paradox that while this right is widely denied to archives that would undoubtedly exercise it with scrupulous responsibility, it remains open by pirating to individuals and companies that extensively abuse it. In the context of my present arguments, however, the main point is that the needs of scholars and educators are not the best served, even where public access to radio recordings is possible, by the availability only of material that is preserved by broadcasting criteria mainly for programming purposes. The research archivist undoubtedly has a contribution to make in the field of selection which would probably be most effectively exercised by the controlled extension of off-air copying.

Traditionally the dialogue between radio and research archives has focused on what the latter seeks to acquire from the former. While the broadcaster may acknowledge in principle that he also can benefit from the relationship in production terms, the inclination let alone the practice of doing so is underdeveloped. There is, it seems, a professional disinclination among radio producers to use material they have not themselves spawned. My belief in the shortsightedness of this attitude is based on the direct experience of having many times heard broadcasts based on material of an inferior quality to that held in my own collection. The reality is that recording by research archives is often based on more careful preparation and more extensive fieldwork than the broadcaster has the time or the budget to indulge. Equally, the research recordist will frequently have had access to more authentic, authoritative or contemporary sources than are available to his radio counterpart.

Relevance and accessibility are, of course, major concerns to the producer but, even where these criteria can be met, research archives remain under exploited in programming. It is too much to hope that our Radio Archives Committee may re-educate its present generation of producers. However, it might be instrumental in drawing to their attention the richness of material that exists outside the radio archive collections.

As I confessed earlier, these thoughts are a self-indulgence. In its new existence I wish the radio archivists' group a rewarding and successful future and look forward to the contributions it can undoubtedly make to the international sound archive community as a whole.

DGL
PRESIDENT’S COLUMN

The joint meeting of IASA and the International Association of Music Libraries (IAML), which took place in Como, Italy from September 2 to 7, is now over. Fortunately many members of IASA were able to take part in this year’s conference. We met a number of colleagues from abroad, especially from the USA, Australia, Japan and New Zealand, and naturally many European colleagues.

The most important event for IASA in Como was the election of the new Executive Board. It consists of:

PRESIDENT: Dr. Ulf Scharlau, Head of the Archives of Süddeutscher Rundfunk, Stuttgart, Germany,

VICE PRESIDENTS: Peter Burgis, Director of the Sound Radio Archives in the Australian Film and Sound Archives, Canberra, Australia,
David Lance, past President of IASA and Curator of Audiovisual Records in the Australian War Memorial, Canberra, Australia, and
Dietrich Lotichius, Head of the Sound Archives of Norddeutscher Rundfunk, Hamburg, Germany,

EDITOR: Dr. Dietrich Schüller, Head of the Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, Wien, Austria

SECRETARY GENERAL: Helen P. Harrison, Media Librarian of the Open University Library, Milton Keynes, England,


The new Board includes experienced "oldtimers" as well as new members, a combination which may guarantee continuity for IASA as well as the ability to face new challenges.

At this point I should like to thank all those members who have left the Board after years of work for IASA. This means especially thanks to Ann Schuursma, the former Editor, to Dr. Rolf Schuursma, who has been Secretary, Editor, President and Vice President of IASA, and to Poul von Linstow, Membership Secretary. By unanimous decision of the Executive Board and the General Assembly Rolf Schuursma was awarded an Honorary Member of IASA. I should also like to thank my predecessor David Lance, whose effort for IASA was great.

In Como the election of IASA officers was for the first time based on the revised constitution of 1983. There is one difficulty of our constitution: there are no definite regulations about the election procedure when there is only one candidate for a given office. Therefore the present constitution allows different interpretations. The new Board will make suggestions for a constitutional change before the next elections.

During the Como conference IASA was very busy. Numerous open sessions, meetings of committees and two general assemblies were held. We heard a lot about the work of committees and about the work of the National and Affiliated Branches. Two new IASA committees were established: one dealing with discographic problems, the other revealing its purpose in its name: History of IASA Committee.
(chairman: Dietrich Lotichius). The aim of this committee is to collect documents of all kinds concerning IASA history. Although IASA is only 15 years old, there may already be difficulty in finding and keeping appropriate documents. I would therefore like to encourage those of you who have received letters, photos, minutes, programmes of meetings, articles in newspapers, etc., which deal with IASA matters, to send either the original or copies to the new chairman.

The Association Francaise des Archives Sonores (AFAS), until now a national branch of IASA, asked the Executive Board for a change of status to an Affiliated Organisation. The IASA Board and the General Assembly have consented. IASA is strongly interested in good cooperation with AFAS. We assume that AFAS will continue its work within France and will work cooperatively with IASA in the same friendly manner as before. Official talks about an affiliation were also held between IASA and the American Association for Recorded Sound Collections (ARSC). The Executive Board has discussed and consented to these agreements at the final session in Como, and it remains for the General Assembly 1985 to ratify the decision.

During the past year IASA has taken part in many international meetings. Meanwhile the cooperation of IASA with other associations in the field of libraries and audio visual media (such as IAML, IFLA, FIAT, FIAF and UNESCO) has become very close.

Finally I would like to talk to you about a problem which begins to worry me- a problem which is not only typical for IASA but for other associations as well. There is a small group of members who take responsibility for the association, who do the work, who push things forward, and who deliver talks at the annual meeting. These people are the people who form IASA's image. It seems as if our constitution puts the whole responsibility into the hands of few. I encourage all members to support IASA with their ideas, their imagination and their activity especially within the committees. Don't you think that your archival problem might interest your colleagues? Perhaps we could help you to solve your problems. We encourage you to be active members, to bring forth your ideas for IASA's programmes and planning. Take care that IASA does not become an academic debating club, but will stay as lively as the association presented itself in Como.

Ulf Scharlau
Phonographic Bulletin, No 51, March 1988, p 4-7

CORRESPONDENCE OF THE INTERNATIONAL ASSOCIATION OF SOUND ARCHIVES
Correspondence of Dietrich Lotichius, Hamburg 1963
LIST OF DOCUMENTS
Compiled by Rolf Schuursma, July 1986

Explanation
The documents are listed in chronological order, with the names of the sender and addressee shown, if it was not Dietrich Lotichius himself. A short description of the text of each document, with reference to matters related to IASA, completes each entry.

The senders' and addressees' names comprise full first names and family names only.

First (call-) names and family names are used where possible in the description of the documents' texts.

Individuals' titles have not been added to any name.

Functions of individuals are mentioned only when relevant to the specific document.

All information in brackets has been added by the compiler.

1. 7/9.02.1963
   Minutes of meeting of Preparatory Committee for the founding of Fédération Internationale des Phonothèques, Paris.

   Opening by Vladimir Fédorov, President of IAML. Thanks to Roger Décollogne, originator of the plan to establish FIP, for his preparatory work. Election of Jean Salkin as President, Roger Décollogne as Rapporteur and Erik Maschat as Secretary of the Preparatory Committee.

   Jean Salkin takes the chair. Decision to establish a Constitutional Assembly May 27, 1963, in Milan at the occasion of the IAML Annual Meeting, and to establish a working party for the preparation of the founding of FIP with Claudie Marcel-Dubois, Roger Décollogne, Vladimir Fédorov, Jean Salkin and Erik Maschat.

   Discussion of draft constitution and by-laws, prepared by Roger Décollogne.

   Meeting closed by Vladimir Fédorov.

   Signed Erik Maschat, Secretary of the Preparatory Committee.

2. [undated]
   Draft constitution of FIP in French

   Probably the text of the draft constitution of FIP as revised by the Preparatory Committee [see No.1).
3. [undated]
   Draft constitution of FIP in German

   Probably a German translation of draft constitution mentioned under No.2, with
   heading of IAML Record Library Commission Draft presented by Roger Décollogue.

4. 14.05.1963
    from Franz Reinholz, [Norddeutscher Rundfunk], Hamburg

    Letter with several enclosures containing useful information for the meeting in Milan
    [see also No.1] as follows:

    4.1 Minutes of the meeting of the Preparatory Committee of FIP, 7/9 February
        1963 in Paris [see No.1).

    4.2 Letter from Franz Reinholz to Gerhard Schröder, Intendant of the
        Norddeutscher Rundfunk, 14 May 1963, stating that Dietrich Lotichius will
        participate in the Constitutional Assembly of FIP, 28 May - 1 June 1963, in the
        name of NDR, without any further obligation.

    4.3 Letter apparently from Martin Kunath, Director of the Lautarchiv des
        Deutschen Rundfunks [usually called Deutsches Rundfunkarchiv] in Frankfurt
        am Main, d.d.3 May 1963, in which the above mentioned minutes were
        enclosed. Proposal to establish a tentative national committee of sound
        archives and to delegate representatives of the Deutsches Rundfunkarchiv and
        the Deutsche Musik-Phonotheek in Berlin to the Constitutional Assembly of FIP
        in Milan.

    4.4 Declaration addressed at the Deutsches Rundfunkarchiv in Frankfurt am Main
        concerning the tentative entry into the Association of German Sound Archives,
        the entry of the Association into FIP and the delegation of representatives of
        the Deutsches Rundfunkarchiv and the Deutsche Musik-Phonotheek to the
        Constitutional Assembly of FIP in Milan. The declaration is stamped: NDR-
        Intendanz, 6.5.1963. There is no signature.

5. 05.1963
    From ten institutions to the Deutsches Rundfunkarchiv, Frankfurt am Main.

    Same Declaration as mentioned under 4. from:

    Musikbücherei der Stadt Düsseldorf, dd 14.5.1963,
    Stadtbibliothek Koblenz, dd 18.5.1963,
    Städtische Musikbibliothek München, received 14.5.1963,
    Stadt- und Landesbibliothek Dortmund, received 14.5.1963,
    Beethoven-Archiv Bonn, received 20.5.1963
    Deutsches Rundfunkarchiv Frankfurt am Main, undated,
    Bayerischer Rundfunk, undated,
    Saarländischer Rundfunk, undated,
    Deutsche Musik-Phonotheek, undated,
    Berliner Phonogramm-Archiv, undated.
6. **21.05.1963**  
*From Lautarchiv des Deutschen Rundfunks, Frankfurt am Main*

Declaration stating that Dietrich Lotichius, Hamburg, represents Martin Kunath because of illness of the latter, in the meeting of the Executive Committee of FIP. Signed by Martin Kunath and Hans-Joachim Weinbrenner.

7. **[undated]**  
*Description of the Deutsches Rundfunkarchiv*

Text in English titled "The German Radio Library". Two pages typescript.

8. **27.05.1963**  
*Minutes of the Constitutional Assembly of FIP in Milan and list of participants*

Chair: Vladimir Fédorov, President of IAML. Amendments of the draft constitution of FIP [see No.2). Election of members of the Executive Committee.

List of participants, representing associations or national committees, and 3 observers. Names: Colombo, Cunningham Décollogne, Dorfmüller, Duvelle, Eckersley, Graf, Hanckart, Jurres, Lindberg, Lotichius, Melle, Britten, Pommier, Pomponi, Prokopowicz, Salkin, Sartori, Schermall, Senequier, Spivacke, Wade, Wild, Zwirner.

9. **31.05.1963**  
*From Hans-Joachim Weinbrenner [Deutsches Rundfunkarchiv, Frankfurt am Main]*

Apparently circular communication concerning a letter from Intendant Hess on participation in FIP. Weinbrenner does not agree with Kunath on the desirability of a German Association of Sound Archives because of the fear of no use for radio archives and majority of non-radio archives. Requests decision by the Board [of the DRA].

10. **01.07.1963**  
*To Franz Reinholz [Norddeutscher Rundfunk], Hamburg*

Report on the founding of FIP. Lotichius participated in the Constitutional Assembly of FIP as representative of the Norddeutscher Rundfunk and the Deutsches Rundfunkarchiv.

Martin Kunath, who acted for the tentative West-German national group, was represented by Lotichius in the Executive Committee meeting. Lotichius' opinion: IAML Record Library Commission more suitable for radio archives than FIP. Proposes NDR to become member of IAML and to stay out of FIP.

10.1 Enclosed: report apparently for the Deutsches Rundfunkarchiv on the founding of FIP, with more details than above mentioned report. Conclusion: FIP seems to suit the French situation more than the West-German radio archives. Lotichius prefers cooperation within IAML Record Library Commission.
10.2 Enclosed also: draft constitution [see No.3] with handwritten amendments, list of members of Executive Board Décollogne, Spivacke, Zwirner, Salkin and Vandeleene] and Executive Committee. List of participants in the Constitutional Assembly of 27.5.1963 [see No.8]

11. **04.07.1963**
**Note of telephone call from Hans-Joachim Weinbrenner**

On 04.07.1963 meeting of the Board of the Deutsches Rundfunkarchiv with all Intendants of the West-German Broadcast Institutions present. Elaborate discussion about IAML and FIP. Decided to promote the work of IAML and to have the Deutsches Rundfunkarchiv observe FIP. No wish for a West-German national group.

12. **11.1963**
**From Jean Salkin, Secretary General of FIP**

Circular letter requesting payment of dues.
Phonographic Bulletin, No 51, March 1988, p 2-3

HISTORY OF IASA COMMITTEE

CORRESPONDENCE OF THE INTERNATIONAL ASSOCIATION OF SOUND ARCHIVES

Rolf Schuursma, Universiteitsbibliotheek EUR, Rotterdam

At the Annual Meeting of IASA in Arlington Washington D.C. (1983) Dietrich Lotichius proposed the establishment of a History of IASA Committee. Both the Executive Board and the General Assembly reacted positively and the Committee came into being with Dietrich himself in the chair, and Claes Cнатtingius and Rolf Schuursma as members, later followed by Eckehard Baer.

One of the aims of the Committee is the acquisition and description of documents relating to IASA's history. In the past few years Dietrich Lotichius, Harald Heckmann and Claes Cнатtingius have deposited papers with respect to the pre- and early history of the Association in the archives, presently located in Hamburg. Thanks to the efforts of Gerald Gibson (Library of Congress) and Hans Bosma (NOS) documents were also received from the estates of the late Harald Spivacke, Don Leavitt and Joop van Dalfsen.

The description of several of these collections has been undertaken by Rolf Schuursma, but until now the resulting lists have been for the eyes of the History Committee only. However, at the Annual Meeting in Amsterdam (1987) the Committee decided to publish the descriptions in the Phonographic Bulletin dependent, of course, on the agreement of the Editor. We are pleased to note that Grace Koch has accepted our proposal and the first list is printed in the present issue of the Bulletin.

The purpose of the publication is twofold. In the first place the Committee feels that the membership of IASA should be informed about the steadily growing collection of papers in its archive. A full edition of the documents would go beyond the aims of the Association, but the short digests printed in the present issue of the Bulletin may at least provide members with some insight into the contents of the papers and bring about interest in IASA's history. In the second place the Committee would like to stimulate members of the Association to put their papers at its disposal. The documents may be copied if the suppliers wish to keep the originals themselves.

The first list of documents is based upon papers in the possession of Dietrich Lotichius. They are the oldest sources now in the archives of the Committee and they relate to the establishment of the Fédération Internationale des Phonothèques (FIP) in 1963. FIP was founded at the initiative of Roger Décollogne, head of the Phonothèque Nationale in Paris, but despite several meetings failed to attain a permanent status. In 1969 IASA was established to fill the gap and some years thereafter FIP quietly disappeared. The papers from 1963 show some of the problems which particularly West-German radio archives felt with respect to joining FIP. They finally decided to restrict their interest in FIP to the position of mere observer, while instead stimulating cooperation inside IAML.

The papers which Dietrich Lotichius has left us from the pre-history of IASA can only provide a very scant insight into developments of those days. The Committee hopes,
nevertheless, that these 'snapshots' from 1963 and the lists which will be printed in subsequent issues of the Bulletin, may stimulate other members to send their critical remarks to the Committee and to add their papers to the archives in Hamburg. There is still time to put the beginnings of IASA on record in the expectation that some day a historian will gather sources from the past and start writing the history of our Association.
1888-1988: A HUNDRED YEARS OF MAGNETIC SOUND RECORDING*

Friedrich Karl Engel

Vice Chairman, AES Technical Archives Committee, Europe Region Audio Tape Application Engineering Dept., BASF AG, D-6700 Ludwigshafen, FRG

In the past, the essay "Some Possible Forms of Phonograph" by the American engineer Oberlin Smith, dating from 1888, has been regarded merely as a first indication of the possibility of electromagnetic sound recording. The Danish engineer Valdemar Poulsen has hitherto been considered to be the actual inventor of this method of sound recording. A recently discovered reader's letter proves that Smith constructed a unit with functional transducers, which could at least be used for experimental purposes, and is therefore the inventor of the magnetic sound recording technique.

1888 September 8 saw the publication in the United States of three papers of great significance in the light of later events: the engineer Herman Hollerith's first two patents relating to punch cards for analyzing censuses and similar data [1], and a 2400-word article "Some Possible Forms of Phonograph"[2] by the mechanical engineer Oberlin Smith (Fig. 1). Hollerith's studies are regarded as the origin of modern data processing, while Smith describes an original method for storing sound signals. His article appeared in The Electrical World, which at that time was "the world's most widely read technical journal"[3]. In principle, the mechanical storage of speech - or, in more general terms, of sound signals - and its transmission by wire were known in 1888:

1) In 1875 Alexander Graham Bell applied for a patent for his telephone, symbolizing communication over any distance without the inevitable restrictions imposed by the telegraph.

2) In 1877 Edison invented the phonograph, which for the first time made it possible "to store up and reproduce automatically at any future time" sound, music, and speech (quoted in [4, p.662]).

3) In 1887 Emile Berliner launched the "gramophone," the definitive form of mechanical sound recording.

These three inventions heralded the most far-reaching expansion in methods of communication since the invention of letterpress printing. By the same token, the commercial prospects for exploiting this expansion were exceptionally promising. In brief, the stage was set for inventors and new inventions. It says much for the editorial farsightedness of The Electrical World that it gave extensive coverage to the mechanical recording of sound - even though it prefaced the work of a mechanical engineer, whose description of a "purely electrical" version it printed, with a somewhat skeptical editorial note.
What were the processes of thought which led Smith to combine the function of the phonograph – the recording and reproduction of audible phenomena – with the telephone's transducers to obtain a novel recording technique, and in addition to invent a sound storage medium that was appropriate for the system? Let us attempt to reconstruct those processes.

Imagine that speech could be transmitted over a telephone line at a very slow "rate of travel," so that at a particular point in time the entire message would be somewhere in the wire between speaker and listener. If it were possible to "freeze" this situation, the effect would be to store or fix the message, to have recorded it (converting a time function into a place function). In order to bring this about, Smith proposes three "possible forms of phonograph":

1) Changing the profile of ribbon-or wire-shaped carrier, which is to be warmed to make it easier to distort; a vertically modulated groove is to be made in the ribbon, in the manner of the Edison phonograph, and the wire is to be indented in the manner of a toothed rack; that is, the plastic pattern of the recording is to be both produced mechanically and read mechanically.

2) Changing the "resistance profile" of the carrier, in other words its galvanic conductivity, which is produced mechanically and read electrically (elements of the carbon microphone principle applied to sound recording), that is, the recording forms a resistance pattern.

Smith devoted only a quarter of his article to these two methods; they are dealt with in a somewhat casual manner, and are probably merely intended to demonstrate his familiarity with the problems of mechanical sound recording and to trace the thought processes that led to his actual invention.

3) Changing the "magnetic profile" of the carrier, in other words, the magnetic flux in the direction of movement of the carrier, that is, the sound signal is stored in the form of a magnetization pattern. Smith clearly stresses the fundamental novelty:
The following proposed apparatus is...purely electrical, and is, as far as known to the writer, the only one fulfilling such conditions that has been suggested. (Italics as in original.)

This wording may be open to attack (the transport of the sound carrier remains a mechanical matter), but on closer inspection the idea is a technological revolution. Smith, in fact, outlines an apparatus which not only contains important assemblies to be found in a modern magnetic tape recorder but also uses, in principle, the same storage procedure – he is inventing magnetic sound recording.

Proof of this can be found in Figs. 2 and 3. D and E are the supply and take-up reels, respectively, for the sound carrier C, and are driven by a clockwork motor (not shown); J is a rudimentary sound carrier tension control; A is the "microphone," in other words, the acoustical-electrical transducer; B is the electrical-magnetic transducer (a magnetizing coil, equivalent to a magnetic head); and F is a battery which supplies the operating voltage.

During recording, the audio frequency currents pass through coil B and generate a magnetic field there, so that a magnetization pattern is formed on the moving sound carrier C, which reflects the sound vibrations. Or, as Smith puts it:

...the current, broken into waves of varying lengths and intensities corresponding with the vibrations of the diaphragm in the telephone, passes in its circuit through the helix B, converting into a permanent magnet any piece of hardened steel which may be at the time within the helix. Through this helix B passes a cord...C, made wholly or partly of hardened steel, and kept in motion by being wound on the reel E from off the reel D... When in operation..., the cord C becomes, so to speak, a series of short magnets.... The actual lengths of these groups depend upon the speed..., but their relative lengths depend upon the relative lengths of the sound wave; and their relative intensities depend upon the relative amplitudes of these waves.
Fig. 2 Smith's diagram of his magnetic sound recorder, shown here in the recording position. (From [2].)

Fig. 3. Smith's diagram of his magnetic sound recorder, shown here in the playback position. An amplifier ("intensifying apparatus") should be inserted at X. (From [2].)
During playback - for which, as Smith emphasizes, substantially the same components can be used as for recording - the telephone receiver A is the "loudspeaker," the electrical-acoustical transducer. The coil B, which is now the magnetic-electrical transducer, operates as an induction coil, that is, it translates magnetization into electrical voltage. Smith describes it like this:

To make the ...cord C "talk back" it is, after having been rewound on the reel D again drawn through a helix B, Fig. 3....Of course it is drawn through at approximately the same speed as before. In passing, the small permanent magnets in the cord C induce currents of electricity in their enveloping helix.... These waves of current will correspond in length and relative intensity with the original wave currents, and will therefore reproduce the vibrations of the original sound in the diaphragm... at any time in the future.

The vital words "at any time in the future" almost reproduce Edison's! The playback circuit is interrupted at X: Smith, farsightedly, thinks a modification here may be desirable or necessary:

...it may be possible to insert at X, Fig. 5, some intensifying apparatus... but which has not yet been thought out.

What is the nature of the sound carrier? Smith has an original proposal to make:

The probable construction of C would be a cotton, silk or other thread, among whose fibres would be spun (or otherwise mixed) hard steel dust, or short clippings of very fine steel wire, hardened.... Other forms of C might be a brass, lead or other wire or ribbon through which the steel dust was mixed in melting - being hardened afterward in the case of brass or any metal with a high melting point.

The hardening is perhaps intended to improve the corrosion behavior of steel. As regards the dimensions of the pieces of wire, Smith gives specific instructions:

Experiments with hardened steel wire, broken in a special machine into very short pieces, showed that they must not be too short - say not less than three or four times their diameter - or they could not be saturated with magnetism...

- a consequence of the self-demagnetization of relatively short bodies. Smith is conscious of the advantage of his sound carrier as regards both quality and economy:

The cord C therefore contains a perfect record of the sound, far more delicate than the indentations in the tin-foil of the mechanical phonograph.... The cotton thread above mentioned would seem to be preferable to anything else on account of its cheapness, lightness and flexibility.

Smith thus points the way to what, along with the phonograph disk, will be the most successful line of development. Briefly, he has invented magnetic sound recording. In the past the credit for this
invention has been given to the Danish engineer Valdemar Poulsen. It was certainly Poulsen who, from 1898 onward, was the first to achieve magnetic sound recording with mass-produced apparatus and to demonstrate it publicly. His contribution [5] cannot be denied. But the proper historical sequence of events requires that we should rewrite the opening chapter of the history of magnetic sound recording, since we now have satisfactory answers to justified questions that have been posed regarding Smith's work [6]-[9].

First question: Who and what was Oberlin Smith?

In the past we have been dealing with assumptions like: "To judge from his technical ideas he must actually have been a physicist who took the name Smith as camouflage" [9]. Recently, however, two short biographies and other published material have come to light. Smith was born 1840 March 22 in Cincinnati, OH, and died 1926 July 18 in Bridgeton, NJ. He was a successful mechanical engineer and owned a company called Ferracute. He applied for about 70 patents; in 1889 he was elected president of the American Society of Mechanical Engineers. His parents were born in England; his father was deeply committed to the antislavery movement. Smith himself later shared this commitment, and was also an advocate of women's suffrage - clearly he was a progressive personality not only in technical matters[10],11. 3

Fig. 4. Single-turn transducer for magnetic tape
The second objection: The (relative) length of the coil B supposes a very high carrier speed [9]. This reservation is entirely justified. However, it can be traced to an error in the drawing. This is apparent from a hitherto unknown letter from Smith to the editor of *The Electrical World*, dated 1888 September 29 [12]. Smith writes: In cuts, Fig. 4 and 5, the helix should be shown very short, and possibly might consist of only one coil, as with the long helix represented it would be impossible to localize the magnetism in the way desired... - and it may be added, to store it at all. Modern literature [13] names the single-turn transducer (Fig. 4) as the physically simplest method of scanning a magnetic tape, and this very much resembles Smith's diagram (Fig. 5) as corrected in accordance with his instructions.

![Fig. 5. Smith's diagram of his magnetic sound recorder, with the transducer dimensions corrected in accordance with his instructions of 1888 Sept. 29.](image)

Third objection: The essay reads like an armchair study, an exercise in pure theory. If Smith conducted no experiments, he can hardly be called the inventor. In this instance, Smith's letter of 1888 September 29 provides a more than adequate answer:

> At the time I experimented I also tried drawing the cord across the corner* of an electro-magnet around which the helix was wound, instead of allowing it to act directly upon the cord. This would probably be a better way,...

* sic in original: "corner" is probably a typo for "core."

- and so it would, since coil and core are elements of all present-day electromagnetic transducers. This not only provides proof of Smith's experimental work, but it also shows that he invented a second functional transducer. The additional data he supplies lead to an arrangement as shown in Fig. 6, which bears a great resemblance to Fig. 7. This shows the transducer configuration used in the 1930s to scan magnetic steel tape recordings [14].

In light of this evidence other passages in Smith's study take on a new importance, such as the findings quoted above regarding the ideal
length of the magnetic particles. The appropriate paragraph (in "Some Possible Forms of Phonograph") starts with a confession and a remarkable item of information:

Like the two mechanical methods first mentioned, this electrical method has never been worked out to completion. The writer went far enough with it to build a temporary apparatus and to develop a successful machine for spinning metallic dust into a cotton cord, but was obliged to lay aside the whole thing before arriving at any acoustic results. (Italics as in original.)

Fig. 6. Smith's diagram of his magnetic sound recorder, with the transducer redesigned in accordance with his instructions of 1888 Sept. 29.

Smith makes it clear that he regards the "recording telephone," in particular, as a practical proposition. This is apparent from Fig. 8, in which the magnetic sound recorder is incorporated into a telephone circuit, and a passage from which there is only a single step to the key phrase "data protection":

Of course the record might be made at the receiving instead of the transmitting end of the line, and thus our hypothetical young lady might, while listening to the impassioned pleadings of her chosen young man, be preparing the evidence for a future breach-of-promise suit.

The young lady has been introduced in order to clarify another aspect of the sound carrier:

The Lord's Prayer could be written upon a few feet of thread or string, while a young lady receiving a small spool of cotton from her lover would think herself abominably neglected if it was not "warranted 200 yards long."

Anyone with a similar sense of humor should be able to reconstruct from these data the speed at which Smith expected his sound carrier to operate. His ideas about magnetism are equally uncertain:

The writer confesses to a good deal of ignorance upon the subject, but he was somewhat surprised to find an equal amount in several well-known electricians whom he consulted; and also to
find that none of the books he had at hand gave any definite data regarding the best proportions for permanent magnets.4

Fig. 7. Design of magnetic heads in the "steel-tape magnetic recording machine" [14].

Smith remains a realist, too, in his evaluation of his invention:

...it is possible that an insuperable objection to it would be found in the great diameter and length which would be required to hold magnets of sufficient strength and quantity. This, however, can be determined by experiment only. Of course if this cord approached a clothes line rather than a piece of sewing silk, in its general proportions it would be utterly useless as a practical recording medium.... One disadvantage of the cord is that if some small portion of the record near the middle has to be repeated there is a good deal of unwinding to do to get at it.... In practice, however, it might prove that this unwinding was a small matter, if a rapidly working automatic winder were used.

"Some Possible Forms of Phonograph" was cited against Smith as a prior disclosure when he attempted to apply for a patent for his invention, although he had already filed a caveat as early as 1883. This probably means that Smith had carried out his experiments five years before publishing the results, and this is supported by evidence in the text ("...which the writer contrived some years ago, but which were laid aside and never brought to completion...").

Fig. 8. Smith's magnetic sound recorder incorporated into a telephone circuit. (From [2].)
Smith was probably as unable as most of his contemporaries, including Edison, to recognize the full implications of his invention. Apart from two readers' letters to The Electrical World, which have little to add, there seems to have been no further reaction in the United States. (But who had what reason to cite "Some Possible Forms of Phonograph" as a prior disclosure?) A literal translation of Smith's article was published in France [15]. Did Poulsen read The Electrical World? So far as we know, he did not refer to Smith in any of his patents or publications, while Smith himself followed the course of events. In his 1904 biography we find the revealing sentence: "The invention has recently been taken up in Sweden and developed into commercial shape" [10].

Perhaps Smith's proposals were still ahead of their time. Even Poulsen's "Telegraphone" - some of which used steel wire, others steel tape - ultimately failed for lack of amplification equipment, which was not available until after 1910, by which time the Austrian Robert von Lieben had developed the vacuum tube, invented by the American Lee de Forest, into the low-frequency amplifier [16].

The question still remains: what results did Smith's experiments produce? Evidently, not "acoustic results" in the sense of sound signals, but couldn't the italicizing of "acoustic" express that Smith was somehow able to convince himself that signals were stored on his magnetic sound carrier? Did he perhaps use a circuit consisting of a battery and morse key as a "generator" to record dc pulses that were audible as crackling when played back? Only experiments could answer these questions, and the centenary of the publication of Smith's study and the addition of 1888 September 29 (or, at least, his 150th birthday in 1990) should be sufficient cause for such experiments to be conducted in the U.S.

Smith's essay was rediscovered in the United States by Semi J. Begun while he was working on his well-known book Magnetic Recording [6], [17]. In 1930 Begun, while working for C. Lorenz in Berlin, designed among other things the steel tape magnetic recording machine, the unjustly forgotten predecessor and competitor of the Magnetophon, 'the present-day analog tape recorder. From 1944 onward, in the United States, Begun constructed the Soundmirror tape recorder, independently of the German development of the Magnetophon, and many of these were sold by the Brush company. It was mass production of the audio tapes for the Soundmirror that gave 3M its foothold in magnetic tape technology.

Herman Hollerith, whose patents were also published 1888 September 8, enjoyed quicker and greater success than Smith. His counting and sorting machines were used successfully for the American national census as early as 1890. One curious sidelight: the results of the census were published with reluctance because the population of the growth-conscious United States had increased, since 1880, not by 30%, as was naturally assumed, but "only" by 25% [1].

NOTES

1. The heating of a "sound tape provided with a wax layer" was, however, regarded as patentable in 1938 (German Patent 747, 218). Mechanical sound recording was also carried out using tape-shaped carriers, as, for example, in the "Tefiphon," which was on sale in West Germany until around the end of the 1950s.

2. Today's magnetic pigments are 10 times as long as they are thick, due to target-oriented development. The higher the coercivity of the storage medium, the more the storage density can be increased. Regarding the use of a thread with included pigments, compare Smith's information with German Patents 831,459 and 811,508 (BASF, 1949). Filament-Shaped Carriers Coated (Not Interspersed) with Magnetic Pigment."

3. We are grateful to Dr William Lafferty, Wright State University, Dayton, OH, for drawing out attention to [10] and [11].

4. Acicular magnetic pigments were not developed until about 1950. Carbonyl iron (1932-1936) is spherical; iron oxides Fe3O4 (1936-1939) and Fe2O3 (from 1939) were initially used in the form of cubic pigments.

5. A caveat (under statutory regulations in effect up to about 1907) is filed in the patent office. The principal object of filing it is to obtain for an inventor time to perfect his invention without the risk of having a patent granted to another person for the same thing. In the practice of patent law, a caveat means a legal notice serving the purpose not to issue a patent of a particular description to any other person without allowing the caveator (one who files a caveat) an opportunity to establish his priority of invention. See [10].


7. A comprehensive description of the "steel-tape era," particularly the simultaneous, independent development of the Marconi-State tape recorder and Dr Begun's steel-tape sound recording machine, will be found in [5] and [18].

REFERENCES


[2] O. Smith, "Some Possible Forms of Phonograph," The Electrical World, pp. 161 ff. (1888 Sept. 8). All quotations not otherwise attributed are taken from this source. The Library of the Swiss Federal College of Technology (ETH), Zurich, Switzerland, has a copy of the 1888 volume.


Correspondence of IASA; Correspondence of Claes Cnattingius, Stockholm, 968-1978

Rolf Schuursma, Erasmus University, Rotterdam

In the 51th issue of the Phonographic Bulletin the first group of documents from the History Committee archives was published.


The collection begins with some letters related to the establishment of IASA. When FIP, the Fédération Internationale des Phonothèques (see Phonographic Bulletin no. 51), did not seem to function, a Provisional Council of FIP with Israel Adler in the chair decided to establish a new organisation which resulted in the founding in Amsterdam of IASA, 1969.

Several members of IAML were involved, amongst them Claes Cnattingius. He became the first Treasurer of the new Association (till 1975) and a lively correspondence came into being with the first secretary, Rolf Schuursma, then in Utrecht. Amongst other correspondents were Don Leavitt, first President of IASA, Tim Eckersley who succeeded him as President in 1972 (Bologna) and David Lance who succeeded Rolf Schuursma as secretary in 1975 (Montreal). Many more familiar names are to be found in the letters, such as Dietrich Lotichius, Harald Heckmann and Dietrich Schüller, who succeeded Tim Eckersley as President in Montreal, 1975. In 1978 Claes Cnattingius became chairman of the Joint IAML/IASA Commission on Music and Sound Archives which was founded during the IAML/IASA conference in Lisbon in the same year.

A letter with information about the Commission ends the present group of documents.
TOWARDS 2019 OR IASA AT 50

Presented at the Open Board Session at the IASA/ASRA Conference, Canberra, 1992.

INTRODUCTION (Gerald Gibson)

The title "Towards 2019, or IASA at 50" describes the purpose of this session. It is the outgrowth of many discussions by a number of the entire IASA membership over many years. For some of us it began to coalesce in Sopron with Ray Edmondson's keynote paper, which has been since published in *Phonographic Bulletin* No. 60, May, 1992. Ray's presentation and the discussion which followed acted as a catalyst for many exchanges during the Sopron conference. These culminated in the comments and the working meeting of the representatives of the various IASA affiliates- ASRA and ARSC and AFAS, for example, and the like, of the national organisations, of the committee officers and of the Board.

The general tone of that final working session in Sopron was where are audio and moving image archives going and what should our association do to be in a position to help sail that course. Following that meeting, three members of the IASA Board took on an assignment to pull together the essence of those Sopron discussions, to deliberate upon these questions, and to come to our midyear Board meeting ready to lead the discussion on this vital part of our itinerary. They did their job very well and their thoughts and suggestions were indispensable in our deliberations in Maastricht where we debated, sometimes fairly heatedly, exchanged ideas and views, and generally brainstormed the topic.

At Maastricht we agreed to bring a condensation of our thoughts to you in Canberra, and to ask for your views and ideas on the topic.

I shall present a perspective of where we on the Board anticipate AV archives will be in 2019— the year when IASA will be 50 years of age. Following this, brief summaries will be given by each of the Board members on one or another of the topics which we feel are of major concern and pose potential, if not major, problems. They will conclude with our vision on how these problems can best be addressed and resolved.

We will address the topics in alphabetical order: access, availability and user interaction, administration, political environment, legal and copyright, cataloguing, bibliographic control, development of the profession, training and certification, preservation, restoration, re-recording and storage, and selection, and acquisition. We will give summaries of our thoughts, and please bear in mind they are only our thoughts on these issues. Our presentations will be direct and, hopefully, succinct, and will aim to allow adequate time for group discussion.

I wrote to each of the committee chairs asking them if at all possible they could include some of their working session time for discussion on the topics most specifically pertinent to their committee and to include a summary of those thoughts and conclusions or need for further discussion, consideration, and debate, in their report to General Assembly II.

Finally, and most importantly, since we all know that all of our membership are not able to attend these conferences, please put your thoughts on these topics and any other which you feel should be included in this exercise onto paper, and send them to Grace. She will see that they are organised and included in a written summary of the discussions and presentation of this subject for dissemination. It's not necessary
for you to have thoughts on all of the topics listed, but we hope you do. It is important, however, that you
have specific points to make on at least one of the issues, since they concern every one of us.

Whether you support or give differing views to those of the Board is immaterial since it is the breadth of
our group perspective that is being sought. It is very important that you, as leaders in our profession
prepare and share your thoughts and perspectives into our profession.

What then does your Board believe 2019 will have and be for AV archives? We see the coming period to
be one of major change. We believe that the several efforts being made to provide on-demand world-wide
access to all of the accumulated knowledge, including audio and moving image data as along with their
supporting documents must merge into a coordinated, collaborative whole. This means that for the cost of
relatively inexpensive equipment, comparable today to a laptop computer or less, and for connect time-
possibly through a telephone or through some other communications means— virtually any person in the
world will be able at any time of the day or night to see, hear, and study the various parts of any of our
collections from the comfort and convenience of their chosen work site. No longer must they have what
amounts to privileged knowledge of what is in a given collection and travel to that geographic site, and,
for the limited hours that our collections are open for their use, sit and access the data that they wish to
have.

We believe that coordinated conservation and preservation will be a reality. Since Archive A, if our above
presumption holds true, can see and hear what Archive B has, including the completeness of the copy, its
quality, and its provenance, they can easily discern if the copy they have is unique or is more complete
than those already available to the shared resources.

We believe that the wealth of information available through the best of today’s technology, through the
world’s libraries and archives, through publishers, through broadcasting facilities— whatever those
facilities may be today— will be so drastically overshadowed by the scope, depth, and technical quality of
data that is available in this on-line demand basis— that the future will look back on our time— the late
20th and early 21st centuries— as being parallel to Europe in the 1430’s and the 1440’s— the period
immediately prior to the introduction and acceptance of moveable type to Europe.

We are concerned that the "haves" and the "have-nots" of the world will be even more widely separated
because of such massive dependence upon technology for producing, storing, accessing, and distributing
its information. We believe, however, that the potential for such an abundance of information at so
comparably inexpensive a price can reduce this gap and bring about greater acceptance and understanding
of the differences and the similarities between the races and the cultures of the world.

Finally, we fear the potential for information control, modification, or distortion such is envisioned in
George Orwell’s 1984, and we fear it is very real. Yet we believe that the potential gains for society are
such that means must be found to prevent such misuse and manipulation of information.

Assuming that you can accept even a small part of our forecast, and that you agree that the availability of
such quantities of information is desirable, and will help to make this a better world in which to live, the
questions are:

What then does IASA need to do to assure that archives are ready for this "brave new world," this
challenge for the future?

What are the problems of our profession that would slow such an evolution? What do we, as the
administrators of the collections which hold much of this data need to do to make sure that the
information which we have helped to acquire, organise and preserve, is available in undistorted form to share with our fellow residents of the earth?

ACCESS AND AVAILABILITY, USER INTERACTION (Marit Grimstad)

An archive that is not accessible is not an archive but a storage house. I hope there are few archivists left in the world of the old type that collected for the sake of collecting and not with the hope that what we collect today would be of use for future generations.

There are two main types of access to an archive: long distance access that is on a national or an international level, and on-premises access in the archive or library. I do believe that the situation in 25 years time will be what Gerald just described to you with the possibility of worldwide access by telecommunications. Two strong points today in how to reach this goal are that much of the needed technology does already exist and that most archives today already are computerised.

Some weaker points in today's archiving world that will slow our progress in reaching our goal are:

- lack of finance to exploit the possibilities or lack of finance in smaller archives to exploit existing technology
- legal problems- that is, copyright problems
- long-distance data access both of archival documents and of the catalogues
- the lack of standard formats for cataloguing- both in the way we catalogue and in computer formats— eg. lack of standards both for hard and software
- transmission times for the archival document
- finally, the unwillingness of some archives to share their collections: The idea, "My home is my castle."

The Board agreed that the unwillingness to share the collection is a weak point in today's archiving world; however, I don't think this is always so, and I will give you an example. In most European countries, broadcasting has been State protected and State run, and we have had no competition. Now the situation has drastically changed. We are thrown out into a very competitive world where we have to fight for our listeners. In this situation, the national broadcaster sees the archive as one of the main competitive assets. We have 50 years of radio history in the archives that the new radio stations are dying to get their hands on, so we don't want this open access. It is a strong point for certain archives.

In 25 years time I don't think we all will sit in our homes and access archives all over the world. We will still have the traditional user who comes to the archive to get help from an archivist or a librarian. His access to the archive depends a lot on the quality of the service he receives. We archivists and librarians, we always think we give very good service. We think we do our best; however, the Americans have something they call the 55% rule. Two Americans by the name of Hernon and McClure conducted a survey on quality control of reference services in libraries, and they found that 55% of the answers given by librarians were either completely wrong or very much lacking in information. A survey done in Danish libraries shows similar results, and I would say that if sound archives are no better than this, access is a very weak point.
Now to the problem solving. What can sound archivists do to change the situation? IASA can take topics such as copyright, long-distance data access, and standardisation of formats, to the Round Table and work together with other archival organisations to ensure standards for all. I think it is important that IASA doesn't go alone but works with other non-government organisations to ensure international standards.

IASA, of course, is not a body for developing technology, but I think IASA, especially through the technical group, can work to influence the manufacturers to develop the right technology for archival use.

The other weak points I mentioned about access, such as cataloguing standards and legal problems, will be addressed by other Board members. When it comes to user interaction and quality of the services rendered I think that IASA can do a lot as quality management and quality control of these types of services are a relatively new field and few standards for quality have yet been set down. It is therefore important that IASA get into this work so we can influence world standards.

POLITICAL AND ADMINISTRATIVE ENVIRONMENT (Giorgio Adamo)

I would like to present only some general remarks on a topic which has not been greatly considered in IASA's activity until now. I will speak on administration in very general terms, particularly in regards to political environment.

We should pay attention to the political and institutional status of sound archives, of audiovisual archives. Also, while we are considering the future of IASA, we should examine the future of archives as institutions. This examination must take into account the context in which we work and in which we live. In addition, the political and financial situation in many countries does not make our work easy. I know Italy is not the only country that has problems at this moment. In many situations we have to deal with cutting of financial support to cultural activities, to institutions, and so on. Furthermore, I think we should see what is happening outside our archival circles because this could become very important for our future.

Another problematic aspect is the cultural context concerning our activity. I mean, while we are here speaking to one another in our cultural context, we speak in terms which are obvious to us when we say that we are preserving an important part of the cultural heritage- that what we preserve has a deep human value. But I wonder if outside our professional world there is the same awareness of the value of what we are doing, of what we preserve. This is important because we see that around us everything is moving towards commercialisation, and there is the risk that we could be forced, or to some extent, to feel the pressure to move towards commercialisation. This could be one of the real problems in the future.

Our archives are independent of (or operate actually against) the logic of the market. We know for example that if the market could supply us with an infinite number of duplicate carriers, and if what we are preserving in our archives can also be easily found in a shop, the situation would be different. Therefore the maximum value of what we preserve in our archives is sometimes due to the fact that what we preserve is not available on the market. This is particularly true for archives within IASA, for example, national archives or research archives.

However, we should not forget that in many cases the important role of the archive is to produce documents, to produce unique recordings. We do not consider this aspect seriously enough; we are much more concerned with the problem of preservation. I would like to see some papers and discussion about producing documents and recordings in one of the future conferences. This could be also an important part of our role and an activity that could increase our status.
So, what can we do? I think that we should go outside our restricted archival world and find out all possible ways to increase the awareness of the importance of our institutions. I see that we can move in two directions. One is, of course, to address governments and international bodies and institutions. Here, probably, we have a strong point. We have our status in UNESCO, for example, and we could use this international status in trying to speak to our governments.

Secondly, we should address the users and potential users of our institutions. Perhaps we should look into activities like advertising or marketing. I was quite surprised to see here in the Canberra tourist guide a nice description of the National Film and Sound Archive as one of the places of interest for tourists. I was much more surprised in learning from Kurt Deggeller that, while he was flying to Rome, he found, in that kind of magazine you find in the plane, a half page devoted to the Discoteca di Stato, our institution in Italy. I have no idea who wrote that. I am curious to see! I wonder if this way of reaching people—of circulating information—could help us to increase our role and status. Also in marketing, like for example, here in Canberra is a shop in the National Film and Sound Archive. I couldn't imagine something like this in my institution—selling t-shirts with Discoteca di Stato or something like this, but maybe we could consider such an activity. In summary, I believe it would be good if we could start to think a more about these problems which concern our role and status in our society.

LEGAL AND COPYRIGHT (Sven Allerstrand)

Twenty-five years is, indeed, a very long period of time and it's almost impossible to predict where technological development will bring our profession by then. My guess is that the different media—text, audio, and video—will continue to converge and it will be possible to reduce the storage space dramatically, which means that the costs will decrease. There will be automated systems for retrieval, access, preservation, and so on. These will give us the possibility of having more ambitious preservation programmes than we have today. This will be necessary, because the market for sound and images will definitely increase. In this perspective, I can see two major legal issues which have to be dealt with on an international basis.

The first is to include AV material in the legal deposit system that already exists in most countries for print material. I'm more optimistic than Giorgio on this point because I think that the importance of sound and moving images will be more obvious, and I am convinced that there will be a growing awareness of the fact that these media must be systematically preserved to the same extent as books and other printed publications.

Since the task is so enormous, it is essential to avoid duplication of work, both on a national and on an international level. Radio sound archives, national archives, and other specialised archives must work closely together with combined efforts instead of rivalry. The basis must be an international agreement where every country is responsible for the storage, preservation, and the documentation of its own productions.

An important task for the international AV archive organisations will be to produce a model legislation, perhaps with different levels, for AV material. I know that a lot of work has already been done in this field, in France and by UNESCO, for instance, and this provides a good basis. But we have to transform this work from suggestions and guidelines into recommendations which have been agreed upon within our association. Otherwise there is a risk that this legislation will just be an extension to the existing laws. The job will be done by lawyers, librarians, and or paper archivists with not enough attention being paid to the special characteristics of our media.

The other legal issue is to provide access and availability to our collections. Sound and moving images are internationally spread, as we all know. In Sweden we can listen to and watch records, films, and TV
programmes from all over the world. And I was especially happy to see a Swedish film on television here in Canberra the other night. These records are an important part of our everyday life, and they have, of course, a big impact upon our society and culture. Therefore it is necessary that they should be easily available—the foreign material as well—everywhere for all who have a need for that. And I am one of those who feel that it should be considered a public right to get access to the audiovisual heritage; not only for research and educational purposes but also for everyone who can show a serious interest and a reasonable purpose for their use.

So, in my opinion, a condition for shared responsibility on an international level should be that the material could be easily available to all, not only in the country of origin. The technical means for advanced distribution of recorded sound already exists, as we have seen earlier this week. So the important legal issue for an international archive organisation in this context is to try to minimise the restrictions caused by copyright legislation and international conventions for a reasonable, non-commercial use of the material.

First, we have to look into the present situation. What can we legally do today? Who can get access, and under what circumstances? What kind of copies are we allowed to make? After that survey, we should try to formulate a common policy for how we, as AV archivists, would like to make our collections available. This policy could be used to influence legislative bodies in order to get special provisions for sound and AV archives, both international copyright laws and in international conventions.

This will certainly be a difficult and laborious task. We will have to fight with very powerful copyright organisations and I think it could only succeed by strong international cooperation with combined efforts for all AV material. And I certainly hope that IASA will play a leading role in that work.

CATALOGUING AND BIBLIOGRAPHIC CONTROL (Grace Koch)

As all of us speak, the same principles appear again and again. I will repeat a lot of what Marit has said and also, I believe, Sven, in the following section.

The strengths that we see in our present systems of cataloguing are:

- There has been an increase of computerisation within organisations and the joys and trials that that brings.

- Some cataloguing rules do exist within organisations, such as FIAF, for our perusal. We need to be looking at all of these rules and seeing what is applicable to our needs and for standardisation.

- There is also experience within the organisation for creating various thesauruses for various sorts of needs.

- We have a very good position within the UNESCO Round Table for communication with other organisations.

The weaknesses of cataloguing as we see it in relation to IASA are:

- A lack of standard formats.

- Along with this, a lack of standard cataloguing rules.

- A need for a thesaurus. This may be a debatable point amongst some of you.
- A lack of communication with other organisations.

- IASA is not really a catalyst for international standards. This is something that we need to become.

- A lack of ability to exchange cataloguing data.

Some of the steps that we propose for solving some of these weaknesses are first of all, to find out what exists in cataloguing and documentation rules, throughout the world. Next, we need to see where these rules agree and disagree and to go through and resolve the differences. Then we would need to present the results for review and finally, agree to have them accepted as the international standard.

We also suffer very much from the lack of international standardisation of ADP systems. Some people have come to Canberra with diskettes and have found it difficult to get printouts.

We also need standardisation of names, subjects, and titles, and finally, there should be a shared possibility for cataloguing all media to avoid duplication. After all this work is done, we need a set of procedures to exchange data.

IASA could speed up this process of communication by funding and by establishing firm contacts for communication. A proposal for the implementation of such a communication project could hopefully go to the next Round Table.

DEVELOPMENT OF THE PROFESSION, TRAINING, AND CERTIFICATION (Magdalena Csève)

Information requirements have multiplied in a short time and the need for documentation is greater than ever. No matter where they work, archivists now face a far more demanding and complex task than ever before. While modern technology offers a more efficient means of storing and retrieving, it is certain to pose problems that touch the very core of the archivists' occupation.

We cannot avoid facing up to the consequences of the new ways people treat information. The question of identity and self-understanding is more vital than ever for archivists, both individually and collectively.

The intellectual development and training of the archivist needs to include the development of a conscious attitude of ongoing scientific research. This is urgent because the fields that are essential to us are developing so quickly that we must make a conscious effort not to lose the scientific basis of keeping archival material valid for society now and in the future.

There are many criteria for being admitted to our occupation. Some demand a distinct special education; others demand no skill in or knowledge of archival work but they do require an academic education, mainly, in history. Accordingly, we appear to have various conditions for admission to our occupation, diverse approaches to the ethos of archival theory, contrasting assumptions about the purpose of our assignment, and lack of agreement about what the main fields of archival research are.

These differences have consequences for forging our identity as archivists, and it is, of course, impossible to give one clear answer to the question, "What is the identity of the archivist of today?" The question we may pose is, "What is the identity we need to obtain in order to remain faithful to the archives of the information age?"
Sociologists have analysed occupations and professions by isolating the specific criteria that make an occupation a true profession. The characterisation of a profession has several aspects. A true profession covers an area which is important to society. Its work is, so to speak, institutionally-institutionalised altruism. Society gives sanction and recognition to a profession, because a profession takes care of important tasks on its behalf. The true profession is also given autonomy needed to do its task. It makes its own priorities and assessments and doesn't allow others in its field of competence. It defines needs on behalf of the individuals or group it serves.

Every profession possesses a body of scientific knowledge and a comprehensive specialised education to transmit this body of knowledge to aspirants. This education should be the only road to the profession, and those who undergo it must have the motivation to become members of the profession. Each profession forms associations to promote common goals. The profession, through its collective efforts, controls its own standards, such as for education and certification, terminology, ethos, ethics. A true profession has a common culture of shared norms, values, and language. This can exist only if the members of the profession have a common comprehension of the nature of their work.

As you see, it is more relevant to put the question, "How far we have come in the process of professionalism, in proclaiming us as a profession or as a non-profession?"

Our being professionals and our striving for a higher degree of professionalism— are undoubtedly beneficial not only to the archivist. This analysis is general and may be used in relation to any occupation. The aim is not to prove or to disprove that we form a profession but to see if certain features must be developed in order to strengthen our sense of being equal to the task which we perform for society. Thus we search for ways to develop archival theory, methodology, and practice for our time by building on and giving continuity to the principles and theory we already possess in order to meet the changes which come up so rapidly in the information age.

Undoubtedly we fulfil those criteria of a profession that involve the concepts of importance to society and sanction from society. We also possesses a certain degree of autonomy. Our autonomy is, however, still far more weak, sorry to say, and limited than it should be, if we are to pursue our task, namely to maintain an archive that communicates to and exists on behalf of society. This will happen only if we continue to strive for the authority and the resources needed to carry out our work.

The criteria of science and association are linked with education and standards and are the means by which we advance our work. Through education and association we create competence and self-confidence-- both of which enable society to understand us as a well-qualified group to undertake our responsibility and our tasks. Opportunities for the education of archivists are still weak in many parts of the world, even in the well-developed world, too. The lack of good educational possibilities is the Achilles' heel of the profession.

It takes a great deal of education to build strength and character into a profession. Archivists need the strength, character and integrity which is equal to the integrity of their archives.

Today the theoretical basis of education must aim to explain and define the special problems archivists face in order to keep and protect the archives of our society. If we promote and strengthen archival science and develop a relevant education for our occupation, we will prepare archivists to carry out a task that has been laid on them. Our ability to associate- to reach common goals, like knowledge and education, is only an instrument of professionalism, not its essence. Such associations are formed by archivists all over the world. Associations facilitate the communication and interchange of ideas by publishing professional literature, arranging professional fora on many levels, from working groups to seminars and congresses.
It is obvious that IASA offers the most adequate facilities to develop the proper method of defining the occupation as a profession. Special courses, seminars - both before and after the conferences - can offer valuable help for this defining of the profession.

The need for common standards is strong in several fields. Technical standards, for example, are necessary to describe archives' holdings and to communicate knowledge of them at a time when we may capitalise on the tremendous power of technology to store and transmit complex information. Education is another field where the profession itself has to set the standards. It's of crucial importance that the framework of education is defined by archivists to ensure the highest possible standards of qualification and conduct.

Active associations warrant the quality and force of our work. They are an incentive to cooperation and professional development and contribute to a common professional culture, shared norms, values, terminology, ethos, and ethics. This common culture is the final criteria of our profession. Such a common culture presupposes a common understanding of our duties and is therefore both an instrument for and a result of our professionalisation.

**SELECTION AND ACQUISITION (Helen Harrison)**

You might wonder why this topic has been included in such a forward looking session, for selection is such a currently essential part of our work. It is a working principle of any archivist rather than the policy of an association.

Every archivist, let alone an audiovisual archivist, has a responsibility to organise, maintain, and make available the material within his/her care. Selection, therefore, is a central activity in the organisation of the collection. It is also closely related to acquisition. It is also a precursor to many of the activities we have been considering so far. In order to maintain and to use a collection, you have to form that collection; that is, you have got to acquire and select material for it.

Selection is a pivotal activity. Selection and acquisition policies produce a collection. To avoid a waste of resources on cataloguing, retrieval, preservation, and exploitation— that is, the making available for use of the material— we need stated principles and policies for selective acquisition.

*Acquisition:* We need to know what exists already often in several locations. Some collections have less problems than others, that is, in-house collections such as exemplified by the Radio Sound Archives or many Oral History Collections which are based on recordings made in the archive or radio station. Their collections are likely to be unique, not available elsewhere and worthy of preservation by the institution in which they are deposited.

*Selection:* A greater exchange of information on selection principles, both nationally and internationally, is required, and this is something in which IASA should become involved through contributions towards directories of members' holdings and the design and establishment of selection principles.

As I see it at present, there are few examples available of acquisition and selection policies. People are re-inventing the wheel rather than being able to rely on suitable, accessible advice. If more selection policies, guidelines, principles were issued in published or unpublished forms, people would be in a better position to sift the information and select suitable policies for their own situation— they would not have to start from scratch, although they may well wish to amend and adapt principles to the particular situation and not wish to use another archive's policy in its entirety. There is an evident lack of standards or guidelines for all types of collection, both regional, national, subject-based, and so on. People seeking advice when forming a collection or trying to establish policies frequently have to resort to trying
someone they know—that is, individual consultation, or picking a name at random in the hope that they come up with the right one.

IASA should, really, be surveying its members and gathering information into a central data bank or clearing house for information regarding these policies and practices of selection and acquisition.

IASA should also be developing discussion on establishing standards of good practice. Although IASA has been involved in discussions concerning selection throughout its existence, this has to be a continuing process. In the early 1980's, for instance, the Association held a series of conference sessions devoted to the Selection process, and these were collected into one publication (ed. Helen P. Harrison, *Selection in Sound Archives*, 1984, IASA. NOTE: See list of IASA publications at the end of this issue for how to order.)

IASA was also commissioned by UNESCO to produce a publication on the archival appraisal of sound recordings. (Harrison, Helen P. *The archival appraisal of sound recordings: a RAMP study with guidelines*. PGI-84/WS/12. UNESCO, Paris, 1987).

Both of these publications are useful additions to the literature, but they are only a beginning, and we would like to encourage many more discussions, conference sessions, and publications relating to selection and acquisition—or, indeed, any other aspect of our work. By the year 2019, which is the year we are talking about—the 50th anniversary of IASA—the professional Association should have produced a substantial bibliography and boast an up-to-date, lengthy publications list detailing all aspects of our work.

But concerning selection and acquisition, I would look to the increased exchange of information on:

1. Selection principles and practices indicating what criteria are used by a wide variety of sound archives and the reasoning behind these policies.

2. The debate on selection or deselection, and when should this be put into practice. What justification can we make for throwing things away, and I can think of many, or conversely, for keeping things.

3. Acquisitions policies—also an area where publication and exchange of information is essential. Principles and practices should be widely disseminated to encourage debate.

The *Directory of Member Archives*, for instance, should be published regularly with details of the scope of our collections, the content, the access principles, and so on. This is an essential tool for all member archives to locate unique information and also to decide what to keep in your own collection as opposed to what appears to be widely collected elsewhere.

Incidentally, may I mention that a *World Directory of Moving Image and Recorded Sound Archives* is under commission from UNESCO and they are expecting publication in late 1992 or early 1993.

Lists of holdings would be useful additions to the literature. These may be on the newer information technology providing on-line access or CD ROM access.

Such items would enable members to see what is being collected and where. It would also enable new collections to see where their own strengths and weaknesses are—whether a gap needs filling or whether one can rely on other collections elsewhere. Incidentally, I am not suggesting that we should all have unique collections. That is a very dangerous policy in the face of flood, fire, or unnatural hazards of warfare and even political warfare, which may deny access to unique material. We also cannot trust that
an institution with a unique collection is in the position to maintain the material in usable and accessible format for future generations. But a greater awareness of what exists and where it exists would enable archivists to make educated decisions about what is useful to collect and preserve in their own collections, based on the knowledge of what already exists and the circumstances of collection.

Perhaps the formulation of these publications would be suitable cases for research grants for IASA.

This session is looking towards 2019 when most of us will be suffering from death or decrepitude. Let us hope our collections are not in the same parlous state!

But it is our responsibility now to set up good practices for selection and acquisition to ensure a spread of responsibility internationally so that we can all contribute to the conservation of the cultural heritage.

I think every archivist accepts the principle of selection, or, at least, I hope they do. Otherwise they may not call themselves archivists, rather, collectors or squirrels, and the latter are apt to lose their collections.

Without selection, 2019 will see an enormous, amorphous mass of useless and possibly inaccessible information—, and I would sympathise with the people of 2019. I hope that IASA will be able to develop principles and encourage the exchange of information to prevent such problems.

**PRESERVATION, TECHNICAL STORAGE AND HANDLING (Gerald Gibson)**

I believe the strengths and plusses that IASA has, to date are within IASA, because of almost 25 years of cooperation and working together to share information and to build information.

In the technical field, in particular, I believe one of the negatives is the lack of a centralised distribution or access point for technical data and information. Those of us on the Technical Committee, heard George Boston describe how the centralisation within the BBC has in many cases, resulted in the dissipation of technical support and data. Within our own association, we have the Technical Committee and we have our colleagues we can call upon, but we need to have its findings disseminated. We need to have it published, and we need to be able to do it in a shared and distributed manner.

I believe there is a lack of a generally accepted, if not a formally adopted, policy of preservation and restoration. I believe that there is a lack of accepted procedures and techniques which produce results. Many of us do our own thing and, unfortunately too late, we may find that we have done the wrong thing.

I believe we need a better understanding of the scope of the problems- the quantities we are dealing with, the difficulties we are facing. I believe we have a lack of accepted information in standardisation of digital sampling rates, for example, once again going back to the techniques.

I believe that some of the solutions in the technical area will come with the creation of a cooperative publication or data gathering and distribution programme, not only within IASA but with our sister associations. One of the discussions, for example, with the Technical Committee this week was with Henning to find out and to learn of his experiences in creating the FIAF manual, and some of the plusses and minuses that he has experienced with it. I believe we need the creation of a standing source of a clearing house. If at all possible, this should be a funded source. If it is not possible for a funded source, I fear that it will not take place.

I believe something that is essential in all aspects is training sessions. These should be developed and carried out in conjunction with the Training Committee of the Association and with our sister Associations. I believe that we can build upon them, once again, using FIAF as an example, with their
very useful and very successful summer schools. I believe also one of the things we can do in those training sessions is to have concentrated, specific, directed pre- and post-session seminars at each of our conferences.

In general, in the environmental storage and packaging area, I believe the plusses are, once again, the cumulated knowledge that we have acquired through time and experience. However, I believe that the minuses far outweigh that information. We have conflicting information on the optimum storage environment and the optimum storage container for a given medium. We lack reliable information on packaging and its effect in life expectancy of the media and of the information which it contains.

Some of the possible solutions for these problems are independent study and recommendation of packaging, of environment, of techniques of storage and of handling. These should not be based upon our preconceived ideas and thoughts, because "this is the way I've always done it." Also, these solutions should be removed, if possible, from the needs of our industry colleagues to sell more products, and to convince us that the package they are selling us will last forever.

I believe we need the creation of and access to a catalogue of information to help us determine the technical needs—how best to apply the technical resources and technology we have on a timely basis and also to avoid the inevitable duplication of effort resulting from the lack of communication and lack of centralisation of our data.

(Editor's Note: After the presentations, there was discussion. The following summarises the points arising, identifying each speaker.)

**Gerald Gibson:** Magdalena, concerning the question of professionalism, do you feel that certification should be one of the things we attempt to develop and to strive for, and if so, do you have any thoughts on how it could be done, and if not, why not?

**Magdalena Csève:** I feel that some sort of certification should be required for the archivist. We could create it within the work of the association. And we have just mentioned the possibility of organising either before or after the conferences special training courses that would create professional archivists. IASA could organise these courses and offer some formal certification or diploma to those persons who took part on those courses.

**John Spence:** In Sydney, at the University of New South Wales, we have the only Archives Diploma course in the Southern Hemisphere. However, in this course, there has been very little attention given to non-traditional archives. The students pay a visit to the ABC and other non-traditional databased archives, but I wonder whether there is a role for IASA and the IASA Board in communicating with those tertiary institutions that do have courses on archives to actually broaden their perspective beyond that paper-based tradition.

**Helen Harrison:** IASA has taken part in the curriculum development report of UNESCO and you may have seen the report. This was something which arose from the Round Table—the Audiovisual Round Table which is part of UNESCO, and people like ICA, FIAF, FIAT, IASA and IFLA took part in a small working party to try to develop a curriculum for the audiovisual archivist generally. The report develops a one year course, basically, or a two year course, which is quite a commitment for any archivist to have to make while they're working. We did investigate the shorter courses as well through a world survey of all the existing institutions that were offering archive courses as such and also audiovisual courses or non-print archive courses, if you like. Now there were not very many, and very very few who are active in producing non-book archive courses.
There were several expressions of interest. We suggested that perhaps we could latch on to these existing institutions rather than reinvent our own institution, which would have been very difficult. And they all said, "Yes, what a good idea, but how do we find the time to include your interests as well as ours within that?" But it was a start, and I'm hoping that they will actually regenerate that particular working party in the short term.

**John Spence:** Perhaps the Open University could do something about a course.

**Helen Harrison:** Perhaps we could and perhaps we should. We have mooted this. We have also mooted the possibility of preparing distance education packages but it's very difficult to get something quite as radical as that through the Open University. More difficult than you would expect.

**George Brock- Nannestad:** I would put the blame for not letting the IASA membership know very much in depth about this study entirely on IASA and on the organisation of IASA. And this also goes for several for the UNESCO funded projects about which much too little has been distributed although there is IASA participation in it, and I think it is a disgrace. It was said at the Oxford Conference (Ed: in 1990) that this report was now ready. This is just an example of the lack of communication inside IASA and I think that is wrong. One sign of professionalism is that you have your inside communication in order.

**Henning Schou:** Just to share my experience within FIAF. There are three activities I am aware of. Over the last twenty years we have conducted the FIAF summer school in East Berlin— done first in 1973 I think. And in June-July this year we conducted a very comprehensive three week training course in the National Film Archive in London which had twenty-eight participants from all over the world and also four from our own organisation which was a great success. And we are going to continue that.

It is quite expensive. It actually ended up costing us in the area of £15,000 to conduct. We had a language problem as well. We hope to solve some of these problems by holding a course, perhaps, in a French speaking country.

In Britain you can obtain a Master of Arts degree in archiving. It's conducted at the East Anglia Film Archive in collaboration with the National Film Archive. The first year, I believe, is mainly in film history and the second year is archiving course in collaboration with the National Film Archive. The course is two years old.

Also, I've just been approached about a programme, I believe, from Berlin. We have been asked about taking on a student who is looking at the re-recording of movie sound tracks. These are the activities I am aware of in the film area.

**Ray Edmondson:** Just to follow up the same point as Magdalena's contribution. It's one thing to seek to have courses of various kinds, and there is the summer school idea— the idea of seminars before and after IASA, and even the possibility of an AV component in library or archive courses. And all of those are important if we can encourage them, although they tend to make us appear that we are subservient to some other field, and so I think perhaps we need to go in a different direction.

I think it is open to IASA, FIAF and FIAT and to other associations to offer some certification or registration or call it what you will that recognises that an individual has the skills or the knowledge or the other attributes that merit that recognition, and that can be the professional standard in and how it is applied and how it can be given credibility. But the possibility of training- at least, of formal training, does not exist for many members of IASA or FIAF or other associations. Most people learn on the job one way or another and yet can be just as skilled as to what they do as the people who have had some formal training course, so I think it is over to IASA to perhaps consider how some set of registration
could be introduced. I suggest this in consultation with the other associations. It can run alongside any training courses that are offered in various countries, but when the definition of our profession is finally set, it must be the associations that define the courses. So that would mean IASA would, in some way, define what their standards are.

**Kurt Deggeller:** I would like to speak on a more general point. Last year the Swiss government asked the different archives in Switzerland to develop a concept of AV archiving medias in the country, and we worked very hard for a year together- the National Libraries, the National Archives, Broadcasting Company, and also the National Sound Archive. And we made a very nice report- 50 or 60 pages— and calculated that we need investments of about 40 million Swiss francs- corresponding to about 40 million Australian dollars and about 8 to 9 million a year thereafter. We wrote to the relevant Minister, and he, "Oh yes, this is very nice report for now. You have to convince the politicians and also the public of the necessity to spend this money."

And here I recognised that this was the most difficult part of the job we have to do. We are not at all prepared to do that. That means that here at IASA conferences we try to convince each other that what we do is necessary, but as we are paid for that, it is very easy to convince us that we must be. But when we are to prove the necessity of what we are doing, and when we must define our public- who are our users or our potential users- then our work becomes much harder. And I fear that we come more and more into the situation where other people do not see that archiving is an obvious activity. We believe that an archive must exist in any case and nobody asks why it exists. But then we have to prove that we have users and that the money which is spent for our archives is spent well.

I think we have to redefine our situation in society to some extent and also to collaborate much more with our potential partners- not only the broadcasters and the recording industry, but also the copyright societies for they are both active in the same field and we have to rationalise our work. We have to find efficient ways of collaboration with them if we want to survive and if we want there still to be AV archives in 2019.

**Gerald Gibson:** One of the points which the Board discussed at length at Maastricht was that many of us feel the lack of administrative skills and experience, such as how to prepare and to defend a budget. It might be useful if one of the seminars which were offered to our membership could be a several days seminar for administrators and supervisors, or for similar types of things that you are addressing.

**John Spence:** My comment is related to the operation of IASA. I have been talking to some of my colleagues here about how the committees seem to work in isolation from each other. I was wondering if the Board, like myself, and some of the people I've spoken to, see the value in joint working sessions of the committees for future conferences. Speaking from the Radio Archives point of view, the other committees touch very much on the work that involves us, and that goes for the National Archives Committee, also copyright and cataloguing. One or two joint working sessions in different committees would be very valuable.

**Gerald Gibson:** As you heard on several occasions, when talking about technical issues, cataloguing, or legality clearly play a part when talking about access, etc. We clearly feel that joint working sessions are needed.

You implied a question about the working procedure— the sessions and the programme in general. The working committees propose topics for open sessions and in general, develop their own agenda, schedule, and work needs. The Board can encourage or ask them to consider particular topics or areas, but the particular structure of IASA states that the committees are developed within themselves— they are developed with the agreement and support of the Board, but the officers are selected by the committee.
members— not appointed. The officers serve at the will of the members of the committee. The Board urges each committee to have elections to choose officers, at least a chair and preferably a chair and secretary— at least once every three years. But there is nothing in the current structure of IASA making it mandatory for the committees to function save that they report on an annual basis to the General Assembly.

**John Spence:** I was really talking about how two committees and delegates who would attend those working sessions could work together on specific issues that relate to both committees— those who are interested in the work of those committees.

**Gerald Gibson:** It is the committee's responsibility to instigate it with another committee, in essence.

**Grace Koch:** There are open sessions of the committees that are open to observers— to people who want to contribute. I guess I would encourage all of you to attend whatever committee meetings that are open committee meetings that you can, because we need this cross-fertilization. It's a good point that you brought up, John. I simply want to encourage people to come and to contribute to committees.

**Gerald Gibson:** The Technical Committee has referred a couple of projects that it has been considering to the National Archives Committee and the NAC has set itself a task that directly interfaces with the Technical Committee. Possibly the Board should be more assertive, but it is primarily the initiative of the committees to do what you are describing.

**Sven Allerstrand:** I just agree, and I can see the point from the National Archives Committee and the Radio Sound Archives Committee because we— the two committees—deal with all aspects of sound archives— copyright, cataloguing, and technical aspects. So I would, along with the other two speakers— encourage cooperation between what we could call the professional committees and the function based committees.

**Mary Miliano:** It's been my observation over the years that institutions often say, "Wouldn't it be good if we shared our data and were compatible with each other and had the same standards?" and that, in fact, archives invariably do their own thing until they have a need to share their data. For instance if two sound archives find that they hold the same sort of material, perhaps through legal deposit in one archive and broadcast material in another, and they are in the same country, they suddenly say, "Yes, let's try to capitalise on having a compatible system." I feel that it's not until archives have a commitment or a need to share their data that we would actually succeed in having standard cataloguing rules across the board and sharing of data. I personally feel sad that archives don't have this as a high priority, but I realise they have a lot of other priorities that they need to attend to as well.

**Gerald Gibson:** I believe we have the need clearly. I believe one of the things that has been lacking is the means to share the data and clearly, with automation, the priority for cataloguing. Hence, automation has been concentrated on book and book-like materials, primarily, books themselves. Of the nearly one hundred million items in the Library of Congress, thirty-five to forty million non-book items are not catalogued. However, there is a major push for cataloguing staff to work on non-book materials. If your institution receives the MARC tapes, you will see that the quantity of cataloguing of AV materials has risen substantially. The major problem has been the lack of the technical capability to interchange and to access data- the problem of an ADP standard.

**Ann Baylis:** I wanted to mention that after a number of years of collaboration, the FIAF Cataloguing Commission has, this year, published the rules for cataloguing archival films. They saw the need for a standard across-the-board for all archives, and this standard is being used in South America. I am aware that there is a Spanish edition out already, as well as one in German and, possibly, French.
Gerald Gibson: Please let the Board know if you found this session to be useful. Please send any written comments and we will do our utmost to see that they are pulled together and distributed in a timely fashion. These ideas will help to form the Board direction in the future.

(Editor's Note: After the Canberra conference, several letters and articles have come to me in response to the Board Open Session, The following section consists of these responses.)
RESPONSES TO THE BOARD OPEN SESSION

Martin Elste

When I joined IASA back in 1976-77, I was seeking a group that assembled professionals in the field of classical music recordings. As a trained musicologist, I did not find such a group within the musicological circles. I did not mind that IASA catered for all other aspects besides the musicological one, and I even became interested in those other aspects. The combined conferences with IAML took special care for the musicological approach to sound recordings; I only recall the appropriate sessions in Mainz and Salzburg.

In the meantime, IASA has moved away from this area. Now its concentration focusses on the sound carriers as such and not so much on the content stored on those carriers. Certainly this has to do with the speed at which modern media formats change. Sound archivists have to be aware of these changes, and, furthermore, they have to be critical--not an easy task.

But I, personally, would be more than happy to see some of the musicological aspects back within the IASA frame, and I think the (occasional) cooperation with IAML is not a bad strategy for that. It enriches the intellectual discussion within IASA and makes the association interesting for others professionals, too.

Were IASA to become an association restricted to professional sound archivists (whatever that might mean), I promise a decline in professionalism. There would be no Phonographic Bulletin, there would only be conferences made up of public relations presentations by the member archives. I happen to belong to such an "elite" organisation because I am not only a sound archivist in its strictest sense. It is good to see my colleagues of that association at annual meetings, but the outcome is restricted to a verbal exchange. Do we really want this?

Look at the Phonographic Bulletin.. A large section of each issue has, for years, been contributed to by individual members. Professionals usually are too busy with administrative and practical matters in order to write essays for publication outside their own institutions. Some of the most thorough book reviews in the Phonographic Bulletin have come from individuals, in fact, not even necessarily from members. We all profit from them. And, on this occasion, had IASA restricted itself to institutional members only, I surely would not have been able to develop the Reviews and Recent Publications section to its present standard.

Individuals are the real supporters of IASA- they stick to it and they believe in it. In the course of my fifteen years of membership, how many professionals have I seen come and go! George Brock-Nannestad, one of the association's most vivid professional non-professional (i.e. individual) members, has suggested to change the association's name to "International Association for Sound Archivism." I think this suggestion is a very thoughtful as well as useful one. By working in a museum that is devoted to the many facets of music, and thus being confronted with physical objects of many diverse kinds—musical instruments, accessories, photographic objects (slides, negatives, ektachromes, prints), paintings and drawings, books, manuscripts, files, piano rolls, pinned barrels, films, and last but not least almost all formats of sound recordings, I know of the various needs archivists have in respect to all this material they have to care for.

On the other hand, I am quite aware that a global approach takes away a lot of thinking about the contents of these materials. I have experienced this phenomenon with the advent of electronic data processing. The time of writing or typing index cards gave, arguably, more time for thinking about the contents of what one was writing! And I fear that if IASA opens itself more and more towards all kinds of archival objects,
it quickly comes to a point when that what is said about the scope of the association's prime interest can also be applied to collecting and storing potatoes.

A solution to opening the association to other media and, at the same time, to intensify the aspects of contents might be the cooperation with other professional groups such as the International Council of Museums (ICOM), and in particular with the CIMCIM and AVICOM committees of this huge association, as well as the cooperation with musicological societies, such as the American Musicological Society, International Musicological Society, and Gesellschaft für Musikforschung. Of course, we should not forget IASA's original base, IAML. But cooperation is only feasible if IASA can contribute to aspects that are of common interest. And here is the challenge for our journal, the Phonographic Bulletin. It should cater for a wider range of subjects about sound, and in order to achieve this, IASA will always need writers from outside its archival membership. I very much favour the introduction of special working groups, i.e. an AV working group. But each of these groups should have a specific project to tackle. This will keep IASA alive and healthy.

**REFORM OF IASA, SOME REFLECTIONS**

*Rainer Hubert*

Let me start with something minor— the names of our committees.

1. **Our committee structure mixes different kinds of things.**

I think it would be far clearer to differentiate between bodies dealing with different types of institutions and bodies dealing with different kinds of subjects. This would mean:

1. **By institutions**
   * radio sound archives committee
   * national sound archives committee
   * research archives committee
   * photographic archives committee
2. **By subjects**
   * commission for technical matters
   * commission for cataloguing
   * commission for training
   * (commission for fundamentals)

(the labels "committee" and "commission", of course, could be used the other way around or other names could be used). Such differences in titles would help to clarify things.

Now to a more important aspect:

2. **The National and Affiliated Organisation Committee (NAOC) should not be a committee at all! It is a body like the General Assembly. NAOC is the second chamber of IASA, its Senate. The IASA Board as well as the national/regional branches/organisations should make more use of it. In my view we should try especially to make the NAOC representative a kind of ambassador of IASA in the branch/organisation as well as the ambassador of the branch/organisation with IASA (see also 2.4). Meanwhile the main working capacity in our field lies on the national level rather than with IASA; therefore, the linkage between both levels is important.

To strengthen this linkage I would suggest:
2.1 The NAOC chair should be a Board member in their own right.

Presently the chair is also a Board member but this is not stipulated by the Constitution. I think that we could reduce the number of elected Board members by one vice-presidency. The elected chairperson of NAOC should automatically become the third vice-president of IASA. Such a move would stress the importance of the national organisations, and such changes should be reflected in the Constitution.

2.2 The difference between the national branches and the affiliated organisations should be discussed anew.

Perhaps we do not have to differentiate between them. This problem is a difficult one and financial questions have to be discussed, but, because the present solution does not function very well, something has to be done. So why not come up with a "big solution?"

2.3 A re-shaping of NAOC could also further coordination on the AV-media field as such.

In the future, NAOC, not only national and regional organisations should be represented, but all professional AV-organisations, that is, FIAF and FIAT also! If an organisation the size of ARSC is an affiliated organisation of IASA (and we of them) why not the same with FIAT and FIAF? It would be worth trying. All AV-media organisations would be linked by this and the future NAOC would be the platform of all relevant bodies of our profession. It would be a first step towards achieving a unification without ruining the individuality of each of its parts. We would grow into one another. Just to cooperate is not enough, I think. A network has to be made.

2.4 There needs to be internal reform of the NAOC

One problem is that the national representative position is a job without prestige and clarity; up to now this was a job without any real work, just one little report per year. In the future, the representatives should be challenged much more. In some of the branches/organisations, the representative to the NAOC is chosen on the spot. I think this is a real mistake because there should be continuity. Could we ask all of the branches to nominate representatives and then to publish them all in the Information Bulletin? If the Board or if some member wants to ask or suggest something to a branch/organisation, he/she can do so by contacting the representative. In some cases this representative may be identical with the chairperson or the secretary of the branch/organisation; in others, it may be another person. That is not so important. In my view, the main thing is that we all now who the link person is between IASA and a particular branch/organisation. The NAOC meeting itself should be dedicated to discussions of current affairs rather than a recital of lengthy reports on the activities of the member organisations, such reports should be given in printed form.

I propose the following schema for the interaction of the various contacts of IASA:
IASA - membership

IASA - member organisation
- national/regional branches
- national (affil.) organisations
- other professional organisations
  - ARSC
  - (hopefully in future): FIAF
  - (hopefully in future): FIAT

GENERAL ASSEMBLY

NAOC representatives

IASA - Board
president
1. vice-president
2. vice-president
secretary general
treasurer
editor

3. vice president
= NAOC - chairperson

radio sound archives committee

Commission for technics

national archives committee

Commission for cataloguing

research archives committee

Commission for training

Commission for fundamentals
First of all, I would like to emphasise how relieved I am that the membership is not forced to make a decision before it has been made aware of the need for a serious debate. In particular I am happy that during the General Assembly in Canberra it became superfluous to vote on the proposed changes to the constitution as a packet-- this would have artificially created a confrontation where logic would have won, but where we would have ended up with a split association.

The non-controversial parts of the constitutional amendments were decided, but the major proposed changes still stand, and so we are still left with problems of terminology and with trying to understand the need for the change.

We live in a world where technological development may diminish the importance of actors in a particular field. This was the case for silent movie stars with the advent of sound movies, and it is the case of persons concerned with sound—audio—in the face of video and other visual media. One need only compare the investments in video productions to those of sound productions. The relative importance of sound is diminishing and so is—let us face it—-the relative importance of sound archivists.

But what is IASA? On one level it is a number of individuals who have a common interest because they work in similar environments. On the other level it is an international body, a non-governmental organisation which expresses opinions endorsed by a majority of its individual members. On a third level it is a platform for the officers of IASA: if the outside world perceives the organisation as being important, then the officers themselves are important.

What are the fundamental reasons for wanting to encompass "and audio-visual" as well as "sound" for which IASA was created? One model builds on the development of a number of archives: these archives experience a greater proportion of AV material coming in, and it is claimed that they do not know how to handle it properly. They are already members of IASA, and so they would be happy if IASA could help them.

Another model is that of making IASA a more important player on the international scene, because we would cater for a greater number of archives. Organisations presumably have to compete for the attention of the few archives world-wide. Another way to express this is that if IASA does not move, other organisations would step in or new organisations would crop up. All in all it is felt that the importance of IASA would diminish if IASA did not take the situation in hand.

Do we want to solve the problems of archives or do we want to solve the problem of the diminishing importance of IASA? This is the real test of the need to expand the scope.

In the absolute sense, taking in a growing field like AV will not put the audio side in a better position—the individuals are still the same and the problems are still the same. Actually, the amount of attention given to sound would diminish in the relative sense. We have the choice of competing for attention and funding while sharing membership with our competitors within an expanded IASA, a specialised organisation catering for the problems of sound as such, i.e. not necessarily connected to AV.

The problems facing the sound archiving community are real, and the source value of sound recordings is under constant attack: during recent negotiations as to new standards for HDTV (High Definition Television) it was claimed to be unimportant if films in a once- and-for-all conversion to the new format were screened at 25 frames/sec rather than the 24 frames they were recorded in. Only one delegation had
done their homework and opposed, due to the transposition of the sound track which would be falsifying the rendition of e.g. voice and music. Another example serves to show that IASA is not yet, even by its present members, regarded as the natural organisation of reference. At least two major archives have been forced to accept digitisation to certain standards in their preservation work. However, none of them thought of asking or referring to the opinion of IASA of its Technical Committee when arguing against short-sighted digitisation projects.

Obviously we need to have international cooperation in fora such as the Technical Coordinating Committee which organises the Joint Technical Symposia, and we must pool forces where it is useful in order to achieve a common goal. However, although it is imperative to learn from the experiences of the moving-image field in preservation of magnetic or even optical soundtracks, I would not like to have to yield to a standard imposed by the conditions of the film or video medium, in the case where the audio is alone. And in case digitisation became an issue for some international standards body, I would like to discuss and argue audio's case in the complete international forum rather than having to make do with the internal forum of an expanded IASA. ISO or CCITT would expect an organisation like the expanded IASA to have its house in order before going to international meetings, and this means there cannot be split opinions. On the other hand, the result of continued disagreement within an expanded IASA would be either that IASA were silent on the issue (to the detriment of the archival community) or an internal split.

We have to remember how IASA was created: a number of music libraries found that they had holdings that were not in printed form, they were sound recordings. And from being a committee on the special problems of sound recordings in libraries, along with greater insight into the matter came the realisation that it was possible to make a delimitation: there were greater similarities between the departments of different libraries holding sound recordings than there were between such departments and other parts of their own library. The time was ripe to create a separate association.

If the need to assist member archives with their AV problems is real, then it is logical to make a debut in the field by immediately creating a dedicated committee, and AV committee. Members would be representatives of those archives which are presently IASA members who have the problems. Once this committee were formed it would be possible to tell the archiving community of this pooling of knowledge and to encourage joining IASA.

To sum up, I feel that it is definitely too early to give up the specialisation which seems necessary to achieve in-depth treatment of those problems that are peculiar to sound taken alone. These problems have not yet been solved, and their solution is not dependent upon membership by archives who mainly cater for sound- with- moving- images. And anyway, where is the logic in attempting to have just one organisation catering for all the problems of AV archiving— archives would still have to be members or at least have staff who are members of AES, ICA or other dedicated organisations. And even the empire builders would not want to take on these organisations as well?

On the other hand, even the IASA we know does need to have a more professional profile which also means advertising the strength of IASA as a body. That professionalism would be noted more widely internationally, if relevant activities undertaken by IASA or due to IASA contacts were promoted as IASA activities and performed in close contact with the relevant committees.
During the Canberra General Assembly the proposals for Constitutional amendments—circulated to all members in July 1992 were discussed at length. Most of the 'cosmetic' amendments were accepted and passed and the Constitution (1992) reflects this. However, some of the major amendments were passed back for further consideration—these were the ones concerned with an expansion of IASA's interests to include audiovisual archives in addition to IASA's primary concern with sound archives.

The reasons for passing them back were surprising to anyone who has worked in IASA over the years—namely that there had not been enough discussion and there was a general lack of information about the reasons for the move.

Even a brief look at the history of the discussions belies this view. Let us attempt to clarify the issue by looking at the history and repeating some of the arguments which have been used for and against.

There were several issues in the draft amendments, but discussion in Canberra centered around an expansion of IASA's interests in audiovisual archives which contain sound documents. Audiovisual archives may be said to have entered the group consciousness of IASA when we first joined the Round Table on Audiovisual Records, an organisation which operates under the auspices of UNESCO. The Round Table was formed in 1979 and has had a membership consisting of IASA, FIAT, FIAF, and the Audiovisual Committees of IFLA and ICA. It is through our membership of the Round Table that interest in audiovisual matters is nourished. We discuss mutual problems with our colleagues in the other Associations as well as less formally during the year. In the mid-1980's, the Round Table began to realise that certain archives were not able to find representation in any of the constituent Associations. These are the general audiovisual archives which contain film, video, sound, and sometimes photographic material. For several reasons a growing number of archives containing audiovisual materials find themselves without an international Association to represent their interests.

As a result of these indications and because many IASA archives are also audiovisual archives, the Board of IASA began to consider what could be done to help them and others. One option was an expansion of interests to include audiovisual materials in addition to our specialist interest in sound materials. Initial non-binding proposals, more floating of ideas, were introduced to the membership and discussed in detail with our Round Table colleagues in the late 1980's. The Board considered the issue as early as 1986 when our colleagues in Austria, France and the Netherlands began to widen their scope and extend their interests into audiovisual archives.

In November 1986 at the Stuttgart Executive Board meeting, the Secretary General was asked to produce a report for the membership and IASA opened the debate in the Amsterdam conference in 1987 both in the content of the conference where several papers concerned AV archives, and in the General Assembly. (Phonographic Bulletin No. 49, 1987).

Vienna Conference 1988

In 1988 the debate continued at the Vienna conference in September at a session entitled the Future of IASA. This had presentations from four speakers and because of the interest it generated a second session
was included in the Vienna conference. It was decided not to print the discussion in the Phonographic Bulletin; instead they were printed separately as the Future of IASA and sent to all members in May 1989 asking for reactions and comments as well as to generate further discussion at the Oxford conference in August 1989. Two papers from Vienna on the discussion by Hans Bosma and Rainer Hubert were printed in Phonographic Bulletin No. 53, March 1989.

The primary purpose in forming the Association in 1969 was to establish a body of like minded people with similar aims to function as an intermediary for international cooperation between archives which preserve recorded sound documents. The Association is actively involved in the preservation, organisation and use of sound recordings, techniques of recording and methods of reproducing sound in all fields in which the audio medium is used and in all subjects relating to the professional work of sound archives and archivists, but the changing emphasis of our interests towards audiovisual archives has already been noted several times during previous conferences.

Hans Bosma thought there were clear signals that many members collect not only sound recordings but also other audiovisual materials and cannot find an international platform for discussion or for information exchange. At the Stockholm conference in 1986, France, Austria, and the Netherlands announced that they had widened their scope to audiovisual materials and felt IASA could not meet their needs in this field. Also other organisations such as FIAF or FIAT are, for several reasons, not appropriate organisations for many audiovisual archives to join. Rainer Hubert looked at our relations with other organisations and proposed some interesting ideas for future cooperation and even the formation of a parent organisation. This point was taken up in the Round Table and in the Oxford conference.

The ensuing discussion was extensive and only a summary can be given here. The membership at the time recognised that we are sound archivists with increasing ancillary interests, and that changes are necessary to keep IASA as a dynamic organisation: changes in our scope and changes in our structure and organisation to accommodate this extension of our interest. But which should come first? Logically we have to decide what are the aims and objectives of the association and then devise a Constitution which will help to fulfil those objectives.

Hans Bosma posed the main question:

*Is IASA willing and able to change its purposes to include all audiovisual materials and is IASA willing and able to act as an association for audiovisual archivists?* The answer will be found in clear purposes.

Three suggestions for change emerged:

a) IASA could become an international association of sound and other audiovisual archives

b) An umbrella organisation for the existing audiovisual archive organisations could be established, although it exists informally in the Round Table. This may or may not be practical but it is worth pursuing as part of a cooperative scheme.

c) The other suggestion was for the merging of all audiovisual organisations into one massive organisation. As soon as we looked at this we saw the impracticality and dangers and disregarded it.

**Oxford conference 1989**

During the Oxford conference 1989 a further session was devoted to the Future of IASA. One member had taken the trouble to send a detailed written comment after the first paper was circulated and his
comments formed a substantial part of the discussions at the Oxford session. We also had representatives from FIAF and FIAT who added to the discussion on external relations. The resulting discussion was printed in a second separate leaflet Future of IASA Part 2 and was sent to all members in October 1989.

These discussion papers covered a wide range of topics concerning IASA structure, scope and external relations- topics which have exercised the Association ever since, as it appears. At each stage IASA members were asked and encouraged to take part in the debate, but the response was unfortunately very sparse- perhaps a result of busy working lives, or worse, apathy.

At the Oxford conference General Assembly, a Board resolution was presented to the membership. Three of the points are particularly relevant to the present discussion:

1. That the Association continues to represent the interests of sound archives and sound archivists but extends this interest to include other audiovisual media

2. That in future, the Association holds annual conferences on its own, or where appropriate, in conjunction with organisations with similar interests

3. That the Association encourages future cooperation with other audiovisual associations with similar interests

These resolutions were dated 1 September 1989.

One member argued that it was more sensible for institutions and individuals who are involved in different media to be members of several international organisations, and counter arguments came from the National Film and Sound Archive in Canberra, Australia, and the National Archives Committee, the majority of who maintain a function-based rather than a media-based institution. The National Archives Committee argue that the majority of their member institutions are already de facto audiovisual archive collections. There is a trend towards the development of multi-media archives whether for practical, economic or philosophical reasons.

The various branches of audiovisual archiving have so much in common that it is in everyone's interest to recognise realities and the capitalise on inherent strengths. At stake in the long run is the recognition and perhaps survival of our profession and the development of a coherent and well-articulated body of theory on which recognition must ultimately rest.

Following the Oxford conference discussions, work began on drafting a new Constitution. These and other developments were summarised in the President's report to the General Assembly at Ottawa in 1990.

**Sopron conference 1991**

At the Sopron conference in 1991 it was noted in the Secretary General's report that '. . . since the needs and interest of the membership of the Association have clearly expanded into audiovisual documents and since the programmes of the Association have reflected these evolving interests, the Constitution and By-Laws of IASA should be modified to reflect that interest.' During the week of the conference, draft amendments were drawn up and presented to the membership at the General Assembly on 28 May 1991 for discussion and consideration during the following months. One member sent in a detailed commentary.
Revised draft amendments to the Constitution and By-Laws were sent to the membership in July 1992 and, surprise surprise, in September in Canberra we were informed that not enough discussion and information had been given for members to make up their minds! How do you define enough?

The Round Table and related organisations

Information was asked for during the Canberra conference on the discussions which have taken place with related organisations, whether we had discussed the issue of IASA extending its interests and what the other Associations' reactions were to this move.

As previously mentioned, most of our discussions on this topic arise at the annual Round Table meetings. The Round Table on Audiovisual Records is a group of UNESCO Non-Governmental organisations (NGOs) with similar interests in various aspects of audiovisual archive matters. The Round Table consists of member representatives from FIAF (International Federation of Film Archives), FIAT International Federation of Television Archives), IASA, IFLA (International Federation of Library Associations and the AV Committee), ICA (International Council on Archives and the AV Committee) and UNESCO.

All of these NGOs have an interest in audiovisual archives and collections, but only a few are open to include general audiovisual archivists in their current membership structure.

The Round Table members realised early in the 1980's that there was not an Association devoted to audiovisual archives and the growing number of audiovisual archives found themselves without an international Association to represent their interests. Those archives which can will continue to affiliate or remain in membership of the archive Association which best serves their interests. Some, especially the larger national archives which may have separate archives take out membership in several organisations, while others, especially the smaller, integrated archives, are excluded from joining a relevant Association for one reason or another. The Association may have stringent membership conditions, it may be costly, it may not cover all interests adequately. FIAF has a relatively small membership, although it is representative of the majority of main film archives. The membership structure is strict- the primary function is preservation. Dues are high, but financial support of member archives is also extensive, especially to conferences. Audiovisual archives simply do not qualify for membership. FIAT also has a relatively small membership and is largely restricted to television organisations. There are few video archives outside these organisations and many audiovisual archives which are not always served by FIAT's interests. Dues again are quite high and beyond the reach of the smaller audiovisual archive. IASA has less stringent membership entrance and our dues are ludicrously modest for institutions, but that is another argument, and until we start offering more value for money we have little argument for increasing dues to more realistic levels.

The other Round Table partners, IFLA and ICA, represent committees of the Associations involved although the parent Associations have always taken an active interest in Round Table affairs and have put their considerable weight and expertise behind its activities. IFLA has a very large membership of libraries and archives, principally national libraries with national archives attached. They have appointed an Audiovisual Round Table to take an active interest in audiovisual matters in all sorts of libraries including public, special, national and subject archives. They too recently appointed a Committee for Audiovisual Archives.

Both of these last two organisations lack something—a technical committee for audiovisual materials. They depend upon the technical activities and advice of the other three organisations. This is where the Technical Coordinating Committee (TCC) comes into the equation. The Round Table set up the TCC to advise member associations on technical matters pertinent to audiovisual archives. As you know the TCC
presents Joint Technical Symposia at regular intervals for the information of all Association members, technical and non-technical alike. It also has an active publications programme.

IASA was one of the founding members of the Round Table and has attended all of its meetings. Discussion centres around activities of each of the Associations, conference programmes—each organisation is invited to the others’ conferences, joint projects, publications, and activities. There has been a lot of discussion about the role of the Round Table Associations vis-a-vis the provision of membership services for audiovisual archives. Some of the organisations may include audiovisual archives among their membership, others exclude them at present but are considering altering their membership structure to include the smaller archives as 'corresponding' or 'associate’ members.

The Round Table itself consists of representatives from existing relevant audiovisual archive Associations—it has no wider membership. Matters of policy are discussed at the Round Table and are taken back to the members’ Associations by the representatives. Widening the membership structures of the various organisations to include provision for audiovisual archives also appears consistently on the agenda of the meetings.

IASA has taken part in these discussions about provision for audiovisual archives during the life of the Round Table. Plans for extension of interests have always been discussed openly, and far from objections being raised, the several Associations have encouraged the welcoming attitude of those Associations which were able to include the audiovisual archives in their remit. Although the topic is one of constant interest there have been one or two notable discussions at the Round Table.

In 1987 (see Phonographic Bulletin No. 48 May 1987), ICA announced the formation of an audiovisual committee whose main purpose was liaison between the Round Table and the members of ICA with a particular interest in audiovisual matters. The ICA committee on AV saw itself as a liaison between the specific audiovisual archive groups and in no way a rival to any existing groups. This coordinating role was acknowledged as a valuable addition to the audiovisual archive lobby of the Round Table.

At the 9th Round Table meeting in Brussels, March 1989, IASA introduced the topic of extension, arguing that ‘the small developing audiovisual archive dealing in a range of audiovisual materials may not qualify for membership of one or other of the specialist organisations, and yet need an international voice to take advantage of developing principles and techniques. The Round Table agreed that they should consider this problem and how the NGOs might serve the interests of these mixed material developing archives.’ FIAF also indicated that they were discussing membership structure to try and accommodate the number of regional and specialised archives which do not necessarily qualify for FIAF membership, yet who else is to serve their needs? Some institutions include film museums: can FIAF respond to the changes, and how? Does FIAF open or close the shop?

The next main discussion between the organisations on the topic of extension of interests occurred during the Oxford conference in 1989. During the Future of IASA session, members of FIAF and FIAT were invited to speak to the topic. Their contributions appear in the Future of IASA Part 2 paper.

David Francis of FIAF said that "FIAF were having the same concerns after fifty years of existence, and that FIAF was looking at the problems from the point of view of the membership. FIAF has only institutional membership and many archives are not eligible for membership of FIAF because of the criteria for membership. FIAF has taken as its main criterion for membership the ability of an archive to preserve the national cultural heritage. The term, preservation is used quite literally. It is very expensive and highly technical and has proved one of the most difficult items to get international funding for, but without preservation none of the other activities can exist in film archives."
David went on to consider the areas of cooperation between the archive Associations. IASA, FIAF and FIAT obviously have a common purpose on the technical front and there are other areas of mutual interest. While not advocating any sort of merger of the Associations, it would be worth exploring a biennial meeting on a topic of mutual interest, albeit retaining separate identities and business sessions as well. The Associations could hold separate conferences in the alternate years and still retain their own identity.

Anne Hanford, the president of FIAT, spoke of the fact that television archives are also concerned with other media, i.e. sound. Because of the organisational structures, members have a common responsibility for radio, music, stills and all kinds of media. FIAT have therefore identified much in common with other audiovisual Associations. There is an interest in closer cooperation in several other areas as we have already done in the technical area. The criteria for membership in FIAT are that full members represent an organisation which is responsible for the custody of a television archive. That, by definition, means most are television organisations.

The suggestion had been that the three main audiovisual archive Associations should consider forming one large organisation to serve all interests, including audiovisual. This one does not meet with approval in the Round Table.

At the Future 2 meeting, FIAF and FIAT both agreed that a total merger of the Associations is impractical and undesirable. The parent organisations have such different constitutions, rules of membership and structures that such a merger is impossible in the short term. Each Association should maintain its own identity but it is agreed that cooperation must be increased and one of the Associations has to take on some responsibility for the growing number of audiovisual archives and collections which need an international voice. Cooperation between INAS, FIAF and FIAT should be intensified, and perhaps a coordinating council formed. Views and information are constantly exchanged, joint international working parties formed for the benefit of all members. The Round Table could be used to set up additional coordinating committees in subject areas of mutual interest.

The final question in this particular discussion remains: should IASA change and broaden its terms of membership and increase its hospitality to the benefit of the audiovisual archive community at large?

**NOTE:** Documents cited in this article are available from IASA. Anyone who needs extra copies of the Future of IASA Parts 1 and 2 could write to me (Helen Harrison) at the address on the inside of the front cover of this issue.
IASA PRESIDENT'S REPORT

James McCarthy, National Film and Sound Archive, Australia

Firstly my sincere thanks for the support and encouragement many of you have given me before and after the conference. I hope to serve the organisation in the best traditions of my predecessors.

In my introductory remarks at the Helsinki conference I spoke of the need to make communication between the members our highest priority. In this I especially requested those of us who have English as a first language to make certain we are clear and unambiguous in our discussions and correspondence, keeping in mind the fact that many members have considerable difficulty in following our complex debates. If we want the organisation to truly reflect the international character and obligations of its charter, this must be observed.

Despite our best intentions, I do not believe there would have been as many difficulties with the IASA/IASAVA debate, had we been clearer in our communications with each other. In my experience it is not enough to say something once, believing all involved will comprehend, thus clearing the way for immediate action. With a sensitive issue such as this one, it was imperative that the whole membership was kept fully informed each step of the way.

Fortunately this process is now well in hand and debate in open forum and the columns of the Journal are proceeding well. The next Journal will contain some thought provoking articles, including fresh material raising issues about particular aspects of AV and sound as specific disciplines, which should give us all pause for thought. As I said in my opening remarks in Helsinki, some accommodation with AV is likely, but this does not mean that IASA's drift into AV, as a total absorption, is inevitable and I have never supported that view.

I should also like to take this opportunity, as I did at Conference, to acknowledge the debt we owe the previous Board, in particular Gerry Gibson and Sven Allerstrand, who had to steer the organisation through the most difficult period of its existence. As incoming President I am particularly grateful that their diligence has made my task a great deal easier.
How it began

In 1968 the Director of the British Institute of Recorded Sound, Patrick Saul, invited me to attend a meeting in Paris. As far as I remember he explained in a letter that a group of members of the International Association of Music Libraries IAML had plans to found a new international organization of sound archives since the existing Fédération Internationale des Phonothèques (FIP) was apparently not functioning well. He requested me to participate in the deliberations as a representative of an archive of spoken word recordings.

The archive I came from had been established in 1961 as part of the Institute of History at Utrecht University and my work had to do with the use of sound and film records in historical research and education in the Netherlands. To that end I had been able amongst other things to take over the original gramophone and tape recordings of spoken word programmes made by Netherlands Radio since the beginning of the 1930's: a fine collection to which I gradually added other recordings, partly through our own oral history projects. Through visits to the Deutsches Rundfunkarchiv, the Vienna Phonogrammarchiv and Patrick Saul's Institute I had made a few contacts abroad but 1968 meant the beginning of quite some more international involvement.

The conference to which Patrick Saul invited me, took place on the afternoon of 4 September 1968 at the Département de la Musique of the Bibliothèque Nationale in Paris. I vividly remember meeting for the first time Vladimir Fédorov, Director of the Department and President of IAML. Others present were Dr Kurt Dorfmuller of the Bayerische Staatsbibliothek in München, Patrick Saul, and also Dr Herbert Rosenberg, Director of the Naionaldiskotetek in Kopenhagen, who like me had not been involved in the difficulties between IAML and FIP which became the main subject of discussion that afternoon. Dr Israel Adler, Director of the Jewish Music Research Centre at the Jewish National and University Library in Jerusalem, was the Chairman. Also present was Roger Décologne, Director of another Department of the French National Library: the Phonothèque Nationale. M Décologne was, however, also President of FIP and he was in no mood to have his Association reorganized. I recollect particularly a fierce discussion in rapid French between Décologne and Fédorov which I could barely follow. The gist was obviously that no agreement could be reached. The next morning some of us convened at Israel Adler's temporary residence in the rue Malar to draw up a preliminary letter of intent to establish a new international organization of sound archives.

Israel Adler took the document to the IAML Conference which that year had its venue in both Washington DC and New York. There it was decided to continue working towards an international association of sound archives. Don Leavitt, Assistant Chief of the Music Division of the Library of Congress, took upon himself the task of making a draft Constitution for deliberation during the next IAML Meeting in 1969 in Amsterdam. I did not attend the 1968 Conference and learned the results only later when Israel Adler approached me to take care of the arrangements for a Constitutional Assembly in Amsterdam. Thus I became the first of the local representatives for the preparation of IASA's Annual Meetings.

Deliberations in Amsterdam
In March 1969 I requested help from Andrè Jurres, Director of Donemus and Chair of the Organizing Committee for the Amsterdam Conference. Since he could not spare any additional space, my friend Lou Hoefnagels, Director of the recently established Institute of Theater Klank en Beeld (Theater Sound and Picture) in Amsterdam agreed to put at our disposal the conference room on his premises. On Monday August 18, 1969, the group of IASA Founding Members met there for the first time. The full list of names is certainly in IASA’s archive, but apart from Lou Hoefnagels, I remember, in particular, Patrick Saul, Don Leavitt, Philip Miller of the Rodgers and Hammerstein Archives of Recorded Sound in New York, Dietrich Lotichius of the Norddeutscher Rundfunk in Hamburg, Herbert Rosenberg, Claes Cnättingius of Swedish Radio and above all Timothy Eckersley of the BBC. Tim and I had been in contact as early as 1965 when he urgently requested me to return some recordings belonging to the BBC Sound Archives which I had used for a documentary film on the Battle of Arnhem. Of course, when we met again he had quite forgotten about that letter and we soon became friends.

In the Theater Institute our deliberations concentrated on the draft Constitution prepared by Don Leavitt. An important point of discussion was Patrick Saul’s proposal to create a kind of inner circle of professional archives to keep the new organization from going astray because of an eventual majority of individual collectors and lending libraries. We ended with a compromise, making a distinction between a restricted Council of Research Sound Archives and a General Assembly open to all members. This structure was, however, never realized and the relevant paragraphs were deleted from the Constitution during the Lisbon Meeting in 1978. What Patrick Saul apparently had in mind was an international network of independent sound archives representing their countries in all kinds of exchanges of recordings. The matter became an interesting point of discussion in IASA and I remember in particular the papers read during the Bergen Meeting of 1976. My own views on this question and related problems were published several times in the Phonographic Bulletin and in "Sound Archives. A Guide to their Establishment and Development", edited by David Lance and published by IASA in 1983.

IAML AND IASA

I cannot recollect if we talked in depth about a division of tasks between IAML and IASA or - to be more precise - IAML’s Record Libraries Commission. The matter got at least some attention because a Joint Committee was formed between the Record Libraries Commission and IASA and under that title several interesting combined sessions were held during the next few years. The Record Libraries Commission occupied itself with collections and archives of music recordings - in those days certainly by far the biggest group of sound archives - it was far from clear what role our IAML friends exactly intended for IASA. There were very few research archives of spoken word and the sound archives of broadcasting institutions had already found their way into a Radio Sound Archives Subcommittee of IAML’s Record Libraries Commission, so what was left?

Shortly after the conference Timothy and I had dinner in Amsterdam. There we discussed amongst other things the position of our brand-new Association. Afterwards I wrote in my diary: “IAML only music recordings, IASA all recordings”. This rather puzzling phrase may serve as the sediment of what certainly has been a wider discussion between the two of us. Yet during the Amsterdam Conference little had been decided about a division of tasks and in hindsight one can only wonder about the apparent inability of IASA’s Constitutional Assembly, myself included, to solve a problem that proved to be so important for the relationship between IAML and IASA. However, would IASA have come into existence if at that moment it had claimed the entire sphere of sound archivism at the cost of IAML’s Record Libraries Commission? I doubt it, taking into account that nearly all participants in the Constitutional Assembly were members of IAML. For some time to come IAML also carried the main burden of the conference organization.
At one moment during the Conference I remember sitting in a taxicab with Israel Adler and Don Leavitt on our way to Donemus. Just when we passed the Concertgebouw Israel asked me to become the Secretary of the new Association. Don Leavitt had already agreed to become its first President, while Claes Cnattingius had been invited to fulfil the function of Treasurer. Patrick Saul agreed to become Vice-President and Don Leavitt would go to Paris to invite Claudie Marcel-Dubois, Director of the Musée des Arts et Traditions Populaires in Paris, to be the second Vice-President.

The actual founding of the new Association happened without much ceremonial activity on the morning of Friday, August 22, 1969. In the afternoon I attended the final session of the IAML Conference in Donemus and there received my first impression of the way Vladimir Fédorov used to handle these meetings - an amazing experience: Fédorov acting as the perfect schoolmaster, hearing the lessons of his pupils. I was, however, duly impressed by the work accomplished under his guidance. As far as it went for IASA, the meeting in Amsterdam was a positive and stimulating experience for someone who was about to start his first term of office on an international Executive Board.

THE FIRST YEARS

Apart from discussing the forthcoming Annual Meeting of IASA which would take place during the IAML Conference in Leipzig in 1970, the few members of the new Association had in fact only one activity in mind, namely to prepare in cooperation with the Record Libraries Commission a Directory of Sound Archives. It was an ambitious project which despite a lot of effort failed. Instead, in 1976 the Executive Board of IASA decided to restrict itself to a Directory of Member Archives, the first of which was compiled in 1978 by Ann Briegleb, Head of the Ethnomusicology Archive of the University of California at Los Angeles (together with Don Niles). A subsequent edition was as we know completed by Grace Koch of the Institute of Aboriginal and Torres Strait Islander Studies in Canberra.

I cannot recollect any further activities during the first year apart from membership recruitment and a great deal of related correspondence. Claes Cnattingius and I had a lot of contact. During Don Leavitt's Presidency, and given a certain lack of communication in writing from him, Claes and I solved quite a bit between ourselves. Claudie Marcel-Dubois and I also corresponded frequently, so that, when in 1973 on the steps of Bedford College, London, we finally met it was as if we knew one another already for a long time. For support I could also rely on the "Stichting Film en Wetenschap" (Film Research Foundation) where in 1970 I had become Head of a new Department, the Documentation Centre. The Sound Archive which I had established in 1961 became part of the Centre. In particular my secretary Phita Stern soon proved to be of great value for the Association, and from the beginning the Secretariat acted as a kind of central agency of IASA and most executive activities were undertaken in Utrecht.

In June 1970 IAML and IASA convened in Leipzig. IASA had not much of a programme of its own: the meetings were at least partly joint sessions with the Record Libraries Commission. Moreover, in the beginning I did not contribute much to the design of our Conference programmes. The membership drive, the general correspondence, the administration (in Utrecht we took care of the financial administration as well) and other activities, but also my lack of experience in the international field made me feel that the sessions could better be handled by the other Board members. My recollections of the Leipzig Meeting are vague, but I remember particularly one event: in a combined session with the Record Libraries Commission Don Leavitt introduced Virginia Cunningham of the Library of Congress who explained to us the MARC-format. Little did we then appreciate the importance of her presentation.

A PHONOGRAPHIC BULLETIN

In Leipzig the Executive Board decided to create a periodical. Without it IASA had indeed nothing to offer to members who could not come to the Annual Meetings. Herbert Rosenberg, who frequently acted
as a highly valued advisor, was the auctor intellectualis of the name Phonographic Bulletin, in 1993 replaced by IASA Journal. It took a while, though, before the journal became reality. Only shortly before the St Gallen Meeting in 1971 did I find time to compile the first issue. Phita Stern took care of the production - if that ambitious term can be used for the simple thing we finally sent to our members.

Several characteristics of the first issue became part of the Association's house style. The logo was made by Rob van der Elzen, the graphic designer of the Film Research Foundation. I still enjoy its simple and clear lines on IASA's stationary and publications. We chose different colours of green for the cover and lettering (as of Nr. 16 the lettering became black). The A-4 format remained until 1977 when it was decided to change to B-5. Each issue became a unit in itself and the system of three issues annually or three issues between Annual Meetings became standard as well for as long as the Bulletin was published under its original name. I soon began to use it for the publication of papers read at conference sessions, in order to make sure that every member would eventually have the possibility of reading them. By taking this course a steady flow of contributions was secured and the issues were produced without too much trouble. During the first few years of the Phonographic Bulletin, the editing and production was entirely an Utrecht affair.

On arrival in St Gallen where we convened in August 1971, the new periodical got a lot of favourable comment and I was proud that Phita Stern and I had succeeded in launching this medium for communication with the membership. Only its name-giver Herbert Rosenberg was sadly disappointed: his request for identification of some very old and unknown labels failed because we couldn't print their pictures. Later we succeeded in providing fine illustrations, but the expertise needed for such undertakings was not yet part of the Utrecht experience. Another printed matter appeared in 1973. At the London Conference I introduced a leaflet explaining the aims of the Association. It included an application form for membership. The leaflet served well in subsequent recruitment drives.

MEETING IN ST GALLEN

In St Gallen I felt for the first time that IASA was on its way. Not only the Bulletin, but also the sessions and perhaps on top of everything the special style and atmosphere of the IASA group - altogether it created an optimistic mood which I really enjoyed. However, the programme was as improvised as before. Don Leavitt invited Claes Cnattingius and me to his hotel the day before the Conference started and on the spot we designed a kind of final scheme. Particularly now that IASA has become a streamlined Association, the story of how we organized it in St. Gallen sounds ridiculous and absolutely horrible, but strange as it may sound, it worked. However, there was no reason to be proud of our efforts and I realized myself that our dealings were simply not good enough to provide a bright future for the young Association.

Moreover, there was the unclear division of tasks between IASA and IAML. In St. Gallen the Radio Sound Archives Subcommittee held an interesting and ambitious plenary session, well prepared by its Chairman Dietrich Lotichius. Joop van Dalsen, the Head of Sound Archives of Netherlands Radio, our Japanese friend Shigeru Joho of the NHK Broadcasting Center in Tokyo, Dr Folke Lindberg of Swedish Radio and several others read papers. IASA had not been involved in the preparation. I didn't feel good about that situation but the time was obviously not ripe for a different solution, if only because at that moment practically all IASA members were also involved in IAML and didn't feel like moving the sound archival themes entirely to IASA.

From a joint session of the Record Libraries Commission and IASA I remember in particular a talk by Don Roberts, Music Librarian of Northwestern University at Evanston, about projects of ethnomusicological research. I also remember a discussion of the copyright situation in the United States and elsewhere. A regular point of deliberations was the lack of accessibility of radio sound archives for
university research. Dr Harold Spivacke, retired Chief of the Music Division of the Library of Congress, pressed for a code of practice of IAML, IASA and the European Broadcasting Union EBU. His paper, which was published in the Phonographic Bulletin Nr.7 of July 1973, got ample discussion during the Bologna Meeting in 1972 but didn't produce results. Efforts of among others Timothy Eckersley to have some kind of code adopted by the EBU failed despite apparent goodwill on both sides.

ELECTIONS IN BOLOGNA

In Bologna IASA's General Assembly took place early during the week and was partly dedicated to the seemingly eternal matter of the still existing FIP and another "Congrès Mondial" organized by that Association. Our ever so diplomatic President had to spend quite some effort in calming the emotional feelings of many participants in the Meeting. This was, however, as far as I can recollect the last time FIP caused any trouble. Soon after it must have become obvious that there was in fact no problem: FIP's activities simply ceased. In connection with this I would like to mention Mlle Francine Bloch who as the representative of the Phonothèque Nationale always kept a very kind and gentle mood though she must have felt the pressure of conflicting interests.

During the General Assembly elections were held for IASA's second Executive Board. Since the Constitution restricted the President's term to three years, Don Leavitt resigned. He was the first to stand candidate for Vice-President (Past-President), thus paving the way for what became a tradition. At the suggestion of the Board the Nomination Committee listed Timothy Eckersley as his successor. In March 1972, during an Oral History Conference in Leicester, I had had occasion to speak to him about this proposal. Tim promised to think it over seriously. He was indeed elected as the second President of IASA. Claudie Marcel-Dubois was reelected as Vice-President. Patrick Saul did not want to be nominated for a second term.

During the General Assembly Herbert Rosenberg proposed to fill the still vacant third office of Vice-President and to have a spontaneous vote for a Hungarian representative, Dr Ivàn Pethes of the National Management Development Centre in Budapest. Together with his colleagues of Magyar Radio, Magdalena Cséve and György Csàszàr, he just then made his first appearance at an Annual Meeting of IASA. Ivàn was elected and became Vice-President. He took a stimulating and lively part in the deliberations of the Board but circumstances kept him from activities between Conferences. Ivan resigned in 1975 after one term. He died in 1980, leaving behind recollections of a good friend and a fine scientist. Dietrich Schüller commemorated him in the Phonographic Bulletin of July 1980.

The last session in Bologna was dedicated amongst other things to a presentation by Joke Rijken who was by then in charge of the Sound Archive of the Foundation in Utrecht. She demonstrated tapes containing short clippings from stock material meant to illustrate certain themes of contemporary history for secondary school use. There was quite a discussion about the value of such teaching tools and the appropriate duration of each clipping. Next we greatly enjoyed a contribution by Bob Carneal, Chief Engineer of the Recording Laboratory of the Library of Congress, about preservation and conservation technologies.

A NEW PHASE

On my return from Bologna, the Utrecht IASA Bureau entered its second phase resuming its efforts to assist the Executive Board, to keep the administration of membership and finances straight and to produce the next Phonographic Bulletins. I would like to mention here how my Director, Paul Janssen, who himself was Secretary-General and later Honorary Member of the International Scientific Film Association, stimulated our work. He made it possible for Phita Stern to occasionally assist in our
meetings and never objected to the rather large amount of work that the Utrecht Bureau undertook in the service of IASA.

In the meantime Tim Eckersley began to plan the forthcoming Annual Meeting in Bedford College, London, with great care, inviting speakers, requesting summaries of their papers for early publication in the Bulletin and making arrangements with the local Organizing Committee. He saw to it that IASA became fully recognized as a partner in the Conference programme and secured a place for himself amongst the speakers at the official opening. There I enjoyed his contribution as a break-through in the relationship between IAML and IASA, and as a recognition of the independent status of the new Association. I will not go into the programme of the London meeting except mentioning the fine tour to the British Institute of Recorded Sound where Patrick Saul gave an interesting talk about his experiences and views. Afterwards Frank Gillis of the Archives of Traditional Music in Bloomington Indiana, played ragtime and there was a splendid buffet to comfort us.

In connection with the London conference I mention two new members of the Association who eventually would play a large and influential role in IASA's development: David Lance, Keeper of the Department of Sound Records of the Imperial War Museum in London, and Dr Dietrich Schüller, Director of the Phonogrammarchiv in Vienna. The history of Dietrich and I goes back to 1962. In that year, at the first of several visits to the Phonogrammarchiv, a young man entered the room of the Director, Dr Walter Graf, and served us coffee. Much later Dietrich told me that it was him. I had to confess that unfortunately I remembered the coffee but not the man behind it. Later, after he had succeeded Dr Graf as Director of the Phonogrammarchiv, Dietrich Schüller sent a representative to the Congrès Mondial of FIP in Brussels to find out about that Association. The reports were not encouraging. If I am well informed it was Ann Briegleb who drew his attention to IASA.

David Lance and I first met at the Oral History Conference in Leicester where I tried to convince Tim Eckersley to run for President. We met again in London in 1973 where David delivered a paper about his Archive at the Imperial War Museum. IASA was in need of new people. The Association was entering its fifth year and it was about time to prepare for more professionalism and expansion. David and Dietrich were just the right persons to help IASA move into a higher gear.

**JERUSALEM AND MONTREAL**

The Conference of 1974, which took place in Jerusalem, went smoothly, with Avigdor Herzog of the Hebrew Sound Archives as an able local organizer for IASA's part. The Executive Board was, however, rather incomplete and its meetings were somewhat "sober". Timothy Eckersley, Claes Cnattingius and I discussed several possible candidates for the election of members for the Executive Board due in 1975. At my recommendation we decided to suggest Dietrich Schüller for President and David Lance for Secretary. Tim suggested Léo LaClare of Public Archives Canada for Treasurer. Tim and I agreed to stand candidate for the position of Vice-President, Tim as Past-President. Like me Claudie Marcel-Dubois was a candidate for a third term.

In the morning of 22 August 1974 Tim and his wife Penelope Eckersley, Dietrich Schüller and I took a tour in a taxicab to Bethlehem and there, in the middle of that historic town, Tim and I invited Dietrich to stand for President. That same day, late in the afternoon, in a bus to Caesarea where the Conference would enjoy an open air performance of Schoenberg's "Moses and Aaron" by the Hamburg Opera, I invited David to stand for Secretary. Both times we got a "yes". It was a positive result of our dealings and I looked forward to our next meeting with confidence. During the Conference of 1975 in Montreal the election of the new Executive Board went as before. Since there were no counter-candidates, the members suggested by the Board and listed by the Nomination Committee were deemed elected. However, already
it was becoming clear that the election procedures would have to be changed, many members apparently feeling that a more open method was desirable.

After having completed his term as Past-President Don Leavitt retired from the Executive Board. Since then my contact with him became far less frequent. I met him for the last time during the Arlington Conference in 1983. Two years later, in November 1985, Don died after a long illness. I wrote an In Memoriam for him in the Phonographic Bulletin (Nr.44, March 1986). He was a very kind and capable men who in the first rather uncertain phase of IASA guided it skillfully to safer waters.

A MORE PROFESSIONAL APPROACH

The new Board took over with the vigour that was to be expected from Dietrich Schüller, David Lance and Léo LaClare. They took care of matters that indeed needed reform. The financial state of the Association was not too good, partly due to the fact that earlier suggestions to increase the dues had not been agreed upon by the General Assembly. Moreover, I had handled member contributions in a somewhat liberal way. According to my view a steady growth of the membership had been more important than a severe system of collecting the dues. The existing deficit did not cause much trouble, partly because it was in fact rather small, and partly because the Film Research Foundation temporarily supplied the lacking funds. It was, however, only to be praised that the new Treasurer took things in hand with energy and got rid of the deficit in a short period of time.

The Phonographic Bulletin also underwent change. It received a B-5 format and a better lay-out. Dietrich Schüller earned my gratitude when he offered to have the Bulletin printed in Vienna. The Foundation in Utrecht was less and less able to do the job and some nasty delays in publication were the result. Dietrich's secretary, Frau Victoria Ernst, took good care of the production.

In Montreal the new Executive Board decided to have mid-term meetings, so as to plan the final preparation of the conferences and to decide about all kinds of intermediate affairs. For the first meeting of this kind we convened in April 1976 in the Musée des Arts et Traditions Populaires in the Bois de Boulogne in Paris where Claudie Marcel-Dubois was our host. There, at a proposal of Léo LaClare, we agreed to make the Editor an officer in his own right. As a consequence I left my brand-new position of Vice-President to continue work on the Phonographic Bulletin as my main job. We filled the vacant position cleverly but in my opinion somewhat improperly with the help of the article in the By-Laws about mid-term vacancies in the Executive Board. That seemed, however, the only reasonable thing to do. Dietrich Schüller suggested inviting Ann Briegleb for the now vacant post of Vice-President. She accepted and her temporary appointment was afterwards approved by the Nomination Committee and the General Assembly.

Another activity of the Board was the formation of committees, the first of which was the Technical Committee. Dietrich Schüller became its Chairman, while Robért Ternisien of Radio Canada undertook to chair a Copyright Committee. In the year before I had not really been one of the promotors of committees and, indeed, they meant another burden for the management of IASA and the Secretariat in particular. Yet, there were obvious advantages: they involved many more members in IASA's activities and they took care of an ever growing part of the Conference programmes.

NATIONAL BRANCHES

At David Lance's initiative the decision was taken to create a network of National Branches. We succeeded first in establishing branches in Great Britain and the Netherlands, while in Austria a more independent organization was formed. In France the successful AFAS also went its own way without, however, undoing the ties with the parent organization.
The Netherlands Branch, founded by Drs Ruud Renting, Archivist of the City of Rotterdam, and myself, consisted of a rather loose group of sound archivists. We undertook visits to one another's institutions and exchanged news about the developments in our field. One of our members was Joop van Dalfsen, who had once hosted the meeting in the Radio Sound Archives in Hilversum. He stayed with us until 1978 when after a short illness he died, thus sadly ending a long and distinguished career in Dutch Radio. My first contact with him dated from 1961 and since then I had profited in many ways from his experience and friendly help. As a homage to him I printed his contribution to the IASA Annual Meeting in Mainz in the Phonographic Bulletin of July 1978. He was succeeded by an automation expert from Wageningen Agricultural University. Hans Bosma, who in 1984 followed me as Chair of the Netherlands Branch and in 1987 became Vice-President of IASA. Later the Netherlands Branch was transformed into an independent Association of Audiovisual Archives with Piet van Wijk, Director of the Film Research Foundation, in the Chair.

AGAIN IAML AND IASA

The important developments in IASA which I just mentioned were typical of the approach of the three new Executive Board members. It was a period of vigourous attack and it was interesting to see how such different personalities could cooperate to the same purpose of a stronger and, above all, more professional IASA. At the same time there was some discussion about a more independent course from IAML but I myself could not as yet imagine Annual Meetings of IASA without convening together with our parental Association. In my opinion IASA was still too small for such undertakings and since most of our active participants were also member of IAML, separate conferences would certainly have caused problems. Besides, even as the representative of an archive of spoken word recordings I did not want to lose the close contact that had gone on in the musical field - a contact that IAML provided in so many ways.

In the years after the Montreal Annual Meeting, the shared conference was, however, still the rule but backstage irritations were growing on both sides. Especially the overlap between IAML'S Radio Sound Archives Subcommittee and IASA became more and more of a handicap. Even in one or two speeches during the farewell dinner in 1976 in Bergen, Norway, some of the irritation shone through. A lack of clear understanding of what IASA stood for - to unite research sound archives throughout the world, quite apart from their musical or non-musical character or their radio or research background - added to the confusion. Otherwise, the Bergen Conference was quite interesting, more members than ever before involving themselves actively in the sessions. The special style of the Association found expression at a splendid "social evening" organized by Tor Krummen of Norwegian Radio, our local representative in the Norwegian Organizing Committee. It was one of the nicest evenings of its kind and I think back to it with pride and pleasure.

After the Meeting in Mainz, where we convened in 1977, the relationship between IAML and IASA took a more promising turn. Harald Heckmann who had just finished his term as President of IAML (he was appointed Honorary Member of the Association, later to become its Honorary President) visited me in Utrecht to see if we could work out a solution. As Director of the Deutsches Rundfunk Archiv in Frankfurt he was very well at home in the sphere of sound archives and from the beginning had regularly taken part in IASA's sessions. We did, however, not go beyond an exchange of opinions or perhaps the first feelings about a compromise. Thereafter I corresponded a lot with Dietrich Schüller and the other members of the Executive Board to find out what space we had for manoeuvre.

THE "LISBON DOCUMENT"

In 1978, during the Lisbon Conference, Harald Heckmann and Dietrich Lotichius invited Dietrich Schüller and me for dinner at the terrace of "A Gondola", a restaurant near the Gulbenkian Foundation, the Conference venue. At that moment I was still pessimistic about the chances of a satisfactory deal.
However, after some deliberations, Harald proposed to suspend the activities of the Record Libraries Commission and to establish a new Joint Committee of IAML and IASA on Music and Sound Archives to coordinate activities of both Associations in the field of music and sound recordings. Dietrich Schüller and I accepted this proposal as a starting point for further talks and during the following days Harald and I produced a document with the text of our tentative agreement. It took quite a lot of time to formulate the draft but since we had passed the deadlock I enjoyed working towards a solution. Just before the final session of the Conference, both the IAML Council and IASA's General Assembly approved our "Lisbon Document".

Later events included the "Frankfurter Treffen" (1980) when Harald Heckmann, Dietrich Lotichius and I came together in the Deutsches Rundfunk Archiv to discuss some points that needed clarification. Finally, Ulf Scharlau and Dietrich Lotichius were the architects of a Radio Sound Archives Committee under the aegis of IASA while the Radio Sound Archives Subcommittee of IAML was deleted (1983). It was the end of a long period of unclear relationship between the two Associations. In the meantime, the Joint Committee which resulted from the Lisbon agreement staged several combined sessions, but later apparently did not feel the need for additional activities on top of the rather elaborate programmes of IAML and IASA. Its first Chairman was Claes Cnattingius, to be succeeded by Ulf Scharlau, both of them deeply and professionally interested in music and sound archiving.

Returning now to the Lisbon Meeting: that was also the occasion for the election of IASA's fourth Executive Board. Already in Mainz, David Lance had invited me to stand candidate for President after I had urged him to continue as Secretary for another term of three years. I agreed to stand for election with the expectation that together with him in that most important function my job would not be too difficult to handle.

In accordance with the tradition Dietrich Schüller was nominated for Vice-President and we were happy to have Marie-France Calas and Tor Kummen as candidates for the other two offices of Vice-President. Marie-France joined IASA in Mainz. As Head of the Phonothèque Nationale she represented one of the distinguished institutes in our field. Another newcomer was Ulf Scharlau whom I just mentioned in relation with the Radio Sound Archives. Ulf was Head of Sound Archives at the Süddeutscher Rundfunk in Stuttgart and had been our local representative in the Organizing Committee for the Mainz Meeting. Ulf stood for Treasurer. After a few years of interim Vice-President, Ann Briegleb agreed to have herself nominated for Editor to succeed me in that function. Unfortunately, after only one term, Léo LaClare left us, following a career in the Canadian Civil Service. During the three years he was with us, he made his mark as a capable and enthusiastic member of the Executive Board and a good friend.

After two terms of office Tim Eckersley left the Executive Board as well, but he continued to attend the Annual Meetings. In 1980, in Cambridge, he was appointed Honorary Member of the Association and it was my pleasure as President to present him with that mark of honour. Shortly afterwards Timothy died. His wife Penelope invited me to come to London and speak at the Memorial Service in St James’, Piccadilly, on behalf of his IASA friends throughout the world and in March 1981 I published an In Memoriam in the Phonographic Bulletin. Tim Eckersley is unforgettable. His services to the Association were manifold but I remember above all his kind and cheerful personality and the many talks we had about a wide range of professional and cultural subjects.

**ELECTION PROCEDURES**

The incoming Board was still elected according to the old Constitution - to the chagrin of quite a few members. Before the Lisbon Meeting, Léo LaClare had agreed to design an election procedure whereby the Nomination Committee would circulate the entire membership for nominees instead of completely relying on the suggestions of the outgoing Executive Board. Other changes in the Constitution included
the deletion of the so called Council. The Executive Board accepted his proposals, amending them only in minor respects during its mid-term Meeting in Vienna at the beginning of 1978. However, it was not possible to have the General Assembly decide about the proposals in time for the next elections and to have them executed according to the revised Constitution.

Instead, the Board's proposals for Constitutional reform were on the agenda of the second meeting of the General Assembly, at the end of the Lisbon Meeting. Contrary to what I expected, Dietrich Schüller and Léo LaClare had a hard job defending them. In the meantime I sat outside waiting for the outcome of the deliberations about the Lisbon Document in the IAML Council. After hearing the positive result of IAML's deliberations I joined the General Assembly where the constitutional discussion was still in full spate. Finally, after the Assembly voted in favour of the Board's proposals, Dietrich Schüller hurriedly inaugurated the new Executive Board and handed me the traditional ballpoint from Michigan State University which Don Leavitt in 1972 for lack of a more official symbol had presented to his successor Tim Eckersley. Thereafter we could just reach the main hall in time for the customary final session of the Conference. Barry Brook, President of IAML, invited me to the platform to sit with him and Anders Lönn, IAML's Secretary General, while representatives of IAML's and IASA's Committees came forward to report their activities during the Conference.

LOOKING BACK

The last day of the Lisbon Conference, the new Executive Board had its first meeting in the penthouse of our hotel. I tried to draw up a few guidelines which could help us with our work during the new term. It was a pleasure to chair a group of such distinguished sound archivists from different countries. In July 1979, in my Presidential Address at the Opening of the IAML- IASA Conference in Salzburg, I summarized IASA's accomplishments during the first ten years. Looking back today, fifteen years later and a quarter century since the founding in Amsterdam, I still feel privileged that I was part of that experience. I enjoyed the pioneering, the building and growth, but above all the contact with so many sound archivists and music librarians throughout the world, many of whom became friends for life.
Firstly I would like to thank you for your confidence and for the support that many of you have given me before and after the election. Having been General Secretary of IASA for the last six years, I believe that I have a fairly good knowledge of the business of the Association and also of our relations with external organisations. I hope that this knowledge and experience will be of help in my new job as President and I will certainly do my best to serve the Association during the next three years.

In my opinion the new Board needs to clearly define the aims and goals of IASA and after that we should restructure the organisation so that we may achieve those aims and goals as efficiently as possible. This means perhaps that we will have to change our present committee structure and do more work in projects and working groups designated to specific tasks sometimes across committee borders.

It is obvious that our profession is changing. Not only new technology but also budget cuts, privatisation and a more commercial approach will certainly affect sound and AV archives. In this situation, the membership needs more in the way of recommendations and guidelines from IASA, for instance on copyright related to sound and AV archives, on legal deposit of sound and AV material and, of course, on technical matters.

Recruitment is another area in which we must improve and a closer relationship with the national and regional branches will certainly be one of the means which we need to use to reach new members.

We also need, fairly quickly, to achieve some very basic, practical things such as a regular updating of the membership list, an information package to increase interest outside the Association and the creation of a IASA home page on the internet. I believe that those things are very important to improve communication and to keep the membership together.

Finally, there are two members of the previous Board that I would like to thank specially. Firstly, Helen Harrison. Secretary General, President, Past President, Editor and, after the General Assembly in Perugia, Honorary Member of the Association. Helen has helped me a lot during my six years as Secretary General. She was always there, ready to discuss IASA business or, with just a few days notice, travel to Paris for an urgent UNESCO-related matter. Secondly, our past President James McCarthy. I know that it was not an easy task for James to take the seat as President. He was a newcomer on the IASA Board and it was at a critical time for the Association. During his term of office James has done an excellent job. He has managed to keep the organisation together and he has increased the goodwill towards IASA from outside the Association.

Sven Allerstrand
PRESIDENT'S ANNUAL REPORT

Report given at the IASA General Assembly, Perugia, 2nd September 1996

As this is the end of my term as President, I think it appropriate not only to draw the year's activities together, but to cast the net wider, in several senses of the word, and make a few observations about the broad and diverse lands we are heir to.

Let me begin with a regular IASA feature, the Constitution. The pressures on us for regular constitutional amendment will always be with us, given the changing nature of the times. However, we hope to develop techniques which allow those changes to continue without constantly holding up our more pressing activities. We shall be looking very carefully at the recommendations of the two committees which were established to make such recommendations. Hopefully they can be endorsed, in whole or in part, into a new Constitution.

As I observed in my last report, the Board also talks about money a great deal, and the future of IASA. Again, I repeat, that is part of our job. Both the last Board and this one have developed a keen interest in financial matters, with good reason as many of you know. It is, after all, your money, and it is finite, so I am pleased to say that under Mark Jones' diligent stewardship our finances are in good shape.

We have some farewells to make this year, Giorgio Adamo decided to resign from the Board a few months ago. Disagreements about style and policy will always be part of a developing association, nonetheless it is always regrettable when members feel their work cannot be satisfactorily carried out within the frame of our association. Again, it shows us how important it is to communicate properly with each other, if we are to avoid misunderstandings. I should like record the Board's appreciation of Giorgio's contribution to the work of IASA over the years.

Helen Harrison is also stepping down. She has retired from her post at the Open University in Milton Keynes and can no longer devote the time required to IASA activities. Given the large amount of work she has done for us over the years, as President, Secretary General, and as Editor - to say nothing of her tireless work in representing IASA at various meetings - one can understand her need for a rest. As you know we are recommending to the membership that Helen be made an honorary member of IASA, as a tribute to her long record of service to us.

As a result of the election we welcome Martin Elste, Albrecht Häfner and Chris Clark to the new Board and reluctantly say farewell to Kurt Deggeller, another member whose contribution was appreciated. Again, we hope his expertise is not lost to the association. The Board has discussed the desirability of drawing upon the talents of ex-Board members, particularly in those areas where their expertise has been clearly marked.

My special thanks to Sven Allerstrand, who has been a remarkable Secretary General, and will now take up the office of President, bringing continuity to the association as it prepares itself for a new age. His assistance to me, as a newcomer to the Board in Helsinki and over the past three years has been invaluable. Also, on behalf of the Board I would like to thank both Dietrich Schüller, Rainer Hubert and their institutions for their assistance in hosting the mid-year meeting in Vienna. As we all know from past experience, they are very good at this and made us all feel quite at home.

A very special thanks George Boston, for his work in organizing the Board end of this conference. This has set a procedure in place we hope to repeat in the future. Our thanks to Sue Boston as well. I also
appreciated the way George kept me informed on a regular basis of the planning and activities connected with this conference.

1995/96 has revealed a continuum of our work with other associations. Helen Harrison has represented us at UNESCO and the Memory of the World project. Sven Allerstrand at the FID meeting. Helen has written of the success of the Memory of the World meeting, emphasizing our need to represent AV matters more aggressively to the world. Sven reports that the FID meeting was useful and that we should keep in touch with them and their work.

Dietrich Schüller has written to the Board raising some very important issues regarding the way in which UNESCO is restructuring, especially in relation to NGO's such as IASA. His recommendations are appreciated and have been deliberated by the old Board, as they will be by the new. Also I imagine the matter will come up for discussion with you all during one of the general assemblies. That we need a regular and experienced representative at UNESCO is clear and the Board is exploring the best ways to make this work.

As you will all know FIAT have made it clear they do not wish to hold any further joint meetings with us. For many reasons with which you will be familiar, we were obliged and willing to try this arrangement, and believe we put our best efforts into making the joint meetings work.

But, as those of you who attended the conferences will know, the fundamental differences between the two organizations far outweighed the mutual interest. As well as this, the cultural differences between us had not been anticipated, and this more than anything I believe, contributed to the decision to associate on specific issues only. Perhaps as a result of our moves to accommodate AV, FIAT have announced in their June Newsletter "proposals for the inclusion of radio archives in our (their) areas of concern". As an independent organisation they, like us, are quite entitled to broaden their scope.

Our affiliation with the Round Table has not been without its problems. IASA, as one of its most active members, has been variously dismayed and frustrated by the difficulties facing this representative group which meets annually, with a changing cast of characters. Sven, Helen and myself have felt this keenly in recent years as the Board members who represent IASA at the Round Table. It was not always so, as our associations had more stable representation in times past, and it was easier to continue conversations with colleagues, for these people would often meet in the course of their work through the year. This is no longer the case and it makes smooth operations increasingly difficult. From my own experience, after three meetings, I was just getting the hang of Round Table business and procedures. However, we no longer have the luxury of sitting around for three years learning a job which will vanish at the end of one's term in office. It is inefficient and wasteful to continue in this fashion without developing strategies to cope with it. Again, we are attempting to do this and you will be appraised accordingly.

Given IASA's good track record as possibly the most active member on the Round Table, both the Secretary General and I were bitterly disappointed when, at the Vienna meeting in March, the Round Table did not see fit to endorse our UNESCO application on behalf of our Cataloguing Committee. We both felt this was a show of weakness by the Round Table, given that they were not being asked to do anything except endorse our proposal: a proposal which, despite contrary argument, has been discussed in great detail and accepted as a major IASA activity by the majority of IASA members. Fortunately, the UNESCO delegate has advised us of their interest in our proposals. Mary Miliano has prepared a thoroughly solid report from her subcommittee which will be delivered this morning, and I will allow the work it delineates to speak for itself. She will also report briefly about the encouragement they are receiving from IFLA and UNESCO in relation to this project.
In the time since I attended my first conference in Como, in 1984, English has become the dominant language of the association. Given the way in which English has been adopted as a world language in that time, it is hardly surprising. The advantages of us being able to use a common language does not need any discussion, but the obverse side of this development should be noted.

It has become obvious that the countries which have got the best out of IASA have been those to whom English is most accessible. If you look at our work and development, this becomes clear. English speakers obviously have a clear lead when it comes to filling the administrative positions. This is numbingly and narrowly unsatisfactory in world terms, we only have to look within the Euro-centric group to see that the Romance countries have gradually withdrawn from our ranks, usually to form their own associations, and the Francophone countries exemplify this. This has defined IASA more than anything else over the years. We have discussed this matter before, but it always gets put into the "too-hard basket". I have no magic solution for this problem, but feel it necessary from time to time to draw attention to it.

As always, there are many interesting developments on the technical front. One of the most serious considerations thrown up by the fragile nature of our carriers and the expanding technologies on offer, is the very persuasive argument that we should sacrifice the original carriers, ensuring that we only keep the information they carry. Bendik Rugaas, the National Librarian and vice president of the Norwegian National Commission for UNESCO put it very well at the MoW meeting in Oslo, and I quote: “Along with better access through digital storage, we must do our utmost to preserve our originals. Also for this purpose new technological developments can come to our assistance.” This is a view held by many and George Boston's very helpful introductory session on Sunday, made it very clear that the dramatic transitional phase from analogue to digital is still in train and will not be problem free for some time yet.

Alternatively, our respected advisers on technological matters are correct in reminding us that our first priority is to preserve the information, not the carriers, however charming they may be. As archivists we accept both of these points, trying to balance the huge investment needed to preserve carriers against the risk, however small, of committing the Memory of the World to the new technologies, and trust them implicitly with our audio-visual heritage.

We do have to be careful about embracing the new and disposing of the old too carelessly. One of the perceptions clouding the argument over the Cataloguing Committee's rules project is that we are simply resting in the arms of an outdated technology. I hope the report to be given by Mary Miliano this morning will show this to be a misreading by some of the work of the Committee. On the other hand it must be made clear to all that IASA is committed to progress and always open to discussion about all of its workings.

As I reach the end of my final address to you as President, allow me to give you a glimpse of the future.

As I boarded my plane in Sydney, I grabbed a copy of the Sydney Morning Herald and after take off, settled down to read it. Under the heading, The Techno Generation, I read of one Simon Rumble who, for his 21st birthday, sent out all his party invitations on the Internet, a system which is so familiar and comfortable to him and his friends that, to quote him: "I only had to send out five invitations on dead trees".

The article went on to give a graphic account of how the new generation, our new constituency, is rapidly breathing down the necks, not only of the paper based culture which we in IASA have been arguing with for years, but a new, free-ranging culture which is breaking into our established structures and rules, new consumers who truly have the upper hand for the first time and are not bound for an instant by copyright, or a dependency upon our very structured procedures regarding access to our data banks. It is not that this new world does not offer archives a vast new potential, it is the importance of grasping and recognising
the huge scope of what is happening. Embracing the future has always been welcomed by us, and this future may help solve many of the administrative and preservation problems alluded to earlier. Let us hope so.

It remains me to thank the Board for their support during the last three years, and to thank you all for giving me the opportunity to lead this absorbing, querulous and outstanding association. Despite having recently retired from the National Film and Sound Archive, I have not retired from life or work and hope to be around for the foreseeable future, and to assist in any way I can, the progress of sound and AV archiving.

My thanks to you all.

James McCarthy
President’s letter

The present Board of IASA has as one of its general aims to increase and encourage co-operation not only between our members but also with other organisations. In the Philosophy of AV-archiving (now available on the web and in French) Ray Edmondson has provided a solid theoretical basis for the profession of AV-archiving. It shows clearly that whatever our speciality may be, sound, video or film, we have a lot of common interests as AV-archivists. Today, there are several international associations working in this field. The acronyms of FIAT, FIAF, AMIA, SEAPAVAA etc. are familiar to many of us. I firmly believe that co-operation between these AV-archival organisations is essential. Especially since digitisation and media convergence will make the borderlines unclear which may result in overlap in areas of responsibility and membership. If there is no co-ordination between the associations, this will no doubt mean unnecessary duplication of work, which we can not afford. It will also give us much stronger influence if the audiovisual archives could speak with one voice for instance in UNESCO and other international fora.

On a smaller scale FIAT and IASA have started to work together on specific projects e.g. joint seminars on matters concerning broadcast archives. From IASA’s point of view this co-operation has so far been handled mainly by the Radio Sound Archives Committee.

On another level IASA has been one of the most active participants at the Round Table of Audiovisual Records, a group consisting of all the major international organisations which meets once a year. During the last four or five years this rather informal body, which earlier produced a lot of valuable work, has been functioning less and less well. The agenda has been unclear and there has been a lack of continuity on representation. At this year’s meeting which took place in Brussels in March, IASA made a proposal for restructuring and strengthening the Round Table and I am happy to say that this proposal was accepted almost unanimously.

In order to mark that this should be the beginning of something new, the name of the group was changed to the Coordinating Council of Audiovisual Archives, CCAAA (another exciting acronym). Among the approved aims are: to function as a forum for co-ordination, communication and exchange of information between the member organisations; to initiate, install and carry out projects of common interest for more than one organisation; and to organise every third year a joint conference to highlight progress in the various fields of AV-archiving, technology, cataloguing, copyright etc. Representation should be by the President and the Secretary General of the member associations but to ensure continuity the Council should appoint a convenor and a rapporteur for a period of three years.

IASA hopes that this new organisation could vitalise and bring more dynamism into the existing co-operation. But the success of this new umbrella organisation is of course dependent on the energy, capability and dedication of the representatives of the different organisations. This will be one of the many challenging duties for the incoming President and Secretary General of IASA. You have all received the nominations and the ballot papers to the IASA Board Elections 1999. Please take advantage of your democratic right to vote. This time there are several capable candidates for the various offices and the announcement of the results will no doubt be a thrilling event at the General Assembly in Vienna. This is one of many good reasons to register for the Vienna conference. Don’t miss it!
Finally, this is the first issue of the IASA Journal with the new design and I hope you like the new look as much as I do. The Editor and the Corporate Design Office of the British Library have in my opinion done an excellent job.

I look forward to seeing you all in Vienna in September.

Sven Allerstrand
This is my first opportunity to greet you all as President following my election at the Vienna conference. Thank you for electing me: I look forward to serving your professional interests to the best of my ability over the coming three years.

The affairs of our Association are governed by the elected Executive Board which meets twice a year and undertakes much work in between meetings. We now have a new Board as well as a new President. Albrecht Häfner continues his sterling work as Secretary General and Chris Clark continues as Editor, but we have a new Treasurer in Pekka Gronow. Each of our three Vice-Presidents has a particular area of responsibility, and the presence of the immediate Past President, Sven Allerstrand, provides important continuity for the new Board.

I believe that the key tasks of the Association are twofold: to enable a rich flow of information between members, and to represent our professional interests to the world beyond. Information about standards, initiatives, and developing practice is shared through our publications, our website, and our annual conference. The Board will also support programmes of work undertaken by Task Forces, Committees, and Sections. Following the successful completion of the IASA cataloguing rules a new Task Force is being set up to consider the complex but important issues arising from the need to select and set priorities for the conservation of analogue recordings by transfer to the digital environment. We will continue to develop a portfolio of policy statements and guides to "best practice" which will provide a source of professional guidance for members, and also provide a firmer basis for presenting our interests to others. We have the opportunity to make common cause with neighbouring professional organisations through the Co-ordinating Council of Audiovisual Archive Associations and we also seek opportunities to promote our Association's work through engagement with UNESCO, the European Commission, and other bodies.

A major task each year is the organisation of our principal and flagship event, our annual conference. July 2000 in Singapore will be a memorable event: we are convening with the South East Asia & Pacific Audio-Visual Archives Association (SEAPAVAA). Our colleagues in Singapore are already working hard to plan this event and we can look forward to a rich programme of papers, presentations, visits, and hospitality. We have much to learn from each other and the programme will reflect our determination to hold a joint conference (rather than two conferences sharing the same venue). Renew old friendships, make new ones, improve your professional knowledge, don't miss it!
A personal review of thirty years of IASA (1969 - 1999)

IASA was born during the week beginning August 18th 1969 during the annual conference of the International Association of Music Libraries (IAML). It began when several sound archivists (all members of IAML) gathered in a room at the Institute of Theatre Sound and Picture in Amsterdam. For more than a year they had been planning to found an association which should be devoted specifically to questions related to sound archives. Two associations concerned with the documentation of sound carriers did exist already, namely IAML (through its Record Libraries Commission) and the Fédération Internationale des Phonothèques (FIP). However, those at the meeting were convinced that the activities of the two organisations did not help them to attain their archival ambitions: FIP showed hardly any commitment at all, and IAML was primarily concerned with the documentation of musical manuscripts and scores. Sound carriers played a subordinate role and the only recordings that interested IAML were those which contained music. In brief, those concerned with sound carriers of all types felt they were the 'stepchildren' of IAML and FIP and found the situation increasingly objectionable. But they realised that international collaboration in their field was an absolute must, especially in the face of rapid technological progress.

It was these convictions which informed the meeting of IASA's founders at that initial meeting in August 1969. Their names have gone down in IASA's history: they were, among others, Patrick Saul (British Institute of Recorded Sound, London), Donald L. Leavitt (Library of Congress, Washington), Philip Miller (Rodgers & Hammerstein Archives, New York), Dietrich Lotichius (Norddeutscher Rundfunk, Hamburg), Herbert Rosenberg (Nationaldiskoteket, Kopenhagen), Claes Cnattingius (Sveriges Radio, Stockholm). Rolf Schuursma (Stichting Film en Wetenschap, Utrecht), Timothy Eckersley (BBC, London).

At the end of that same week, Friday 22nd August, 1969, the official foundation ceremony took place with twenty-four participants. The organisation was named International Association of Sound Archives (IASA). Taking into consideration the rather primitive means of worldwide communication in those distant days, the founders of the organisation expressed all but Utopian aims. Don Leavitt (Washington) was elected first president of IASA. Rolf Schuursma became secretary.

Some of the earliest challenges and tests of strength were in the diplomatic rather than in the professional field. In 1972, the association comprised 40 institutions and 37 personal members. IASA was not able to organize annual meetings by itself, therefore a larger organisation's infrastructure had to be used. IAML was the obvious choice and for many years IAML and IASA held their annual conferences together and inspired one another with their different fields of work. After a series of meetings in 1978-1980 a so-called "Joint IAML/IASA Working Committee on Music and Sound Archives" was founded. Claes Cnattingius (Sveriges Radio Stockholm), Derek Lewis (BBC London), Marie-France Calas (Bibliothèque Nationale Paris) and Ulf Scharlau (Süddeutscher Rundfunk Stuttgart) were appointed members of
the Joint Committee. Its task was to meet before the annual conferences in order to organise events in which both associations shared interests and to minimise conflicts.

In the mid 1970s a younger generation of archivists became influential in IASA. Two colleagues in particular should be mentioned: David Lance (then at the Imperial War Museum, London) and Dietrich Schüller (Phonogramm-Archiv der Akademie der Wissenschaften, Vienna). They were soon to take on important functions in IASA’s board.


IASA's work has been determined by various themes and topics. Browsing the past issues of Phonographic Bulletin (subsequently IASA journal), one gets a fascinating insight into the development that sound archives have undergone within the last thirty years.

It is striking how often IASA has managed to engage with developments in the field of sound archiving and new technologies of audio-documentation at the earliest possible stage. In the early years IASA was mainly concerned with information on archives and archive structures in the member countries. As early as 1972 the Bulletin reported on archives in the Soviet Union, and this was followed during the next ten years by reports on other Asian countries (notably China), and Africa. Methodical issues and principal questions addressed by archives dominated the agenda, such as:

- evaluation and acquisition of oral history recordings
- automated documentation
- copyright
- training
- specific problems of radio sound archives
- the merging of audio and video collections
- questions concerning the evaluation of audio recordings as historical source material.

IASA's Technical Committee was founded in 1975 and has had an enormous impact on IASA's work as a whole. IASA owes much of its high international reputation to the excellent work of the Technical Committee which has been dominated by the following topics:

- the treatment and restoration of historical audio recordings
- standards for an international tape exchange (1978)
- the role of the compact disc (1982)
• automation of archive systems (1989)
• analogue and digital technologies for restoration and long-term protection of endangered recorded sound collections.

Other questions frequently discussed have concerned cooperation with partner organisations such as IAML, Association francaise des Archives Sonores (AFAS), Association for Recorded Sound Collections (ARSC), International Federation of Library Associations (IFLA), International Federation of Television Archives (FIAT) and International Federation of Film Archives (FIAF) and especially UNESCO. Another regular topic is the discussion of IASA’s future roles (1989) and a Philosophy of AV-Archiving (since 1992). Digitisation has dominated the agenda since 1993.

Like similar associations, IASA has been subject to organisational change and has always had to adapt to constantly emerging problems. In the beginning IASA acted primarily as a union of professional institutions. The forming of specialised committees encouraged the discussion of several sub-disciplines in the field of archives. Presently the following committees are in operation: Discography, Cataloguing and Documentation, National Archives, Radio Sound Archives, Technical Committee. Discussion within the committees increased IASA’s professionalism.

IASA succeeded in recruiting many new members in the 1970s and 1980s most of whom came from the US and Australia, including a large number of private collectors. Not surprisingly, this development had constitutional effects on IASA.

National interests of many countries have been given added weight by IASA itself through the foundation of National Branches. These platforms help promote national interest within the executive board and IASA as a whole. With their excellent connections to Non-Governmental Organisations, both Helen Harrison, IASA General Secretary for many years, and Dietrich Schüller have boosted the Association's prestige by furthering its application to become a member of UNESCO. This success has enabled IASA to recruit new members from non-Western countries, i.e. countries in Asia, in Africa and most recently in South America. Since the end of the Cold War, IASA has gained many new members from the former socialist countries of Middle and Eastern Europe.

At the Helsinki Conference in 1993, the possible extension of IASA activities into the visual field (principally video) was the centre of discussion. This was a case of history repeating itself. A clash of interests with existing organisations, such as FIAT, could have developed. As was the case thirty years ago, diplomatic skill is needed in dealing with this kind of problem.

My review of thirty years of IASA can be summarised as follows. A professional organisation operating on a world-wide basis, even if it is relatively small, can succeed in pursuing and reaching its targets through patient persistence. The present and future of audio archiving and documentation is and will continue to be dominated by digitisation. Digitisation of collected items, changes in methods of working within archives and the development from archivist to data manager are the main challenges our profession is facing today. The networks of communication are getting tighter and tighter. Internet and E-Mail systems provide us with means of communication that the founding members of IASA could not have imagined in their boldest visions. If IASA succeeds in further increasing
the professionalism of its members and member institutions, if IASA succeeds in encouraging its members to cooperate with and within the association and if IASA succeeds in maintaining open and fair cooperation with other professional organisations, then there will be no cause for concern about its future. However, it is also necessary to professionalise IASA’s management. Moreover, independent initiatives or jealousies of single nations and institutions have to take second place to the common target of a world-wide network in the field of audio archives.

We can only reach this target together. With this in mind: Ad multos annos, IASA!

Ulf Scharlau, Südwestrundfunk
In July 1979, on the occasion of my Presidential Address at the opening of the IASA Conference in Salzburg, it was my pleasure to congratulate the Phonogrammarchiv on its eightieth year. Nonetheless, I felt it my duty to remind the audience of a certain great piece of world literature in which a much older and somewhat different sound archive was demonstrated. That archive operated at very low cost, with virtually no managerial problems, with simple analogue technology and a surprising kind of public accessibility. I am, of course, referring to the horn of the coachman of Baron von Münchhausen - the horn which outside, in the bitter cold, got frozen and thus saved an archive full of beautiful melodies. Once warmed up in the cosy atmosphere of a local inn, it began to play those melodies entirely by itself, without any human interference. Unfortunately no Akademie der Wissenschaften was there to channel the experience into the grooves of research and development, which in the case of the Phonogrammarchiv brought so much profit to the world of sound archiving. Therefore, my little historical excursion, however well documented, has not appeared in archival textbooks and certainly will not keep us from celebrating the Phonogrammarchiv centenary today.

Allow me to continue this speech with a few words in German.


To summarise these words in English, it is my pleasure to congratulate the Austrian Academy of Sciences, the Kuratorium of the Phonogrammarchiv, and, in particular, my friend Dr. Dietrich Schüller, on the centenary celebration of the Phonogrammarchiv. We all admire Dietrich Schüller's professional work and it is our hope that he, his staff and the personnel from the other well-respected Austrian archives will continue their efforts, to the benefit of sound archives throughout the world.

There is yet another reason for this festive occasion. In 1969, in Amsterdam, the International Association of Sound Archives, IASA, was founded. Today we celebrate its thirtieth anniversary. In the same Presidential Address at the opening of the Salzburg Conference, which I mentioned before, I could not help wondering why it took so long before sound archives successfully accomplished the establishment of such an organisation of international status. I asked myself this all the more, since the distance in time between the inventions of Thomas Alva Edison and Charles Cros and the foundation of the first sound
archive was only twenty-two years. However, we will not go into that question just now. Suffice it to say that after the enthusiastic but somewhat uncertain beginning, the Association - and I quote a few terms from the Presidential Address of David Lance in September 1981 - became 'adolescent' and subsequently reached 'adulthood', and even 'maturity'.

Because, of course, like every organisation of this kind, beginning from scratch, IASA has gone through different stages, each with its own qualities and problems. In his 'Personal Review of Thirty Years of IASA' in the recent Information Bulletin, Ulf Scharlau referred to the diplomatic, rather than professional challenges that IASA had to cope with in its initial stage. How true it was. The relationship with the International Association of Music Libraries, IAML, the organisation that had stood at the cradle of IASA, was not always easy. Yet, I also remember gratefully the support we received from IAML when IASA still had only a few members, people who were often also members of IAML, and little financial means.

But apart from these considerations, I would call the first stage of our Association the period of 'getting acquainted'. The newly recruited members of IASA got to know each other as well as each other's archives. In the meantime the membership was becoming world-wide. In those days music was still the 'raison d'être' of most member archives, very much stimulated by the close co-operation with IAML. However, at the end of that period, in 1975 in Montreal, a session about oral history testified to the growing importance of that and other non-music fields.

The second stage, which we could title 'how did we do it', was the period in which we studied each other's solutions to collecting, storing, cataloguing, access, copyright, technical matters - the period in which we also began to professionalize the management of the Association and to set up committees dedicated to several of these subjects. In the technical committee Dietrich Schüller started what became an impressive range of research and recommendations.

Finally in the third stage, which we could title 'widening the scope', IASA received international recognition, in the first place from UNESCO. The Association began to play a role in the international information field: a status which IASA still enjoys. It is the fruit of continuity but also rejuvenation, thanks no doubt to the mix of experienced members and younger, developing talent. The recent refreshing design of IASA's house style is a token of that rejuvenating attitude. Personally I am very pleased that IASA's logo, designed during the first days of the Association in my Institute in Utrecht, has been kept.

Throughout the different periods of IASA's history many members contributed to the well being of the Association and its expansion. There were those who for many years were instrumental in raising the quality level of sound archiving and now belong to the gallery of honoured deceased. To name only a few: IASA's first two Presidents, Don Leavitt and Timothy Eckersley. And then several other distinguished members of the Association such as Herbert Rosenberg, Iván Pethes, Philip Miller, Claudie Marcel-Dubois and very recently Patrick Saul and Dietrich Lotichius. One remembers them with great respect and is grateful for their friendship. In the meantime the Association moves on.

Moves on, indeed. One of IASA's decisive steps towards the future has been the change of its name in order to incorporate audiovisual archives. 'What's in a name?' and how little it takes to add a few words to the title. However, it took the Association, if I may say so, quite some time and deliberation before it changed course. In the IASA Journal President Sven Allerstrand recently mentioned 'lengthy discussions of a decade or more'. I can help him there. As early as 1970, during its second annual meeting in Leipzig, some IAML and IASA
members felt that the new Association could only survive if it incorporated audiovisual media. I also remember vividly the much later discussion between Ulf Scharlau and Dietrich Schüßler in Helsinki, in 1993, each defending their own opinion as to the future of the Association. I read again with interest the remarks made from the floor at that same session, amongst them Rainer Hubert's argumentation for expanding into the AV field. These contributions were published in the IASA Journal, together with the urgent plea by Ray Edmondson for a widening of IASA's scope, as well as several opposite opinions. If I understand it well, it was not a group of audiovisual archives that knocked on IASA's door and forced the Association into the new direction. Rather it was technological development that pointed towards a more general audiovisual direction. Or should I say: the general digital direction in which all information seems to be heading these days.

Indeed, might it not be that the widening of IASA's scope has only been another step towards the new digital age. Will that be an age, in which the virtual reality of information will increasingly take the upper hand at the cost of the traditional realities of the physical world? The founder of Amazon.Com, Jeff Bezos, was quoted in The New Yorker of May 14, 1999 as follows:

"The fact of the matter is, the physical world is the best medium ever. It's an amazing medium. You can do more in the physical world than you can do anywhere else. I love the physical world!"

I am sure we all agree with him, if only now because we are enjoying the pleasure of being in Vienna. But the virtual world of digitization is just as exciting and promising, as Mr. Bezos would probably agree. It is only when virtual realities come to erode some of our most valuable cultural heritage that we tend to think twice. Take the case of research and university libraries - a field with which in the later part of my professional life I became well acquainted and which I can refer to now in order to point out one or two considerations on the threshold of the digital age.

According to many information technologists the role of research libraries will soon be shifting definitely from the traditional ways of collection building and distribution of book materials to one of supplying the right kind of digitized information for the right user at the right time. Libraries will no longer measure their value in terms of the amount of volumes on their shelves, in other words their millions of books and bound periodicals. Far more important will be the accessibility of information available throughout the world and the ability of the libraries to select from the unending amount of data just that information which will suit the user. Of course this can only be accomplished if libraries take part in networks, connected throughout the world by the Internet. A few weeks ago, when my wife Ann and I visited the Reference Department of the Library of the University of California at Los Angeles, we were able to view practically the whole library system of the Netherlands displayed on the computer screen. Searching whatever title in my former University Library in Rotterdam via the net connection was just as easy as if we were doing the same exercise at home. And that is how it should be.

But there is more. Natural scientists, in particular, who mainly work with factual data, have a strong need for continuous contact with databases, and, via e-mail, with colleagues throughout the world. They are very well served by new digital developments. But other researchers, particularly in the humanities, have a need for more elaborate, contemplative, reflective texts which one does not easily take from the rather restricted computer screen. Next to using the net, they want media more effective from their point of view - namely book materials. Therefore university and research libraries, which exist to cover the full range of human knowledge, do well to invest in both digital networking and the collecting
and distributing of book materials. Unfortunately, in most library situations, financial restrictions make it impossible to give both sides the commitment they deserve. In many cases collection building suffers. In this respect, and despite its enormous advantages, the strong accent on the primary role of digitization of all information can cause an erosion of our cultural heritage, particularly in the humanities.

I wonder if this problem rings a bell in the archival environment? Of course, there are important differences compared with the library field. Archives are by definition the place where one expects to find unique documents that cannot be found anywhere else. Therefore it is even more necessary to do everything to save these documents in such a way that their original qualities are preserved. Digitization seems to provide an important instrument towards that end. Reading the 1997 recommendations of IASA's Technical Committee under the title *The Safeguarding of the Audio Heritage* - by the way this is a text that I plucked from the net - it seems that sound archives are taking good care of their future. Indeed, on our recent tour around the UCLA campus in Los Angeles, Ann and I saw a digitization operation underway in full force in her former workplace, the Ethnomusicology Archive. Thus, in this respect, sound and audiovisual collections seem to have a good connection with what is going to happen in the digital information age.

But this is still not the end of the story. What will the future bring? In the next century will not more and more information of all kinds stream out of the walls of libraries and archives into our private living rooms? At the same time will not analogous amounts of money be automatically transferred from the user's bank account to the information brokers who keep the flood of data going? As long as archives succeed in safeguarding their portion of such financial deals, no harm will be done. At least it does not seem so. On the contrary, archives may well play a bigger role in the information industry than we can imagine now. The more people become interested in historical items from the previous century, the more archives will be asked to deliver them. Yet, it also seems to me that the urge to digitize all possible information, making it thus available on standard format to all kinds of agencies, is not without risks. I was confirmed in this respect by what I read in the recent issues of the IASA journal. I refer to the lack of respect for archival materials that require time for detailed consideration instead of just 'zapping'. And - as Grace Koch has pointed out - the lack of respect this may represent for authentic spiritual and intellectual property.

Are such considerations a reason to stop digitizing, either in the library field or in the sphere of sound and audiovisual archives? Of course not, if only because major trends in human history cannot be reversed. And believe me, digitization and all it implies, forms a major trend in human history. Besides, digital or not, there will always be music lovers who like to hear a complete recording, even repeatedly. There will always be researchers who, carefully and with respect for the past, like to understand what an oral history or linguistic recording has to offer them. And as regards libraries, there will always be people interested in the Adventures of Baron von Münchhausen, people who besides getting a lot of information from the net, will like to read the adventures themselves in book form.

At the end of this speech I would like to look at my musical score, change the key once more to major and see what notes are left. They include a few words from the Presidential Address of David Lance in September 1981 in Budapest:

"IASA is a special Association full of a lot of very special people. The great bond of our Association is that these special people come together first and foremost as friends. As a result there exists in IASA a closeness and a warmth that is quite unusual and quite outstanding among professional organizations of my experience."
I hope David Lance won’t mind my quoting him. I thank you for listening and I look forward to a very special IASA experience during this Conference week.
Communication in the 3rd millennium – AV archives and the web

Trond Valberg, National Library of Norway Keynote speech delivered to the IASA/SEAPAVAA Conference 2000, Singapore

(Editors’ note: Unfortunately most of the hyperlinks as shown in this article are no longer available)

Times are changing! Let me start by introducing a Turkish cult figure, Mr Mahir Cagri, and the story behind him. Early in the morning 3rd November last year Mahir woke up in a new world. The phone rang constantly and people all over the world wanted to comment on his homepage (http://members.xoom.com/_XOOM/primall/mahir/index.html). He didn’t know much about what had happened and he tried to find his simple homepage on the web. But it was not there. Someone had moved the homepage to a new web address and also changed the content. What used to be a polite description of a Turkish middle-aged teacher had become an invitation to pick up a girl. Under the headline “I KISS YOU!!!!!!” (with five exclamation marks) Mahir was said to be anxious to be married and crazy about girls. His knowledge of English was not very good, saying:

“Who is want to come to TURKEY I can invitiate. She can stay my home.” [sic]

The complete name, address and phone number were given as well. Mahir contacted the police but they couldn’t do much. One week later more than a million visitors had seen Mahir’s homepage and Mahir got many visitors at home as well. He hit the headlines in many newspapers and TV, for instance in the Swedish newspaper, Aftonbladet. Today Mahir utilizes his stardom to declare peace and love on the earth. What a magnificent example of sensible use of the Internet!

Times are changing. During the last 3,000 years, the world has expanded several times, but recently – or at least in the last century – the world has started to implose. In the machine age humans have expanded space – just think of the great world explorers. Time and space have been fundamentals in the human understanding of life at all times, but electricity and more recently information technology have wiped away this traditional thinking. The changing of the way we communicate has even greater impact on human life. The ancient Greeks used to meet at the marketplace in the city to discuss trivial things, cultural affairs and politics. The one that was best practising the art of speech got most power, even if he was not the most knowledgeable person. Even today I think it is interesting to read how Plato describes the conflict between the philosophers (at that time the scientists) and the sophists in his dialogues. Furthermore, just imagine the impact of the phonetic alphabet in the Western world. The Greel myth about King Kadmos tells us about political power and authority, the dissolution of the city state and the development of military empires. This has to do with the fact that the alphabet was quite easy to learn and messages could easily and reasonably be transported by papyrus. As a consequence the priests had to transfer their political power to the military movements. Next it is reasonable to compare the electronic evolution with the invention of printing. Messages could more easily be transported even from one continent to another. Time and distance are not fundamentals the way they were, and you could say that people are getting closer to each other in a new global world.

What’s going on today? The digital age certainly takes place also in Norway, a country with a rural population of 4 million. Recently, the use of Internet-based services has increased remarkably, for instance within banking and finance. All the major banks are now offering
Internet-services, and some banks even base all their business on the web. The development is growing even faster if you look at the companies offering stock trading on the Internet. Today six companies are offering trading at the Oslo Exchange. Soon I believe the World Stock Exchange will be a reality. The New York Exchange has started discussions with the Tokyo Exchange and other exchanges in Canada, Mexico, Brazil, Australia and Hong Kong to establish a global 24-hour stock exchange. Just like the sun never sets on the British Empire, the computer screens will never go dark! This evolution is closely related to what we call the New Economy and e-commerce. Estimates indicate that the Europeans will spend almost 50 billion $US by e-commerce this year. The average Swiss e-trader spends most money, followed by the Swedes and the Norwegians. Even if the Internet use is much higher in the Nordic countries than the rest of Europe, both Great Britain and Germany dominate e-commerce in terms of the quantity of content. Countries with large populations like Italy, France and Spain seem to be less concerned about web shopping.

We know many examples of how new technology impacts on our daily life. A trend today (at least in Norway) is the use of text messaging on mobile phones. Teenagers, especially, use this technology very frequently, developing a new language or code system mainly based on abbreviations:

- 4E For Ever
- AFAIK As Far as I Know
- ASAP As Soon As Possible
- BBL Be Back Later
- BFN Bye For Now
- BIBI Bye Bye
- BTW By The Way
- CUL See You Later
- GA Go Ahead
- FYI For Your Information
- H2H Happy to help
- HAND Have a Nice Day
- JIC Just in case
- L8R Later
- NBD No Big Deal
- OIC Oh, I See
- PRW Parents Are Watching
- TIA Thanks In Advance
- U You
- WB Welcome Back
- WTF What The F***

This form of communication is similar to chatting on the Internet, but there is one important difference: the sender of SMS (Short Message Service) knows the recipient while Internet chatting normally takes place anonymously. This activity happens not only for amusement and because it is quite cheap. Imagine you want to invite somebody for dinner or to the cinema for the very first time. Sending SMS can work as an easy invitation without losing your pride. A Finnish world-leading manufacturer claims that they are connecting people, and in a way the Finns are right.

Wireless applications have increased rapidly in the last few years and estimates signify that this tendency will continue. The mobile phone is not longer just made for talking. Motorola, Nokia, Ericsson and the US software company Phone.com were the initial partners that teamed up to develop the Wireless Application Protocol (WAP). WAP is an attempt to define the standard for how content from the Internet is filtered for mobile communications. Some manufacturers have already produced a model that makes it possible to download MP3 music. A Norwegian airline claims to be the first airline in the world to make it possible for customers to order airline tickets all over the world using the WAP technology. E-trade and stock traders are also examples of WAP-services. WAP in most Asian countries is still undersubscribed mainly due to poor content and high cost. However, in Japan, the number of users for the Japanese i-mode standard recently exceeded 7 million. This makes Japan the first country in the world to create a mass market for the Internet on the mobile phone. The reason behind the NTT DoCoMo’s success is that its users are charged by the amount of
data downloaded rather than by the duration of the connection (like WAP). There are more than 10,000 web sites specially written for i-mode with shorter text and simpler graphics.

Investors and other analysts talk about a new world market in the 3rd millennium based on converged, integrated and interactive solutions. There is a new term, TIMES, which stands for telecommunication, information technology, multimedia, entertainment and system service. So far I believe we only face the very beginning of the progress in technology and communication as we enter a new millennium. Also the familiar broadcasting media, both radio and television, will lead to more interactive use in the future.

This development also means new conventions governing our use of work time and leisure time. People want more flexibility. The traditional way of counting hours of work within a fixed time period will more and more lose actuality. A recent European research report indicates that we spend more time web surfing at work, simultaneously as we do work at the computer at home. The merging of leisure time and work time is one of the significant tendencies in a digital age of communication.

So far I have given some examples of technology that impacts on mankind. It is essential to ask how this is being done. The Canadian media researcher, Marshall McLuhan (1911-1980) is famous for his academic debate on technology and culture. In his major work, Understanding Media: The Extensions of Man published in 1964, he proposed revolutionary theories that were not understood at that time. Although he didn’t live to see internet-based communication, we can deduce some of his theoretical explanations and, generally, I think McLuhan’s ideas are more meaningful in the year 2000 than they were 36 years ago.

The Internet can be regarded as a huge but diffusely organized information database, with the data located all over the world. The main challenge for the user is to find the information. Different search engines try to solve your problem if you don’t know the exact web-address – and in most cases you do not (except for the bookmarks in your browser). From an archival view it is even more important to know how to present information on the web, so that the user can find the information. I have seen a lot of informative web-sites, but in many cases you have to spend a lot of time to find what you are actually looking for. With these facts in mind, it is worth trying to understand one of these theses in media theory: ‘the medium is the message.’ Let us think about the electric light. We usually don’t consider this to be a medium in itself. But if the light comes out from an illuminated advertising sign, you perceive the light as a medium – even if it is the content that grabs your attention. In fact this again is a new medium, which is characteristic for all media. The content of any medium is always another medium. The written word contains the spoken word, the same way as the printed word contains the written word and the World Wide Web contains the printed word. All in all you can say that all media or forms of communication are extensions of ordinary human functions. If the wheel is the extension of the foot, you can think of the Internet as an extension of your mind or the central nervous system. Probably the Internet is the most striking example of a complex media-structure in a new digital age. McLuhan introduced the term ‘global village’ some decades ago, but not until today can we really say that this has come true. People all over the world can work and live together in a way that was not possible earlier. The National Library of Norway’s choice of database system (MAVIS), which partly has been developed in co-operation with ScreenSound Australia, is just an example. E-mail and other net-based communication have globalised our workplace villages.

What makes the Internet so interesting? Communication is the keyword more than wideband technology, although technology and communication go hand in hand, in fact, McLuhan classed media as either ‘hot’ or ‘cool’ depending on how high the level of
interaction is. Hot media have very low levels of interaction, whereas cool media demand a high level of interaction. You could say the radio is a hot medium, whereas the phone is a typical cool medium. In the future I believe radio will turn out to be more of a cool medium with DAB (Digital Audio Broadcasting) and audio streaming on the Internet. The web is a very cool medium, potentially, as it can require high levels of interactivity and participation from the user. At one extreme you can be the author yourself – and certainly the archivist should be!

We can divide interactivity into three categories or paradigms: *navigational interactivity* focuses on fundamental ways of navigating through the information space, either via commands, menus, search engines or hypertext links. This is the most basic form of interactivity. Even the most sophisticated forms using search engines and hypertext links, still limit the user to control what is accessed next. Good navigational layout is fundamental to the success of a web site.

A higher level of interactivity is *functional interactivity*. This level lets the user communicate with the system to accomplish one or several goals. This may be winning a game or ordering a product from an online catalogue. (Usually you ought to start at the lower level if you want to order anything!). It is of crucial importance that the user receives feedback throughout the process. Web-based applications incorporating functional interactivity are appearing in ever-increasing numbers, and will become even more common in the future, I believe.

*Adaptive interactivity* is the highest level of interactivity, allowing the user to adapt the application or information space to fit their goals, or even their personality. (What about the Mahiri-case?) At higher levels adaptive web-sites allow the user to add or modify the site itself. At this level the distinction between author and reader becomes blurred. Even more interesting is the intelligent *hyperadaptive* site that interacts with the user and adapts itself to fit the user, readapting as the user's goals, knowledge or mindset changes. Such a site will totally engage the user, developing as the user develops – even acting as an adviser to the user. Hyperadaptivity carries the web to its maximum potential, converging hypertext, multimedia, object-oriented computing and adaptive interactivity. What if we can create hyperadaptive sites that develop and live their own lives?

What about archives and the web? Many archivists are still frightened when it comes to thinking about making a lifetime's work available on the web. Some archivists even feel a sense of ownership of AV-material (which is rarely the case). Or they simply believe that copyrights and other regulations make it more or less impossible to publish catalogues on the Internet. Some even seem to mix together catalogue data and catalogue content, which of course has to be separated. Usually, librarians and archivists seem to be very concerned about quality control and completeness. Although these goals are important, they also limit an archivist's ability to publish material on the web. Although technical and financial limitations certainly do exist, I believe the question about going on the web also has to do with attitude or willingness.

If so, it is just about time for a change! Communication in the 3rd millennium definitely takes place out there in the information space. The archive user more and more expects to find information about the archive and the holdings on the web, rather than physically visit the archive. Publishing catalogues on the web provides better access to our holdings because of search facilities. Even poor text-based search features may alternatively function like a database system (e.g. the Norwegian Jazz Discography). However, most archives usually use one or more database platforms related to different kinds of materials. Making a web-interface based on one or another database will be the user's access to the collections.
Even if there are good reasons for choosing one database system, it is possible to link several platforms into one infrastructure. The idea of establishing digital networks between different archives, both nationally and globally, will improve access. In addition, it will be an efficient solution to avoid duplication of effort where holdings overlap. Establishing network models is a big challenge due to an audio-visual landscape of barriers. Today, this certainly is the situation in Norway, but I presume other archivists will also agree with this.

Communication is also a matter of preserving. Furthermore, access is also a matter of preserving in the sense of digitisation. Web-based communication blurs the distinction between preservation and access. So to say, if any sound is published on the web consequently this is – or ought to be – a part of a preservation strategy. Nevertheless, archivists should care about preserving any format of the originals. The sound carriers document our cultural heritage themselves, usually regarding metadata as well. In the future new technology probably makes it easier to produce high quality digitisations of historic sound carriers like wax cylinders or shellac discs. Talking about digitisation one should also remember that any digitisation made can never bring back the original analogue signal. Choosing the appropriate digital format for preservation should usually differ from the compressed digital Internet-format. Building network structures may also provide rational outcomes with regard to the cost of preservation and time spent.

Let me try to summarise some of my ideas regarding communications and archiving. Web-based communications will certainly affect the work of all archivists. Some seem to worry that the Internet revolution will overtake their archiving work. Of course, this is not true. Archivists will be more important than ever, preserving AV-media and making them accessible. We have to remember that the challenge of preserving our cultural heritage still exists, even if digital media replace the analogue ones. The importance of high quality cataloguing work is even more important when the archive opens its holdings to any potential user in cyberspace. Let me indicate some consequences of archiving in the 3rd millennium:

1. The distinction between preservation and access will disappear. Making the holdings accessible signifies preservation at the same time.
2. The medium is the message. Internet and wireless applications are the media. Archiving work has to focus on innovative communication forms.
4. New priorities are needed to accomplish the goals. Changes of work priorities also occur due to project-based work.
5. Building network structures signifies trans-domain communication. Co-operation with commercial interests (e.g. record companies) will be more common.
6. International standards and agreements will constitute a basis for archiving work, including cataloguing. Copyrights will exist to a lesser extent in the future than today.
7. A global way of thinking characterises the philosophy of archiving; crossing national borders and continents will increase.

Dear colleagues and friends, let us go out in the cyberspace together, building a future for the past. Let us create a joint WorldWideWeb designed for the users of our services.

Appendix: some Norwegian web-sites

The Norwegian Jazz Discography
The preliminary web version is part of a larger collaboration between The Norwegian Jazz Archives and the National Library of Norway. The purpose of this project is to present a Norwegian jazz history on the Internet. This will be an advanced and updated database of jazz recordings by Norwegian musicians. The catalogue will have links to other forms of documentation: biographies, photographs, video and sound clips. Online registration takes place in Oslo using the MAVIS-database connected to a server in Mo I Rana (1000 km north of the capital). We estimate the complete web-version will be available in the first half of year 2001.

The site shows how it is possible to publish a text document on the web including simple search facilities. You can search by main artists or band, album titles, track titles and (other) musicians. To search for main artist you must enter at least three consecutive letters from anywhere inside the name. If you want to search for a musician, you have to specify both first name and last name. When searching for a title you can enter the full title or part of it.

(Let’s see how it works: You want to find all the recordings of the Saxophone player Jan Garbarek as main artist. There are several ways to enter the search criteria:

Full name “Jan Garbarek” or “Garbarek, Jan” (note the comma use!)  
First name or last name  
Minimum 4 letters “arek” or “garb”.

Maybe you want to find all recordings that Garbarek has played on. Then you search for Garbarek as musician.

Let’s find all the recordings of the track, “Summertime.” In this case we will also find any titles including the word “summertime”.

A jazz discography is slightly different from any other discography, focusing on musicians, recording sessions and track titles. Even if the album title is included, this is not the main entry. Due to the fact that the jazz scene certainly is international, you will also find international performers in the discography. Just to mention a few names like Keith Jarrett, Chet Baker and Dexter Gordon. So, the importance of producing such a catalogue concerns both national and foreign users. We are happy to know that the printed book has been given honourable mention in the press, also outside of Norway. Johs Bergh’s splendid work as a compiler definitely is the basis for making this site. The web-version is totally free of charge. The making of such a service points ahead: in the future we hope to also include the other Nordic countries in the making of a “Nordic Jazz Discography”.

Spirit of the Vikings

Spirit of the Vikings is a collection of Norwegian radio programmes broadcast in the US between 1941 and 1947. The National Library of Norway has digitized more than 400 programmes for the Internet from CDs via tapes from the original shellac discs. The programmes were produced by the Norwegian Embassy in New York, and the majority are in English aimed at the North-American listeners. The content includes both news from Norway about the Second World War, music programmes and radio plays.
You can use different ways to search through the online catalogue: genre, news sorted chronologically, subject heading or simply free text search. If you get any hits, you will get a short description of one or several programs. Next you can choose if you want to listen to the programme either via RealAudio or the linear wav-format. This site is a common example on functional interactivity, downloading AV-files related to the online catalogue.

The Spirit of the Vikings was the first collection the National Library made available on the web, back in 1995. Today our Digital Radio Storage project in Cupertino with the Norwegian Broadcast Corporation (NRK) is under way. The daily production of digitizing analogue tape reels started in February this year. So far (June 2000) approximately 2600 tape reels out of 45 000 reels have been digitized. The annual production is estimated at 9000 reels, which makes 9000 GB data storage. After three years the project will be evaluated, and we hope that the rest of the historic recordings will be digitized too.

Phonofile
http://www.phonofile.com/

Phonofile is the largest music site in Scandinavia containing more than 23,000 tracks of music. Phonofile is owned by TV2 (Norway’s leading commercial television channel) and FONO (the Association of Norwegian Record Companies). The National Library regards the project as interesting, mainly due to our legal deposit and preservation policy. Phonofile considers our technical competence to be valuable for storing the data, as well as building and maintaining the catalogues. Even if no final agreement exists yet, we have started a pilot project to explore technical aspects regarding the digitization. Naturally the project involves significant costs, but also the question of access is crucial for the National Library’s participation. So far, Phonofile is only developed for commercial use like broadcasting.

In this context, digitization means copying the music from the CD to data files. First an ID number is created to search for the actual CD in the CDDB2 database (http://www.cddb.com/). (CDDB claims to be the world’s largest online CD database and is an interesting example of adaptive interactivity. CDDB2 is grounded on CDDB, but it includes more information like expanded album credits, track-by-track credits and web-links.) If the actual CD is found in CDDB, the name of artist, album title and track titles are downloaded automatically. If the CD is not found in the database, the user has to register some minimum catalogue information. This happens quite often since the amount of Norwegian recordings is rather small. Next, the software reads the ISRC (International Standard Recording Code) if it exists, and then all the information is stored in the central database (Phonofile). Every track is converted into a separate wav-file, and then the converting module generates MP3 and RealAudio files automatically. The quality of the MP3 files satisfies the TV2 standard for television productions (256 kBit/s). The RealAudio format of 40 kBits has been chosen so that it is possible to download any file from the web. A minimum requirement is using a single ISDN connection.

Culture Net Norway
http://www.kulturnett.no/html/cnn.html

Culture Net Norway was launched 8th December 1998. Similar to other national culture sites this is the gateway to Norwegian culture on the web. Culture Net Norway is financed by the Department of Cultural Affairs and organized by the National Library.

A special site has been designed for children aged between three and six. Here you can try to do a puzzle; useful training for up and coming web-designers in the new millennium.
President's letter

This is my final President's letter to you, so it provides the opportunity for me to reflect on how the Association has developed over the last three years, and on the opportunities and challenges we face over the coming period.

Our membership continues to grow: we passed 400 recently, and it is most encouraging to see colleagues in Asia and Africa joining the Association. Since the Latin American Seminar in Mexico City last November we have welcomed new members in Venezuela, Mexico and Chile, while we now have members in Thailand and Pakistan to add to our Asian membership. Another significant group of new members is from North America, so we can see that IASA is growing healthily as a world-wide organisation. There is still much to do. I have recently written personally to colleagues working in radio archives in Asia setting out the benefits of IASA membership and encouraging them to join. We are also working to develop appropriate structures to support our members in Africa and their particular needs. At present the Executive Board has decided that the most practical way of doing this is to continue offering support on an individual basis through helping with the costs of attending the annual conference. We hope, with the 2003 conference being held in South Africa, to establish a regional structure there before too long. We also anticipate that the new Research Archives Section will increasingly provide a focus and support for many of the small institutions among our members.

The new IASA website (http://www.iasa-web.org) is now up and running and this completes the re-design and branding of IASA publications which was initiated by the previous Board. We will be including the existing separate web presence of Branches and Committees in due course, and we anticipate that our website will develop into a rich information resource for our members, and indeed, all concerned with audiovisual archiving.

At the annual meeting in Paris of the Co-ordinating Council of Audiovisual Archive Associations (CCAAA) we welcomed as new members the South East Asia & Pacific Audiovisual Archives Association (SEAPAVAA) and the Association of Moving Image Archivists (AMIA). CCAAA now includes all of the key international associations in our field of work and provides the opportunity to speak out publicly with one voice on policy issues such as copyright and access, the preservation of heritage, and professional education.

I have recently travelled to Denmark for our own Executive Board, and to Laos for the SEAPAVAA annual conference, but I did not need to travel so far for the regular IASA Radio Sound Archivists' meeting with FIAT, which took place recently in London. This well-attended meeting was hosted by the BBC and provided the opportunity to learn about the European PRESTO project which has done some path-finding work quantifying the challenges posed by the need to move very large analogue archival holdings into the digital domain. From my own perspective this meeting was also important in bringing together professionals working in both the library and the AV archive sectors to recognise the extent to which they can share common solutions to some major challenges. This three-day meeting, which included site visits to BBC facilities as well as to the BL NSA's own technical and conservation operation, was widely regarded a success. It was good to see the BBC active in IASA's affairs again. More about PRESTO can be learned at http://presto.joanneum.ac.at

Our annual conference this year is to be held in Aarhus, Denmark, 15th – 19th September. The theme is Digital Asset Management and Preservation and there will be presentations of
relevance to all kinds of AV archives, large and small. The results of this year's elections for a new Executive Board will be announced during the General Assembly and so we will know the composition of the new team which will serve IASA for the next three years. Your next letter in this journal will be from our new President. Aarhus is a charming city and a most pleasant place to spend a week with friends. I look forward to renewing old friendships and making new ones in September at our annual meeting.

Crispin Jewitt

28th June 2002
President's letter

It is a great pleasure for me to write this, the first president's letter of the newly elected Executive Board, and on this occasion I would like to propose some priorities for the work of IASA over the next three years. You are most welcome to send feedback to my e-mail address kurt.deggeller@memoriav.ch.

The programme, which has already been determined for the coming months and years, has some inherent focal points. The 2003 Conference is one of them. If this conference is to be a success, the maximum possible exchange of information with our colleagues from Africa must be an objective. From our point of view, two key input areas need to be addressed. The first is financial: we have to ensure that our colleagues can travel to Pretoria. The second is more conceptual: we need to modify our "northern hemisphere" or "western world" view of the problems of audiovisual archiving and listen carefully to what our colleagues from other areas have to say. IASA has been asked to participate in training seminars on audiovisual archiving in Mexico and the Caribbean in collaboration with FIAT/IFTA (The International Federation of Television Archives). These invitations show that from the periphery our two organisations are considered to be close in terms of the scope of work and complementary to each other. We need to take this further with our colleagues from IFTA. In any case, the important difference between the aims of archiving in broadcasting and the aims of what are known as "heritage institutions" has to be clearly defined. However, we still have to consider that broadcast programmes have become a major source of information that shapes our vision of the world, of history and of culture.

The 2003 programme (the Annual Conference, the above seminars, and the traditional meeting in spring with FIAT/IFTA on broadcasting problems) will take us to the limit, or even beyond the limit, of our capabilities as an organisation based on volunteers. It is hardly imaginable that your institution would pay for all these activities, and IASA does not currently have the funds to cover these costs. We need to find new solutions quite quickly, perhaps in association with other international organisations that are active in our field. Some years ago, after a long period of reflection and discussion, IASA changed its name from International Association of Sound Archives to International Association of Sound and Audiovisual Archives. The rather confusing formula "sound and audiovisual" was a political compromise and has - at least to my mind - clearly prioritised sound, which is reflected by the topics treated in the annual conferences since then.

The confusion is probably also owing to the fact that "audiovisual" has never been defined clearly, and that there is no clear delimitation between our activities and those of our sister organisations FIAT (Television Archives), FIAF (Film Archives) and AMIA (Moving Image Archives). I think it is high time we worked on these problems. In my experience as director of the Association for the Preservation of the Audiovisual Heritage of Switzerland (Memoriav), I have some ideas on how we could clarify the situation. But once again, this problem can be resolved only in co-operation with the other associations.

Another objective in the same field is our relationship with very large organisations such as ICA (Archives), IFLA (Library Associations) and ICOM (Museums). These represent the large community of heritage institutions, which have a central role in the preservation of people's memory of their own society and culture. The audiovisual part of this heritage has clearly been neglected in this context until now. It will be our task to offer these large institutions, and individuals, specialised knowledge and competence when required. The invitation by
ICA to organise workshops during their next General Conference in 2004 in Vienna is the first very important step in this direction.

One of our main tasks over the next three years will be to build up reasonable models for co-operation in the main fields of our activities. The Co-ordinating Council of Audiovisual Archives Associations (CCAAA) is an excellent platform from which to take this task forward. We should not forget that CCAAA owes its existence mainly to Crispin Jewitt, who drafted its Terms of Reference and has pressed us to participate in the building up of the organisation.

I wish all our members everything of the best for 2003, and I hope to meet you all in Pretoria.

Kurt Deggeller

*17 December 2002*
IASA Journal, No 20, December 2002, p 5-20

Article

Do they mean us as well? Managing Knowledge as a Digital Asset

Chris Clark, British Library National Sound Archive
Keynote address to the IASA Conference. Aarhus, 2002

Management challenges for the 21st Century is the title of a book recently written by the acclaimed management theorist Peter Drucker. Among its many predictions we find:

"The most valuable assets of a 20th century company were its production equipment. The most valuable asset of a 21st- century institution, whether business or non-business, will be its knowledge workers and their productivity." (1)

We spend a lot of our time at IASA conferences talking about our collections and the processes we have devised to preserve them and make them available but apart from the occasional paper about training, we have a tendency to ignore ourselves, the knowledge workers, who are carrying out all of this marvellous work. If we believe Peter Drucker's prediction, "we ourselves" have recently acquired considerably greater asset value within our respective institutions. That is the theory and that is the governing hypothesis for this presentation.

I will not attempt to define knowledge as this is not a philosophy symposium but a useful working definition for the purposes of this presentation comes from Tony Brewer, a former knowledge management consultant in the U.K. He defines knowledge as "a packet of information in a wrapping of context that gives it relevance and significance" (2).

Knowledge serves as a catalyst: there must be a transfer. As a result of obtaining knowledge, there may be some measurable outcome, good or bad. On the basis of this definition, thousands of companies have adopted as part of their mission statement "delivering the right information to the right people at the right time". I think we all suspect that it's not as simple as this. To begin with, there are two categories of knowledge: tacit, the knowledge we carry around in our heads and explicit, that which we choose to make available, typically in a form that can be documented and archived. We will see that the tacit category presents some stiff challenges to management.

As audiovisual archivists, the range of skills and depth of knowledge expected of us has always been varied and demanding - that is part of the attraction of the job. Our present conference themes, preservation and digital asset management, mark the extremes of that range: at one end is the commitment to the ethics of archiving, ensuring that documents - in the widest sense of that word - are preserved unchanged indefinitely. (One might say that here we are taking care of our liabilities). At the other extreme is the need to generate business from the exploitation of those documents, which may mean creating copies or versions of the originals for a multiplicity of purposes and audiences. This is what I understand to be the locus of asset management (3).The two extremes could be self-supporting in that what is selected for access could also be prioritised for preservation but this cannot be assumed and more often, I think, that they may be in conflict.

The advent of digital technology has stretched the range of skills and knowledge expected of us. But there is now a real tension, not just between these two extremes on the digital axis, but between this axis and its non-digital parallel [see Fig. I]. As our organisations attempt to manage the processes that correspond to existing services and collection management
while introducing, as quickly as possible, new processes for digital it has become clear that resources cannot be stretched to such a degree. We need help.

And our users, increasingly interested in what we are up to behind the scenes, have noticed. In a recent study of culture at the end of the last century, Grammars of Creation, the polymath and literary critic George Steiner remarked that libraries, particularly national libraries, now seemed to be "part shrine and part futurama" (4); fading museum pieces and heritage in one corner, alluring electronic distractions in the other. Indeed, it often seems of late as though the values of show business have been allowed into our archival stores.

The hope is that this will be a temporary perception while things settle down, but through its close association with technology, the electronic or digital side to our work advances at a vertiginous rate and it is often difficult to identify the components that will endure. However, I think that the position may be more certain for digital preservation than it is for access; digital asset management (DAM, for short) as a technical application, from what I have read, looks like a temporary fixation until the next 'big idea' comes along.

So you can see, I am not about to promote DAM and its numerous providers as the new panacea for audiovisual archives though it does offer some obvious benefits. Most of the DAM systems I know about and that have been applied to audiovisual archives are in broadcasting companies, such as the BBC. As I work in a national library that, at the moment, barely recognises the term this hardly qualifies me as an enlightened spokesperson for DAM. Instead, I want to place digital asset management in the broader context of knowledge management, to explore around the subject in order to define its relationship to the work of audio-visual archives. In particular, I want to place it within the current process of change that sees a typical IASA institution moving from the isolation of an idiosyncratically described collection that people have to visit towards the more generalised exposure of an interoperable digital library whose users link in from the Web.
I prefer to use the term "library" rather than archives in most of this presentation. I believe that our collections, which are indeed archival in terms of preservation and storage, will increasingly be accessed alongside other kinds of media delivered by web-based library services and alongside or as a part of services that have nothing to do with libraries and archives. In this respect I will mention some of the development work on web tools for discovery and retrieval carried out mostly in the United States that builds on mark-up languages derived from practices developed by the library and archive community.

Do they mean us as well? By "us" I mean people who mostly work for institutions, but the new technology we have been encountering, and to which we are trying to adapt, causes problems for institutions and their systematised ways of working, whereas it tends to liberate individual action and development: hence the emphasis on the individual in my title.

I want to continue by reading a passage from a recent work of fiction. The author is W.G. Sebald, a German writer who lived for many years in England and who taught at the University of East Anglia until he was killed in a road accident last December. His writing consists of an astonishing blend of fact and fiction. In his last novel, Austerlitz, a Jewish evacuee by that name, now an architectural historian, attempts to re-discover his past through a blend of chance, hallucination and deliberate research. For his research, he makes regular use of the Bibliothèque Nationale de France in Paris. Here is his account of working in the old building: the date would be around 1950:

"In the week I went daily to the Bibliothèque Nationale in the rue Richelieu, and usually remained in my place there until evening, in silent solidarity with the many others immersed in their intellectual labours, losing myself in the small print of the footnotes to the works I was reading, in the books I found mentioned in those notes, then in the footnotes to those books in their own turn, and so escaping from factual, scholarly accounts to the strangest of details, in a kind of continual regression expressed in the form of my own marginal remarks and glosses, which increasingly diverged into the most varied and impenetrable of ramifications. My neighbour was usually a gentleman with carefully trimmed hair and sleeve protectors, who had been working for decades on an encyclopaedia of church history, a project which had now reached the letter K, so that it was obvious he would never be able to complete it.

Without the slightest hesitation, and never making any corrections, he filled in one after another of his index cards in tiny copperplate handwriting, subsequently setting them out in
front of him in meticulous order. Some years later, said Austerlitz, when I was watching a short black and white film about the Bibliothèque Nationale and saw messages racing by pneumatic post from the reading-rooms to the stacks, along what might be described as the library’s nervous system, it struck me that the scholars, together with the whole apparatus of the library, formed an immensely complex and constantly evolving creature which had to be fed with myriads of words, in order to bring forth myriads of words in its own turn. I think that this film, which I only saw once but which assumed ever more monstrous and fantastic dimensions in my imagination, was entitled Toute la mémoire du monde and was made by Alain Resnais. Even before then my mind often dwelt on the question of whether there in the reading-room of the library, which was full of quiet humming, rustling and clearing of throats, I was on the Islands of the Blest or, on the contrary, in a penal colony.”

Quoting from a work of fiction might seem an inappropriate way to begin this conference given the real and tangible concerns of conservation and asset management, but when I read it a few months ago this personal impression of a very large library, its ambition and its systems for managing knowledge rang all sorts of bells. It sets the scene for the remainder of this address more eloquently than I can.

I’ll return to the 'penal colony/Island of the Blest' analogy later. Meanwhile, there are several themes to be drawn from this passage I have just read out that I will try to develop:

1. The interaction of three separate spaces: the personal space of Austerlitz in his web of footnotes; the surroundings of the library reading room; and its portrayal in the medium of film that subsequently projects an exaggerated image within the narrator's memory. Each of these can equate to personal, institutional and mediated knowledge systems respectively. In this talk I will be considering our conference themes - conservation and digital asset management - within an abstract working landscape that, likewise, includes three related spaces: digital collections (including preservation); digital libraries (including DAM) and the Web.

2. the contrasted working practices of Austerlitz with his disorderly marginal notes and his neighbour's precisely ordered but never to be completed index: this will be developed through a view of individual knowledge systems, such as weblogs and collaborative information systems that are thriving and which contrast starkly with corporate knowledge systems that, however carefully managed, tend to remain unfinished, mis-
judge the audience or never even get past the contract stage. We may have been able to define the audience when that audience consisted of visitors to our buildings, but audiences on the Web are resolutely unpredictable. There is also a sub-theme here, in that Austerlitz's footnote-driven research mirrors today's electronic equivalent - the chain of hyperlinks by which we typically navigate the Web.

3. the world of knowledge as an insatiable creature ('informavores', as they are known in certain parts of the West Coast of the United States) fed by technology driven systems. Back in 1950 the pinnacle of library technology was pneumatic post and a decent step-ladder: now we have electronic mail and super archives: we'll look at some American projects involved with data mining and resource linking as well as D-Space and the Wayback Machine, just two of today's attempts to encapsulate "toute la mémoire du monde" (or at least a significant part of it).

4. From our standpoint fifty years later, what was not yet a reality for Austerlitz is also important. The library he used was self-contained, subsidised, and independent. Since then we have seen a gradual evolution in the library and archive world towards mutual dependencies, to a diffusion of roles and this is now having a profound impact on the way we do things, especially on the digital axis where there is greater dependence on partnerships and external sources of money.

The rest of this presentation will develop these four themes and mostly takes the form of a record of ideas and projects I've encountered on a journey taken over the last six months through a landscape made up of the three related spaces I've already drawn - digital collections, digital libraries, and the Web. It's a landscape in which our work as individuals, and as individuals within groups can find the inspiration to work together in order to attempt to preserve collections on the scale we have set out to achieve. It's a landscape in which the provision and discovery of knowledge in electronic form can be managed and in which our institutions and the people that work in them can thrive rather than merely survive. And if these three spaces seem today like separate spheres of activity, physically, as well as logically, then as our work becomes more diffuse and collaborative, so the spaces become more homogeneous. There is one vital ingredient that needs to be added to our scheme: metadata, without which the content in our collections remains a jumble of bits. Metadata in the specific and, I believe, soon to be ubiquitous guise of the extensible mark-up language, or xml.
Digital collections

Our journey through this knowledge management landscape starts in familiar territory with the stuff in our collections: we recognise most of the landmarks but are we clear about the terminology? In the light of earlier digitisation projects in the United States the terms "digital collection" and "digital library" were often confused. Since then there has been an attempt to separate the two so that digital collections are now usually defined as the raw content where the emphasis is on its long-term preservation; whereas digital libraries are systems that "make digital collections come alive through various mediating layers, such as catalogues and Web sites.

The main features of digital collections can be listed as follows:

- They contain raw, unmediated data plus metadata that is born-digital or digitised from older originals. (Of course, this raw data may represent works that are rich in stored knowledge, but to the storage system they will just be a jumble of digits).

- We're actually getting expert at digitising (there are plenty of standards): we are now seeing a commitment to optimising practice after the first round of projects that were by and large experimental.

- Commitment to preservation (or safeguarding for perpetuity). The major influence on thinking and planning in this area is the conceptual framework developed by NASA, OAIS (Reference Model for an Open Archival Information System). It's official Web site is ssdo.gsfc.nasa.gov/nost/isoas/ where you can read about its history and reports of workshops.

- Numerous formats (archive and access audio formats, streamable media, MS Office files, Acrobat PDF) all prone to obsolescence, so we expect to have to adopt a mix of preservation strategies. (This is the real challenge. Computer science progresses by replacement, research by accumulation. The two are in real tension. I doubt this is on Peter Drucker's list of 21st century management challenges, but it is certainly on ours).
Digital preservation is a growth area in the professional literature. How do you keep up? At the British Library our Digital Preservation Co-ordinator introduced a very simple measure called a reading group. Every month each one in the group covers two or three of the main web-based journals that cover digital preservation (e.g. RLG Digi-News, First Monday, CLIR Issues) and brings relevant citations to a meeting of the group where the articles are discussed. This ensures that the ground is covered, knowledge is shared, and ideas are better understood through being articulated to a peer group that includes managers. I recommend it, even though your startling discoveries may conflict with corporate programmes already underway.

Some of the projects we have been following are:

- LOCKSS (Lots Of Copies Keeps Stuff Safe) http://lockss.stanford.edu/
- OCLC/RLG Working Group on Preservation Metadata
- OCLC/RLG Working Group on Attributes of a Trusted Digital Repository

The group has also been looking closely at some examples of very large and successful digital collections on the Web, all of which contain technical information about how they were created and how they are maintained:

- Brewster Kahle's Wayback Machine - //www.archive.org/ the archive of the Internet that has set itself a very big goal: *Universal Access to All Human Knowledge.*
- Pandora http://pandora.nla.gov.au/ the guardian of Australian websites, that Kevin Bradley spoke about at our conference in London last year

Masses of data are being compiled and preserved here. All seem capable of dealing with infinite expansion, but alarm bells have recently sounded at Electronic Records Archive (ERA) run by the National Archives and Records Administration (NARA) in the United States. NARA recently admitted to becoming overwhelmed by the annual growth rate of 36.5 billion email messages that it is expected to manage and has made an open request for the computer industry to help. (6)

As we sigh in recognition and sympathy, we'll leave the digital collection space and move on.

**Digital libraries**

Digital libraries are what we, and the community of users, make of digital collections. They consist of various layered services and products based on the collections that taken together as an aggregation, over time, may be greater than the sum of the individual objects held in the collection. The best list I've encountered of these layered services appeared in Lorcan Dempsey's *Scientific, Industrial, and Cultural Heritage: a shared approach* (7). It includes:

- Disclosure services (catalogues and other finding aids, such as GIS)
• Content delivery services (streamed audio examples) Rights management services
• Ratings and recommended systems (i.e. such as you find at Amazon.com)

And to this list we could add material mediated for different user groups, such as schools or higher education.

This is where DAM makes its appearance, for it can potentially deliver most, if not all, of these services.

But first I want to say more about digital libraries in general.

Digital libraries are only just beginning to emerge, and not all are under the control of the library professionals. A good example is the Perseus Project at Tufts University (8). This Project is computationally linking together multiple resources, so you can take a biographical dictionary and link names to maps or mentions of place names in literary works. It has now added OAI compliance, which means that from Perseus you can harvest metadata (typically object descriptions) from registered OAI repositories, of which there are now well over one hundred. (OAI is the Open Archives Initiative that allows metadata harvesting between organisations - it requires a paper to itself).

Other OAI registered digital library projects include the European Commission-funded Cyclades project and Kepler’s home page. A characteristic of these interactive resources is that they deliberately encourage users to compile their own digital libraries and collections in order to generate new material. This new material will, sooner or later, end up in a library, that will then recycle it to the world as a new born-digital object — and so the interactive cycle of content will continue, gradually erasing any notion of a definitive edition or canonic text and, by breaking the familiar author - publisher - distributor - library chain, and eroding the basis for copyright. But that's another story that we'll glimpse later on.

Data mining is a growing activity that may be enabled by digital libraries. This involves amassing vast quantities of data and then applying computational resources to look for patterns and relationships in it. The more data you have, the more interesting the results. In essence, data mining creates new knowledge out of raw data. Some of what you can do on Perseus can be classed as data mining, and it's certainly widespread in disciplines such as astronomy. There are also possibilities, I imagine, for employing it in the study of recorded words and music.

DAM

Although it is more selective than data mining, there are some parallels between what an organisation can do with a DAM system and what a researcher can do with a data mining tool in that both involve the reuse of existing content. The bibliography connected with DAM is much more extensive than I had expected and it's mostly American. Despite initial doubts it became apparent fairly quickly that DAM is actually something new for IASA: the possibility of multiple re-use of our collection material and maybe some financial gain. The Gistics Digital Asset Management Market Report 2002 (the Bible of the DAM ’d) is more explicit:

digital asset management represents a business strategy for accelerating business-process cycle times. (9)
This kind of talk will be foreign to most IASA members, so let me say that my understanding of where it fits in our community is somewhere between this hard business definition and the digital library concepts we have just been talking about. The most useful slogan seems to be one adopted by Gistics - Unlocking the value of the digital master.

DAM is now a $60 billion dollar business with more than 600 DAM solution providers ranging from Cumulus for the individual user at around $100 to IBM projects for big companies costing $5 million, with Artesia deployments hovering at around the $100,000 mark. DAM may offer the prospect of a quick win for the company that embraces it, but it may not be a cheap one. And such is the pace at which new technology moves, people are already writing about the demise of DAM around 2005 as it evolves into a set of features within generic content management tools.

The term 'digital asset management' appears for the first time about ten years ago. CNN and Discovery Communications were early customers using DAM to manage their vast video libraries; recent converts include Coca-Cola and DaimlerChrysler who were quick to appreciate the savings to be made by adjusting digitised copies of old advertising footage, for example the hippie era classic "I'd like to buy the world a Coke", rather than create something equally innovative but very expensive. The BBC [specifically BBC Technology, a commercial subsidiary of the BBC] expects its Artesia TEAMS enterprise digital asset management solution to be used in support of commercial sales, developing integrated solutions for "streamlining the production, management and distribution of rich media programming across existing and emerging channels."

Other possible commercial applications of DAM in audiovisual archives might see it included as part of a trusted digital repository package offered, for a fee, to sectors of the recording industry. My own organisation is thinking about this. The ability to re-purpose material also lends itself to supplying content to the educational sector.

A common feature of all DAM systems I've come across is the emphasis on recycling assets, sustaining knowledge and content to be licensed again. There's nothing startlingly revolutionary about the idea of one input, many outputs. Everyone here will have understood that a digital master may be copied in several ways: as a streamed file, as a compressed segment, etc. But in the context of DAM, digital masters represent a type of digital asset that may contain sufficient data to produce dozens or hundreds of individual reuses.

The extent to which we can engage in this frenzy of recycling and re-purposing will, of course, depend on whether we own the rights or a license to do so. But also, since we have introduced the word 'asset' in this conference in place of the more common word collection or 'holdings', we will need to consider some additional bureaucratic measures. We all have digital objects - but they will only be classed as assets if an auditor can answer questions such as:

- Has the archive documented the object's development costs?
- Has the archive documented how the object has directly contributed to a sale or an identifiable cost saving?
- Has the archive taken prudent measures to ensure the object is protected from misuse?
These are the specialised data management facilities that a DAM system will provide and which your current cataloguing system will not, in case you were wondering if there is a difference.

I think there is another important dimension to our engagement with DAM, and that is its application to the knowledge that exists in an organisation, whether categorised as explicit or tacit. This could be described as digital asset management in the form of electronic records management and it sits alongside the commercial functionality just described.

My own organisation, The British Library, is currently running a pilot records management project - ERDM (Electronic Records & Document Management). It has been introduced in the department that deals with the management of the building - maintenance contracts, security systems, and so forth. It went live in January 2002. At one level (Records) it consists of a compilation of data, such as emails, file notes in MS Word, etc. (In some organisations .wav files are kept of telephone transactions). At the next level (Information), the data are linked in a database structure. Typical outputs for the department are who transacted with whom, when and how much money was involved, what negotiations took place. In other words, it's a record of business interactions.

Information, if filed and tagged correctly, can then become 'knowledge', that is knowledge about a particular set of preferences, reasons for the success of a particular service or product. In the next phase of ERDM the system will attempt to embrace knowledge throughout the organisation. This is where they expect to encounter resistance.

Working colleagues are often respected and revered on account of the knowledge they carry around in their heads, their tacit or innate knowledge. How many of us routinely refer enquiries to staff known to carry in-depth specialist knowledge rather than seek answers in "the system"? As John Perry Barlow recently said:

![Fig.5 DAM as electronic records management](image)
A five-minute conversation with the right person can be more enlightening than five hours online. The most powerful search engines out there are other people.

How we miss those colleagues when they retire. Wouldn't it be better to hold this personal information in refreshable perpetuity for future generations of staff? Managers think this will help with succession planning. Their staff may not because they believe their knowledge gives them a special edge. Knowledge, in some contexts, is power.

There's a curious irony at play here. Individuals may be reluctant to share their knowledge within an organisation, but it is difficult to curb their enthusiasm when invited to contribute to the Web. Maybe there's a lesson for managers here. But maybe there is an alternative technical solution that could combine localised knowledge management with the universality of the Web. David Karger at MIT has had such an idea and I would encourage you to take a look at his Haystack software project (10) as this has been designed with no particular market in mind. Haystack is for individuals, whatever their status, and can be evolved according to personal preference. The bonus for that person's manager is that the information and knowledge held in individual Haystacks can be shared, not just within the organisation but over the Web.

Which is where we enter our third space...

The Web

I don't want to say too much about the Web as this was the subject of Trond Valberg's keynote speech to the Singapore Conference two years ago and he covered a lot of the ground. I just wanted to make some comments here that relate directly to the management of knowledge, but also would like to emphasise that it makes no sense to consider digital preservation and digital asset management without taking account of the Web. This is where our main competition lies: you want catalogues of sound recordings - the Web has thousands; you want profiles of recording artists? However obscure - you'll find something.

Firstly the architecture of the Web, summed up neatly by Doc Searls (II):

\[
\text{nobody owns it, everybody can use it, anybody can improve it.}
\]

It is perhaps the greatest engineering marvel on a massive scale the world has seen, but it has happened with no centralised management or control. You add a link and you become part of it: if the link is broken you become invisible. If the link you are following is broken you link to somewhere else, and if the something you are looking for is not there, you're entitled to create it without asking anyone's permission. No wonder people have flocked to it in droves leaving some learning institutions to wonder if they need ever purchase another book.

The links determine the space. A recent book about the Web, Small pieces loosely joined, by David Weinberger (12) discusses the nature of space on the Web in the following terms. Nearness is created by interest and the closest distance between points is measured by relevance. This is why I think we are willing to tolerate the apparent mess that confronts us every time we do a search. Suppose you were looking for how much money was spent on CDs in Denmark last year. I typed into Google "Denmark, CD, sales, 2001 " and in less than one second it found over five thousand pages that match those words. But none of the ten deemed most relevant by Google were right and only at result no.34 did I find the answer. From a traditional business point of view, this is a spectacular failure: someone asked you a question and you gave them 33 wrong answers - you're fired. But this is just the point: the
Web is not a business-like environment in which traditional corporate identities and notions of protected scarcity for competitive advantage can expect to thrive (which may partly explain the spectacular business failures we saw in 2001):

*those that designed the Web weighed perfection against growth and creativity, and perfection lost (David Weinberger)*

It's imperfect and fallible on purpose, just like the people who use it. The information you linked to may not be mediated and authorised, but a person decided it should be there. I think there is some truth in what Weinberger and a number of other people have been saying recently that the Web is not a space full of data, but a space full of the sound of human voices. It's an unprecedented environment for individuals to interact and for knowledge to evolve and be shared. (This is perhaps an over-optimistic view in that it conveniently ignores the fact that English, the Web's principal language, is not everybody's first language).

Therefore individual knowledge sites have mushroomed: some of these are very thorough, not to mention very useful. Take weblogs, for instance. Weblogs (or blogs for short) are free, searchable journals of opinions and links updated daily by an individual or a group and they have become some of the most popular Web sites. David Winer, a blog pioneer from 1996, describes weblogs as

*kind of a continual tour, with a human guide who you get to know.* (13)

They're the nearest the Web gets to a managed information resource in that to be listed and to be listed repeatedly will enhance a site's reputation and thus help locate useful resources.

They are useful gathering points for an abundance of subjects. A very useful knowledge bank about Internet developments, and one of the first to be set up, is Tomalak's Realm (14). It's run by Lawrence Lee for all things related to strategic web design. According to some It's run by Lawrence Lee for all things related to strategic web design. According to some commentators, Blogs are changing the way we use the Internet; we consult a blog in the same way that we pick up the morning newspaper or tune into to the radio new bulletin. There's a dedicated search engine - Daypop, that retrieves pages from 7500 blogs, that's a mere 7.5 percent of what's actually available. (15) Significantly, companies have started hiring professional bloggers.

The presence of large amounts of compelling non-commercial material, such as blogs, was the reason why people flocked to the Web. We can therefore assume that there is a crowd of expectant niche audiences out there at whom we can target our managed collections of unique, non-commercial or public domain recordings. But not everyone is convinced that this kind of opportunity will last. A number of legal experts in the United States are deeply apprehensive about the attitude of the entertainment industry to the Web, or rather to those that use the Web. We've all heard the arguments about peer to peer file sharing and the penalisation of Napster. There's currently a less publicised appeal case Eldred v Ashcroft that concerns the freedom to republish html versions of public domain literature, the main issue being a constitutional challenge to the recent extension by twenty years to existing and future copyrights. Also known as the "Free the Mouse" case (as in Mickey Mouse), you can follow the story at eldred.cc/

Another interactive source of knowledge to be found on the Web but which evolves by e-mail between subscribers (and at no charge) is the specialist discussion list or listserv. I imagine many here subscribe to a number of these but if you are involved in documentation
and metadata developments, then joining XML4Lib, run by Roy Tennant at Berkeley CA is essential (16). There is no competitive aspect to this and experts and novices alike participate and all questions, however basic, will receive an answer (or forty).

Metadata, as we have established, is vital to this whole scheme I've been describing. There have been many contenders for metadata of choice on the Web but I think it is now clear that one metadata format, xml, is going to prevail. For the following reasons:

1. XML is the focus of a vast amount of development and standardisation, which in turn results in many software tools and applications that can be re-used for digital libraries. What seems to me a major benefit of xml is that it doesn't make other metadata schema redundant: you can incorporate Dublin Core and MARC within it;

2. if something comes along to replace XML, it will be a development of it, not a parallel technology;

3. XML is the only networked data description language.

It is also an essential component of the Web's next phase of development, the semantic Web, as described by Tim Berners Lee in the now famous article he wrote for Scientific American last year:

the semantic Web is not a separate Web but an extension of the current one, in which information is given well-defined meaning, better enabling computers and people to work in co-operation. (17)

The Web we know is for people. The semantic web is for people and machines. A new meaning will be given to the phrase "talking book". They'll talk to each other; audio will know it is being listened to...

Before you think all this talk of Web phenomena has deprived me of all good sense, I will start to sum up. In fact there is a very interesting project that could sum up for us. It's called Simile and it's being run at MIT. (18)

Simile is a 4-million dollar project set to last three years and it aims to explore the intersection of three spaces:

1. institutional information management and digital asset management

2. personal and collaborative information management

3. the semantic web

Collaborators are MIT Lab for Computer Science, W3C, MIT Libraries, and the Hewlett-Packard Company. Key technical components are DSpace and Haystack that were mentioned earlier, so there is a clear intention here to try to make metadata uniformity work alongside personal or arbitrary schemas. So you see, Austerlitz and his orderly neighbour can work together.

In advancing the case for the individual in this talk (Do they mean us as well?), I have not sought to deny a future for institutions such as the Bibliothèque Nationale de France or the British Library. These have only just been built as part of a phase of library and museum building that is unprecedented in history. Clearly they have a long and productive future but
it is one that will be different to work in and to work for. Libraries and audiovisual archives have already moved well beyond the "quiet humming" of the reading rooms visited by Austerlitz and the task of preserving as great a variety and quantity of material for future generations, just in case it is needed. Existing alongside the Web some of the old certainties have been challenged and our institutions need to draw support not only from formal partnerships but also from the kinds of informal networking that I have described. Our institutions therefore need to provide frameworks, such as DAM systems, that can support this so that knowledge flows freely between individuals and groups of individuals that exhibit complementary sets of skills, thereby fostering the kinds of innovation that enable them to move forward. They will certainly have to learn to relate to a networked environment and understand better how to present a corporate front to the highly individualistic Web. Fortunately, we have in libraries and archives a history of collaborative working and shared activity that extends back over four decades. In our PC dominated workplace the lines of communication by which we derive knowledge or extend our influence are increasingly horizontal and between institutions rather than vertical within a single institution. This, I maintain, is a liberating notion.

I have argued, in agreement with an acknowledged expert, that knowledge workers (like those of you reading this) represent as valuable, an asset as our collections, and the expensive systems we install. I do not have a management prescription for dealing with this outbreak of individualism, but it seems to me that if the productivity of knowledge workers has become a most valued asset, then managers need to develop more sophisticated techniques for assessing success or failure, such as the measurement of outcomes, rather than relying on the routine reporting and adjustment of inputs and outputs. This is too mechanised. The main space in which our institutions will develop in future is the Web. Therefore, our value as assets might also be measured by the extent to which we have networked our knowledge: I link, therefore I am.

Finally, if you will recall the quotation from Sebald, his architectural historian Austerlitz was unsure if libraries and their tireless devotion to processes of myriad knowledge accumulation were like Islands of the Blest or like penal colonies. To me it still feels like we have sufficient freedom of action and that there are less barriers, and even though this means that some of our knowledge may be starting to become less specialised and proprietorial this is a cause for celebration rather than regret. The Web has reminded us that seeking and managing knowledge can be fun and that we don't require the same degree of centralisation and control to make knowledge management systems work. Our institutions should study this phenomenon closely and manage their assets accordingly. Meanwhile they can also learn from and participate in the shared learning space that the Web provides for that perennial concern of ours -preservation.

If all this is true, then there has probably never been a better time to start out as a 'professional audiovisual asset' but then there has probably not been a more challenging time if your job is to manage them.

Notes and references

   In six illuminating chapters Drucker covers management's new paradigms, new certainties, change leadership, information challenges, knowledge-worker productivity and how to manage oneself.
To inform my understanding of Digital Asset Management for the purposes of my talk I used the following definitions to be found in David Doering's article "Defining the DAM thing: how Digital Asset Management work" at http://www.emedialive.com/r2/2001/doering801.html

**Content Management**: The strategy and technology for storing and indexing information from and about analog or digital media.

**Data Mining**: The strategy and technology for retroactively locating, retrieving, and processing information from a company's records or digital storage.

**Digital Asset Management**: The technologies used to locate and retrieve specific digital content objects for possible resale or re-purposing.

**Knowledge Management**: An overall strategy to index and retrieve information pro actively from whatever medium a company has. This differs from data mining, which is a reactive strategy.

**Media Asset Management**: The technologies used to locate and retrieve specific content objects from analog or digital media.)


7 Lorcan Dempsey, in Ariadne (22, January 2000)  http://www.anadne.ac.uk/issue22/dempsey/

8 Perseus Project  http://www.perseus.tufts.edu/


10 A compilation of on-line publications about Haystack can be found at  http://haystack.lcs.mit.edu/literature

11 From the Doc Searls weblog  http://doc.weblogs.com/


Daypop - www.daypop.com Also www.daypop.com/top.htm lists the most popular sites connected to by webloggers.

XML4Lib Electronic Discussion. http://sunsite.berkeley.edu/XML4Lib/


President’s letter

This is my last President’s letter and, somehow, it seems that it was only yesterday I wrote the first one. Three years is in many situations too short, and at other times too long. Why? It is too short really to change something in the life of the association; but it is sometimes too long when you have a full time job as well and are under pressure from all sides.

This is a crucial dilemma of IASA and - to be honest - I don't know how to resolve the problem. The role of NGOs (IASA has the status of a Non-Governmental Organisation) becomes more and more important in our global society. Even if we are a small NGO acting in a niche, we can feel this. We should raise our voice on many occasions, for instance the WSIS, the world summit on the information society, with its countless preparation meetings; the process leading up to the UNESCO convention on cultural and linguistic diversity; not to mention the increasing demand for training in developed and developing countries. But to become a really significant player on this scene, you need time and money. And we have no time, because we have a full time job besides our mandate as a member of the Executive Board of IASA, and we have no money, because our association is financially weak.

Considering this situation using commercial logic the advice would be clear: you have to merge with a more powerful association, otherwise you will not survive. The intention of the acting Executive Board is to try to avoid this solution by building up partnerships. The main partner we have chosen for the moment is the ICA, the International Council of Archives. Among the larger NGOs in the heritage sector it is the closest to our activities and our philosophy. And it is willing to accept us as a partner covering the expertise in the field of audiovisual documents. Another interesting partner - to my mind - could be AMIA, the Association of Moving Image Archivists, with which we hope to meet in a few years’ time. But this model of co-operation also needs time for its development, and again three years is too short, even if we have done the maximum.

IASA also still has a problem identifying its clientele. Our friends from FIAT/IFTA and FIAF are addressing a relatively well defined public: Broadcasting Archives for FIAT/IFTA (even if the radio archives are still true to IASA - but in the broadcasting world there is a trend to merge them with the TV archives), traditional film archives for FIAF. There is a large community of archives that do not hold FIAT and FIAF membership, and this could be a chance for IASA. They are mostly non-specialised archives that have some important audiovisual holdings and an urgent need for expertise in this field. They often do not know IASA exists, and IASA ignores their existence for the time being. We should motivate them to join us and thus considerably increase our membership. But for this, too, we need time and money.

I am not pessimistic. Our association has the potential to survive and to grow. Our publications satisfy a wide range of interests, also outside our usual clientele. Our sections and committees are working hard to produce more documents proving the expertise of their members. My feeling is that we have to work on topics that meet the needs of a large community of archives, and to avoid themes that reflect only the needs of a small, highly specialised group.

The open concept of our association puts us in an excellent position as an integrator of the various needs of audiovisual archiving. IASA has played a primary role in setting up the CCAAA , the Co-ordinating Council of Audiovisual Archives Associations (see...
www.ccaaa.org), and thanks to its convenor, IASA’s immediate past president Crispin Jewitt, this umbrella association is gaining more and more importance.

As you know, according to the Statues of IASA I cannot stand for a second term of office, but I will remain a member of the Executive Board for another three years. I promise to do my best and to help the new board develop our association further.

Kurt Deggeller

June 2005
President's letter

My first President's letter! It seems like only yesterday we were enjoying the sunshine and warm welcome in Barcelona. Now, I am readying my garden for winter, with snow in the air this morning, while anticipating eagerly my first visit to Mexico City. This will be my first opportunity to participate in a training session and to speak, as President, on behalf of IASA. It will also provide an opportunity to see the facilities for next September's IASA conference and to experience Mexican hospitality. The fact that it will be warmer than November in Ottawa is an added, but welcome, bonus.

My own contribution to the seminar's programme, *AV Memory in the Digital Society*, will look at the evolution of our understanding of digitisation. From the acceptance of computerised databases, and the idea of sound files for preservation, restoration and access, to an integrated digitised approach to collection management, and the forward thinking concepts presented in some of the papers at the Barcelona conference, digitisation has been, and continues to be, an evolving concept that dominates archival discussions. IASA has always been in the forefront of these debates. This is reflected in our Journal articles and in our publications, in particular TC-04, Guidelines on the Production and Preservation of Digital Audio Objects, more and more the standard source for information on digitisation. Digitisation is a topic that illustrates the importance and complexity of training and education in a fast changing AV world.

Training and education have become priorities for IASA. It is certainly an area where IASA, and IASA members, have had a significant impact. The seminar in Mexico City is just one of several to be held this autumn. There have been, or will be, seminars, meetings, and training courses in Latvia, South Africa, the Netherlands, and Italy. Each will have strong representation from IASA members. I would like to thank everyone who has participated in these sessions. Several have been in partnership with our colleagues in FIAT and received extensive co-operation from various host organizations and governments. The increasing attendance at these events, and the willingness of broadcasters and other organisations to provide organisation and sponsorship, suggests that there are further possibilities for promoting the care and preservation of the world's audiovisual heritage. Both *Ya Pele* in South Africa and *Pan-Baltic Images: Reaching out to the World* in Riga in October left the strong feeling that a breakthrough had been achieved and there could be opportunities for progress and regional co-operation in the development of sound and audiovisual archives in these parts of the world. UNESCO's declaration of October 27 as the World Day for Audiovisual Heritage is another milestone in raising international awareness of AV archiving issues.

IASA's participation in these seminars and workshops, and our ongoing outreach through the CCAAA, provide opportunities to promote IASA and bring attention to the broader issues of AV preservation. IASA needs to balance these successes with our sometimes limited personal, organizational, and not to mention financial, resources. If IASA is to continue the active role in training and education pioneered by this year's Special Recognition Award winners, Dietrich Schüller and Albrecht Häfner, it will need to look seriously at developing more trainers, working with our partners in the CCAAA, and taking advantage of these opportunities to build IASA as a successful organization. Training was a priority of the last Board, and it will continue to be so for the new Board.

The mid-year board meeting is planned for March in Paris. It will have a full agenda as these are busy times, if the volume of emails circulating among board members is any indication.
The call for papers for this year's conference should be issued shortly and by March we will be in full programme preparation mode. Please watch for the call and reserve 9 to 14 September for the Mexico City conference. The theme *Between Memory and Oblivion* should elicit interesting papers from both within and outside IASA's membership.

The Board will also continue the process started in Barcelona of mapping out IASA's direction for the next three years, working towards IASA's 40th birthday in 2009. With contributions from you the members and the hard work of your board it should be an exciting process. We welcome your input.

Richard Green

December 2005
President's letter

Early in June I gave a paper at the annual conference of the Canadian Association of Music Libraries, Archives and Documentation Centres. Initially my focus was on the evolution of the digital universe in the sound and AV world over my time with IASA. As I started to write, I found I was deviating into another theme, changes in IASA itself, many which have happened as a by-product of digitization.

I compared four IASA conferences, with the 1992 Australia conference as a starting point. Why Australia? Partly because it tied in with this year's conference, making a nice circle, but also because Australia '92 was one of the first conferences to look at what digitization and digital networks might mean for sound archives, particularly in a paper by Albrecht Häfner that, looking back, seems very farsighted. As I looked at the programmes for the other conferences I had selected, Aarhus (2002), Barcelona (2005), and this year, and the notes from the various Board meetings, it seemed to me that each conference programme was trying to address current questions in the archival world and each Board meeting was trying to deal with the challenges that were confronting IASA as an organization. For each year, I tried to determine the key questions on the AV and IASA agendas. The last of my questions for the 1992 Canberra conference was, "Where's the bar?"

Now I meant that to be humourous, because if anyone can locate the nearest bar in an unfamiliar location, it is a IASA member, especially the cigar smoking IASA types. I was also suggesting that in 1992 it was pretty much a business as usual for sound archives and for IASA. IASA's membership was stable and the expectations of our members were pretty consistent. Times were good. But, in a dry run of the presentation, one of my more astute colleagues pointed out that, "Where's the bar?" has a double meaning in English. It can also mean: What is our level? Where do we set the bar? How high can we jump? - a bar in this case being a long piece of wood or metal that is placed at a certain level such as for a high jump.

Looking back over on my involvement with IASA, including the six years that I have been on the Board, it is very clear the "bar" has been continually raised.. The three years of this Board's life has seen many bar-shifts. These include an increasing interest in our annual conferences by those inside and outside IASA. Our conferences are recognized as an important venue for discussing the broad impact of contemporary technological and organizational changes IASA conferences have moved beyond sound to address the convergence of technology as represented by the now consistent inclusion of AV- wide topics in the conference programme. This Board has worked internationally with our colleagues on the CCAAA, with UNESCO and on projects like the European Digital Library and the JTS. We have participated in or supported IASA members in training and education sessions in Latin America, Asia, Europe and Africa. We have re-established the Training and Education Committee. The Journal, Bulletin, e-bulletin, and web site have been consistently interesting and regularly reporting on the growth of the digital world. The Board has not shied away from often difficult issues such as providing funding and assistance to Board members and members from the developing world, raising the membership fees, adapting to the growing interest in IASA on the part of commercial operations including the emerging impact of public-private partnerships, and adapting conferences and publications to the changing nature of the AV world.

Raising the bar over the last three years would have been impossible without the dedication of the Executive Board. I have been extremely fortunate to have had the assistance and
cooperation of Ilse Assmann, Kurt Deggeller, Per Holst, Gunnel Jönsson, Anke Leenings, Pio Pellizzari, and Jacqueline Von Arb. I should also like to acknowledge Anke ‘s assistant, Cornelia Hellborn, an invaluable IASA supporter. My heartfelt thanks to you all!

For the incoming Board, we have left completion of a IASA ethics document started by the Research Archives Section, putting our sponsorship opportunities together on a well-planned professional basis, the distribution of a new bigger and better edition of TC-04, the preparation of TC-05, planning for the next JTS in 2010 in Oslo, ongoing commitments to the CCAAA including the introduction of a Joint Management Symposium being spearheaded by SEAPAVAA, the European Digital Library, and the continued broadening of IASA's membership base and participation internationally.

Of all the upcoming challenges facing IASA, and other international organizations that rely on institutional support, I personally suspect that the biggest will be adapting to the shifting priorities of our member organizations. They have, without notice, and perhaps unintentionally, adjusted the bar. Partly as a by-product of the digital revolution, institutions are evolving, mutating into something that tries to meet perceived, anticipated, and real governmental and societal shifts and expectations. Senior managers of our institutions are no longer career archivists or librarians, and are usually not knowledgeable on sound and AV issues. They no longer personally participate in IASA nor do they see the need for their staff or their institutions to involve themselves on an ongoing basis. IASA needs to reach out to this community. This is a considerable challenge but is also an opportunity to restate, clarify, and communicate IASA's aims, its shared vision, and its dedication to working internationally to assure the long-term preservation of our shared AV heritage.

As usual the new Board will deal with unexpected topics that seem to arise when one least expects them. Each new Board faces a new reality. I expect though, that at the end of the day, incoming President Kevin Bradley and his Executive Board will be asking that ongoing IASA question - "Where's the bar?"

Richard Green Ottawa, Canada July 1,2008
President's letter

I am both pleased and honoured to be taking on the Presidency of IASA at this time; there are so many important projects and plans being carried through by our members that are poised ready to go, that I believe through its ongoing work, IASA will be making an even bigger contribution to the sound and audio visual archiving community. The generosity of the IASA membership is notable. An outside observer to our Sydney 2008 conference commented that our IASA conference was unlike any other they had seen because we were prepared to share unreservedly so that others can benefit from the cooperation.

There is a conundrum known as "the prisoners' dilemma" which describes a scenario in which two people have much to lose and much to gain. The choices they make affect their own fortunes, but in the long run the best result for the individual is gained by cooperating and achieving the best benefits for all. The 2008 conference theme of "No Archive is an Island" pointed at our critical interdependence, "no archive is an island complete of itself", as we were reminded at this conference, any loss reflects on us all, and likewise, any interconnection is the responsibility of us all. In this time of interconnection there are so many possibilities for us to find ways to work together, the possibilities for IASA have increased, and so have our responsibilities. I think IASA's members understand very clearly the benefits of working for the general good.

This was clearly the case in September, for the sun had barely set on the Sydney conference when the newly elected IASA Executive Board, fired with enthusiasm, began talking to the even more energetic planners for our next conference which is to be held in Athens. "Towards a New Kind of Archive? The digital philosophy in audiovisual archives" is the theme and there promises to be many exciting issues to be examined. By the time you read this you will no doubt have seen the call for papers and be thinking about the presentation you will be making. The large number of excellent and varied paper proposals we have been receiving for the IASA conferences in the past few years make for very rich conferences, and I encourage you all to apply the same sharing attitude and creative thinking to our 2009 conference.

As well as the conference we have IASA publications. Near to my heart, and now near to completion, is the second edition of IASA TC-04, "Guidelines in the Production and Preservation of Digital Audio Objects", which is now ready to be published. The new edition TC-04 not only informs readers about developments in digitisation processes since it was first published five years ago, but is expanded with current information on important topics such as metadata, guidance on naming and numbering of files and digital works, preservation target formats and systems structured around the OAIS model, and a discussion of partnerships, project planning and outsourcing. There is also a chapter on preservation and field recording technology and approaches. There are more than 140 pages, up from the 80 pages of the first edition, of authoritative information on the world of audio preservation. Its new form and new information is entirely due to the hard work of the IASA technical committee who have tirelessly updated and proof read the content. IASA has received a number of generous offers of sponsorship and support, and we hope to launch the new edition in March.

Thanks to the efforts of the Research Archives section a draft of Professional Ethical Principles for IASA is currently circulating amongst sections and committees and general members. Though we have "IASA TC-03 The Safeguarding of the Audio Heritage: Ethics, Principles and Preservation Strategy" to guide us in matters regarding the ethics of
managing the technology of sound preservation, there has been a need for us to codify the underlying ethical principles that inform our practice as sound and audio visual archivists. The current discussion moves us ever closer to making this document widely available for IASA members, and to inform others about our standards.

Training is one of IASA's major responsibilities, and the training committee's agenda and planned meetings point to some new developments in this area too. IASA has had a research grant in place for some time, but it has become inactive over time and the IASA board will be looking at how to make this active in the near future. And these are only some of the things that are in train; the agenda for us is, if not full, certainly extensive. We look forward to reviewing these and all our other plans in the mid year board meeting in March.

The reason it is such a pleasure to take on the IASA presidency at this time is that the transfer from the old board to the new has been so smoothly managed that there is little or no loss in momentum on these and other important projects. My grateful thanks go to the outgoing IASA executive board for the past three years’ work, and the support of the new board. Special acknowledgement should go to Past President Richard Green, whose time at the helm has been marked by many successes and whose involvement in the new board will be much valued, and to Gunnel Jönsson, who as Secretary-General has been the navigator for IASA over the past two terms. Thanks also to Per Holst, whose tireless work in recent years as the IASA board's representative for conferences has helped to shape some memorable events, and to Kurt Deggeller, whose time as President and Past President has come to an end, but whose important connection with IASA will continue.

The new IASA executive includes Ilse Assmann as Secretary General, returning again after a successful time as editor, Pio Pellizzari as Vice President and convener of the training committee. Jacqueline Von Arb as Vice President for membership, and Richard Green returning in the role of Past President. New to the IASA executive is Janet Topp Fargion, from the British Library who has shouldered the task of editor, Lidia Camacho, from the Fonoteca Nacional in Mexico, Vice President with responsibility for membership in the Americas and for conferences, and myself, from the National Library of Australia. We all anticipate working hard for a forward looking IASA.

Kevin Bradley Canberra, Australia December 2008
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# International Association of Sound and Audiovisual Archives

**Editors**


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<td>Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, Vienna, Austria</td>
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<td>1987 - 1993</td>
<td>Grace Koch</td>
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<td>Dr. Janet Topp Fargion</td>
<td>The British Library Sound Archive, London, UK</td>
<td>IJ 32, Jan. 2009 -</td>
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</table>
List of IASA Founding members

Donald Leavitt (President)
Music Division
Library of Congress
Washington DC
USA

Claes Cnattingius (Treasurer)
Grammofonarkivet
Sveriges Radio
Stockholm
Sweden

Dr. Rolf L. Schuursma (Secretary)
Instituut voor Geschiedenis der Rijksuniversiteit Utrecht
Utrecht
The Netherlands

Dr. Wolfgang Adler
Sender Freies Berlin
Head, Sound Archive
Berlin
Federal Republic of Germany

Dietrich Lotichius
Norddeutscher Rundfunk
Head, Sound Archive
Hamburg
Federal Republic of Germany

Georges Manal
Adjoint au Chef des Services de Conversation at de Documentation
Maison d’ORTF
Paris
France

Florentin Müller-Westernhagen
Deutsche Welle
Head, Sound Archive
Köln
Federal Republic of Germany

Mr. J.F. van Dalfsen
Ned. Omroep Stichting
Fonothek
Hilversum
The Netherlands

Adrienne Doignies-Musters
Belgische Radio en Televisie
Brussel
Belgium
Philipp L. Miller
Association for Recorded Sound Collections
Rodgers&Hammerstein Archives
New York
USA

Christer Ostlund
Nationalfonotek
Kungl. Biblioteket
Stockholm
Sweden

Derek Lewis
BBC Gramophone Library
Broadcasting House
London
United Kingdom

Maria Prokopowicz
Head, Music Division
Biblioteka Narodowa
Warszawa
Poland

Markéta Královcová
Head of Library
Czech-Slovakian Academy of Sciences
Institute of Musicology
Praha
Czecho-Slovakia

Bibi Kjaer
Head of Record Library
Danish State Radio
Copenhagen
Denmark

Anna van Steenbergen
Secretaris-Generaal
Belgisch Centrum voor Muziekindocumentatie
Koninklijke Bibliotheek Albert
Brussel
Belgium

Karin Beskow Tainsh
Head, Sound Archives
Swedish Broadcasting Corporation
Stockholm
Sweden

Mr. L. Hoefnagels
Directeur, Theater Klank en Beeld
Amsterdam
The Netherlands
Mr. Tor Kummen
Norsk Rikskringkasting
Oslo
Norway

Antero Karttunen
Head of Record Library
Oy Yleisradio AB
Helsinki
Finland

Herbert Rosenberg
Museumsinspector
Nationaldiskoteket
Lyngby
Denmark

Gudrun Snekkens
Norwegian Radio
Oslo
Norway

Timothy Eckersley
Central Programme Operations
BBC
Broadcasting House
London
United Kingdom

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<th>Year</th>
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<td>Amsterdam, The Netherlands</td>
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<td>Vienna, Austria</td>
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*By Albrecht Haffner 2007, cont. by Detlef Humbert. Updated 03July2009hu*
## List of IASA Presidents

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<th>Term</th>
<th>Name</th>
<th>Institution</th>
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<tr>
<td>1969 – 1972</td>
<td>Donald Leavitt</td>
<td>Library of Congress, USA</td>
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<td>1972 – 1975</td>
<td>Timothy Eckersley</td>
<td>British Broadcasting Corporation, United Kingdom</td>
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<td>Dietrich Schüller</td>
<td>Phonogramm-Archiv Vienna, Austria</td>
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<td>Rolf L. Schuursma</td>
<td>Foundation Film and Science, The Netherlands</td>
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<td>1981 – 1984</td>
<td>David G. Lance</td>
<td>Imperial War Museum, United Kingdom</td>
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<td>1984 – 1987</td>
<td>Ulf Scharlau</td>
<td>Süddeutscher Rundfunk, Germany</td>
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<td>Helen P. Harrison</td>
<td>Open University, United Kingdom</td>
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<td>1993 – 1996</td>
<td>James McCarthy</td>
<td>National Film and Sound Archives, Australia</td>
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<td>1996 – 1999</td>
<td>Sven Allerstrand</td>
<td>Arkivet for Ljud och Bild, Sweden</td>
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<td>Crispin Jewitt</td>
<td>British Library National Sound Archive, United Kingdom</td>
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<td>2002 – 2005</td>
<td>Kurt Deggeller</td>
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<td>2008 -- 2011</td>
<td>Kevin Bradley</td>
<td>National Library of Australia, Australia</td>
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