
Most of Israel Adler's publications are concerned with Jewish music from medieval times to the emancipation of the Jews in Europe. Among his main fields of interest are the comprehension and disclosure of Hebrew writings concerning music, the rabbinical attitude towards music, the dialectic between oral transmission and written sources of sacred Jewish music, and the practice of Art music in and around the European synagogues in the seventeenth and eighteenth centuries.

Israel Adler was a person of vision and work. He knew how to make things happen: how to organize, convince and execute. He left behind him several institutions and associations that continue to operate and serve the interests of people in the field of music, musicology, ethnomusicology, archives and libraries.

I would like to sum with a personal note. Israel Adler said to me in an interview I conducted with him in Jerusalem on August 2nd 2004: "There was nothing easier in Israel than to build something new. To maintain it is a more difficult thing". As the director of the Music Department and Sound Archives of the National Library of Israel that Prof. Adler built, I will always remember these words and continue his work and legacy in collecting, preserving and providing access to the aural records of the people of Israel and the Jewish people around the world.

Israel Adler passed away on August 17, 2009.

Let his memory be blessed.

From the Editors: Perspectives on IASA as reflected through Editorials in IASA Newsletters, Bulletins and the IASA Journal.

Grace Koch, *Australian Institute of Aboriginal and Torres Strait Islander Studies*

In 1970, the IASA Board decided to publish a newsletter with information and articles of interest to sound archives. The editorials in these and in subsequent IASA publications offer fascinating descriptions of the actual development of the organisation. This paper will show how the various IASA Editors have expressed their views on issues of importance to IASA, often delivering these wittily and with a touch of humour. I shall refer to all of them by their first names because it has been my pleasure to know each Editor as well as to have been one. All of the information in this article has been drawn from *Phonographic Bulletins/IASA Journals, Information Bulletins* and *EBulletins*.

Let us look at the people who have served as IASA Editors. In total, there have been eight Editors elected by IASA members and two Associate or Co-Editors. All of the ten are published authors, and eight have backgrounds in music education, music performance and/or ethnomusicology. They have come from six countries. Four have held other offices on the IASA Board with three having served as President, three as Secretary-General, and two as Vice-Presidents; however none have been Treasurer.

The Editors and their terms of office are:

Rolf Schuurmsma	1970 - 1978
Ann Briegleb and Frank Gillis	1978 - 1984
Dietrich Schüller	1984 - 1987
Grace Koch and Mary McMullen/ Miliano	1987 - 1993
Helen Harrison	1993 - 1996
Chris Clark	1996 - 2002
Ilse Assmann	2002 - 2008
Janet Topp Fargion	2009 -

The editorials in the *Phonographic Bulletin/IASA Journal* reflected the personality of each Editor, and we shall see this as they speak to us. I will give a brief biographical statement about each Editor, then offer some glimpses into their contributions to IASA.

Rolf Schuurmsma: The beginning

The distinguished Dutch historian, Dr. Rolf Schuurmsma, was Director of the Foundation for Film and Science in Utrecht when he became IASA Editor and IASA Secretary simultaneously. One of the most influential founding members of IASA, Rolf went on to become Vice-President and President of IASA. Later, he served as Head of the Library at Erasmus University, Rotterdam.



Although IASA was founded in 1969, it did not have a newsletter until 1971. Previously, IAML had published minutes of the IASA meetings in its own journal, *Fontes Artis Musicae*, but did not include IASA papers or other communications. It was thought that IASA needed its own newsletter, and Rolf rose to the challenge. Herbert Rosenberg, Director of the Nationaldiskoteket in Copenhagen, was the 'auctor intellectualis' of the name, *Phonographic*

Bulletin, for the new publication.¹

During the meeting at Leipzig in 1970, where the International Association of Music Libraries (IAML) extended hospitality to the Council of the International Association of Sound Archives, the Board of IASA decided to start a newsletter with articles and communications concerning sound archives all over the world. We are happy to send out now the first issue, at the occasion of the third meeting of the IASA Council in St. Gallen during the ninth Congress of the IAML. We sincerely hope that the first *Phonographic Bulletin* will be followed by many more and can be put out on a more professional basis at short notice.²

Indeed, from 1971 to 1976 the frequency of issues of the *Phonographic Bulletin* varied from one issue in 1971 to four in 1972, finally settling on three per year in 1974. These early issues varied widely in size from 16 pages (*Phonographic Bulletin* 15 July 1976) to 63 pages (*Phonographic Bulletin* 18 July 1977). Rolf, as one of the founders of IASA, described IASA's beginnings:

IASA is, in particular, a product of the efforts of IAML members, mainly members of the Record Library Commission of this Association. So up to now it was in fact above all an organisation of musically oriented sound archivists.³

Although he recognised the importance of music archives, Rolf, as an historian, ensured that articles on spoken word recordings and on the craft of oral history were included in at least half of the 21 issues he edited. Generally, he requested articles that would describe the work of specific sound archives, deal with discographies, and would enumerate 'problems in connection with preservation, documentation and reproduction, problems concerning distribution of recordings and copyrights, and any other problem in connection with our work.'⁴ 'Problem' seemed to be the operative word here.

As Secretary of IASA, Rolf included all of his minutes of IASA Business meetings. Indeed, the practice of including minutes and reports as part of the *Phonographic Bulletin* continued well into the 1990s. Rolf held two offices concurrently, either Secretary or Vice-President, during most of his Editorship until 1977, when he relinquished the Vice-Presidential role to Ann Briegleb.

Lists became important in the early issues which included a 'directory' of IASA members with their institutional affiliations; this practice continued until December 1976⁵ when Ann Briegleb began to compile the first volume of the *IASA Directory*. The last listing of members appeared in mailing label format with full addresses, which was useful for the new Secretary to print, stick and post. Names of people attending conferences were included as early as 1972, where we can read the names and institutions of everyone who attended the Bologna conference. Not only the lists of people attending appeared, but 'a tentative list of people attending' the Jerusalem conference⁶ and a 'preliminary list of attendants (sic) of the Montreal conference'⁷ were published; however, after 1975 the complete conference participation lists did not appear. Other types of listings to be found in the *Phonographic Bulletin* were discographies and new publications relevant to sound archives.

Letters to the Editor appeared as early as *Phonographic Bulletin* 2 (January 1972) when Walter Welch, Curator and Director of the Audio Archives at Syracuse University, stated that standardisation of playback instruments 'should be a principal concern of the International

1 Schuursma, R. 1994. 'IASA: The first ten years: some personal memories.' *IASA Journal* 3:8.

2 Schuursma, R. 1971. 'Editorial.' *Phonographic Bulletin* 1:1.

3 Schuursma, R. 1971. 'Editorial.' *Phonographic Bulletin* 1:1.

4 Schuursma, R. 1971. 'Editorial.' *Phonographic Bulletin* 1:2.

5 By *Phonographic Bulletin* .3 (July 1973), Rolf stated that only paid-up members' names would appear.

6 Schuursma, R. 1974. 'Editorial.' *Phonographic Bulletin* 9:15.

7 Schuursma, R. 1975. *Phonographic Bulletin* 12:23.

Association of Sound Archives.⁸ Rolf encouraged discussion and debate on various issues including the scope of national archives, printing a lecture by the Director of the British Institute of Recorded Sound, Patrick Saul,⁹ followed by his own observations on why national archives should include various types of audiovisual media.¹⁰

During Rolf's Editorship, one of the most exciting exchanges of letters occurred since the founding of IASA! An article appeared in *Phonographic Bulletin* 4 (August 1972), 'Some information on sound archives in Australia' by Peter Burgis, who at that time worked as a consultant to the National Library of Australia. This modestly titled contribution, which highlighted the lack of support to sound archiving in Australia, elicited a fiery response from the Deputy Manager of the Australian Broadcasting Corporation, who decried Burgis' implications of 'unnecessary denigration of the sound archive's programmes being carried out by Government, Commercial and Institutional organisations throughout Australia.'¹¹ An equally passionate response came from Burgis, whose riposte in the following year stated in capital letters 'I MAINTAIN THAT AUSTRALIA HAS A MISERABLE AND DISGRACEFUL HISTORY IN THE FIELD OF RECORDED SOUND ARCHIVES.'¹² How far we have come since 1972!

In 1975, the IASA Board decided that the *Phonographic Bulletin* should concentrate on thematic issues. This posed great difficulties for many IASA Editors because they are at the mercy of the copy provided to them; however, from this time we can begin to see thematic patterns emerging such as oral history, regional archives, storage and preservation of tapes, the centenary of the phonograph, and, increasingly, the use of computers in cataloguing.

Up until 1976, the *Phonographic Bulletin*, in A4 format, had been published in Utrecht, but in that year the Board decided to change the size to B5. In Rolf's words:

Discussion was inevitable because the Board felt that some members might find the alteration to a smaller size would cause inconvenience. However, it was also felt that the new format in the first place provides a more handy journal, both for libraries and for individual readers.¹³

That same year, printing was transferred to Vienna, with Dietrich Schüller as 'Technical Editor.' This smaller size, or close to it, continued until 2002, when the Editorship moved to South Africa.

Rolf began the tradition of writing obituaries for some of the important IASA (and sometimes IAML) personages, with touching tributes to Harold Spivacke (Music Division of the Library of Congress)¹⁴ Timothy Eckersley (President of IASA 1973-1975)¹⁵ and Vladimir Fédorov (Honorary President of IAML).¹⁶ At this poignant point we shall leave Rolf. Most Editors since have written farewells at the end of their terms, but Rolf must have been deeply immersed in his new role as President of IASA. His writings, though, appeared frequently in *Phonographic Bulletins* and the occasional *IASA Journal* with special articles on the history of IASA.

8 Welch, W. 1972. *Phonographic Bulletin* 2:21.

9 Saul, P. 1976. 'National Sound Archives', *Phonographic Bulletin* 16 25-30.

10 Schuurmsma, R. 1976. 'Three Observations on some of Mr. Saul's points.' *Phonographic Bulletin* 16:31.

11 Semmler, C. 1973. 'Letter to the IASA Secretariat by the Australian Broadcasting Commission, Office of Deputy General Manager.' *Phonographic Bulletin* 6:9.

12 Burgis, P. 1974 'Sound Archives in Australia.' *Phonographic Bulletin* 8:8.

13 Schuurmsma, R. 1976. *Phonographic Bulletin* 19:1.

14 Schuurmsma, R. 1977. 'In Memory of Dr. Harold Spivacke.' *Phonographic Bulletin* 19:2.

15 Schuurmsma, R. 1981. 'In Memoriam Timothy Eckersley.' *Phonographic Bulletin* 29:2.

16 Schuurmsma, R. 1979. 'In Memoriam Vladimir Fédorov.' *Phonographic Bulletin* 25:2.

Ann Briegleb and Frank J. Gillis: Associate Editors



Ann Briegleb, an ethnomusicologist specialising in Romanian music and Head of the Ethnomusicology Archives, Music Department at UCLA, had been active in IASA since 1975, when she undertook to compile a Bibliography of Directories of Sound Archives. She served as Vice-President and IASA Editor, but, unlike Rolf, not concurrently. She persuaded Frank Gillis, the Director of Indiana University Archive of Traditional Music and scholar, noted jazz pianist and librarian, to work with her as Associate Editor.¹⁷ This was absolutely necessary because she became Editor at the time she was scheduled to do her fieldwork for her PhD thesis on the music of south-western Transylvania. Frank took responsibility for issues 22-24 while she was away. Thus two Editors whose work centered on ethnographic and folk recordings brought a new approach to the *Phonographic Bulletin*.

Ann's first editorial paid a warm tribute to Rolf Schuursma:

Since its inception (N. 1, Summer 1971) under the paternal leadership of Rolf Schuursma, the *PHONOGRAPHIC BULLETIN* has been the major vehicle of communication between the IASA Executive Board and the membership..... At the Annual Conference in Lisbon, in July 1978, Dr. Schuursma "graduated" to become the President of IASA. The *BULLETIN* will sorely miss his competent and dependable journalistic abilities, but congratulates him in his challenging new role within IASA.¹⁸

In turn, Rolf's Presidential Address appeared right after the editorial in issue 22 with a gentle message to the IASA membership:

Let me take this occasion to wish that my successors meet with the same good-will and cooperation which I have enjoyed as Editor for so many years.¹⁹

Frank Gillis wrote the second part of the editorial, giving some of his ideas for development in the *Phonographic Bulletin*:

In the future, we plan to add reviews and citations of books, recordings and film of importance to our field and about which our membership should be informed.²⁰

Editorials during this new regime became short and to the point, often consisting of two or three paragraphs while the issues themselves became larger, with page numbers varying from 36 to 65 pages. Some items that used to be printed within the body of the *Phonographic Bulletin* began to appear as inserts. Members now received separate leaflets containing the IASA Constitution and copies of proposed amendments, the IASA Membership List,²¹ a list of contents of all the *Phonographic Bulletins* from 1971-1979, and an occasional errata sheet.

¹⁷ Frank Gillis had an even earlier connection with IASA, having published an article on the Indiana University Archives of Traditional Music in *Phonographic Bulletin* 7 (July 1973).

¹⁸ Briegleb, A. 1978. *Phonographic Bulletin* 22:1.

¹⁹ Schuursma, R. 1978. 'Presidential Address.' *Phonographic Bulletin* 22:2.

²⁰ Gillen, F. 1978. *Phonographic Bulletin* 22:1.

²¹ In 1978, Ann Briegleb had compiled a detailed Directory of Member Archives.

Preliminary and final conference programs, summaries and full versions of minutes of the IASA Executive Board and the General Assemblies, and some committee reports still appeared as part of the *Phonographic Bulletin*. Frank commented that by issue no. 24 (July 1979) descriptions of nearly 35 archives had been included. He despaired that most of the reviews and notes that he had received had been coming from the USA and Canada, and wished that all members should use the *Phonographic Bulletin* as a means of communication.

Ann returned from her field work in time to edit issue no. 25, which celebrated the tenth anniversary of IASA. Significant anniversaries of IASA offered a chance to commission special historical articles; this issue contained a marvellous article by Rolf on the history of sound recording. Ann attempted to create a 'New Members' section, which lasted only a short time and consisted of two offerings from Ghana and from Papua New Guinea.

By November 1980, the Board decided that issues of the *Phonographic Bulletin* should become spread evenly throughout the year, nominating the dates as November, March and July, and this schedule usually worked. By March, 1981, a style manual was published based upon the *Modern Language Association Handbook for Writers of Research Papers, Theses and Dissertations*.²²

Phonographic Bulletin 31 (November 1981) contained a stirring address by the new President, David Lance, who was very outspoken in his vision for future directions for IASA. Three issues later, a regular President's Corner appeared full of thought-provoking ideas. David Lance really wanted all members to take interest in the business of IASA — how it is governed, what the Constitution said, and other matters. His position ensured that the long sets of minutes and reports would remain in the *Phonographic Bulletin* for some time to come.

In this same issue, Ann asked for volunteers to become part of an Editorial Board, but hoped that members would 'not get trampled in the process of volunteering your services.'²³ By the next issue, Joel Gardner agreed to do the Recent Publications and Reviews Section,²⁴ with Peter Burgis becoming News and Notes Editor in November, 1982. Since that time, an Editorial team has worked together to produce all of the publications of IASA.

During Ann's editorship, five IASA Special Publications appeared:

- Lance, David. 1978. *An archive approach to Oral history*.
- Briegleb, Ann. 1978. *IASA Directory of Member Archives*.
- Koch, Grace. 1982. *IASA Directory of members archives, Second edition*.
- Lance, David. (ed.) 1983. *Sound archives: a guide to their establishment and development*.
- Harrison, Helen. 1984. *Selection in sound archives*.

Midway through her term, Ann invited a guest Editor, Dietrich Schüller, to compile *Phonographic Bulletin* 35 (March 1983). Perhaps this was a portent of his editorial involvement to come. A wonderful exchange of letters appeared in that issue²⁵ where an Australian Oral History Officer admitted to not being able to find:

...any literature giving empirical scientific data related either to the ageing process [of cassette tapes] or standards of deterioration. There are plenty of 'seat-of-the-pants' suggestions based on common sense but where is the hard scientific data?

Dietrich, whose main research has been in this very area, showed remarkable restraint in assuring him gently but firmly that indeed there was 'adequate literature about the problem of tape deterioration'²⁶ far beyond any seat-of-the-pants suggestions.

22 Modern Language Association. 1980. *Modern Language Association Handbook for Writers of Research Papers, Theses and Dissertations*. New York.

23 Briegleb, A. 1981. 'Editorial.' *Phonographic Bulletin* 31:1.

24 In July 1983, Martin Elste replaced Gardner as Recent Publication and Review Editor, holding that position for nine years.

25 Adams, W. 1983. 'Letter to the Editor.' *Phonographic Bulletin* 35:54.

26 Schüller, D. 1983. 'Reply.' *Phonographic Bulletin* 35:54.

By *Phonographic Bulletin* 38 (March 1984), IASA members became aware that Ann Briegleb and Rolf Schuursma had become partners in work and in life as there were now two Schuursmas listed on the inside cover of that issue. Ann's last issue was *Phonographic Bulletin* 39 (July 1984). Although she had enjoyed the unique responsibility of being Editor, Ann wished that she could have written more.

Dietrich Schüller and Ann Briegleb: Down to business



(Dr.) HR Dietrich Schüller has been, and still is, a vital force in IASA since he became Director of the Phonogrammarchiv of the Austrian Academy of Sciences (Österreichische Akademie der Wissenschaften) in 1972. His credentials in physics, anthropology and ethnomusicology fit well with the backgrounds of the previous Editors. He had been the third President of IASA and led the IASA Technical Committee for many years.

He describes his decision to stand as Editor of IASA:

When during the Rotterdam Board Meeting in January [1984] I was persuaded to stand as a candidate for the office of Editor – and when I turned out to be the one and only candidate – I knew that the Editor's job was one of the most challenging and cumbersome within this international community of sound archivists: challenging as it keeps you on tiptoe for all the latest developments and keeps you in closest contact with colleagues all over the world. Cumsome, as in the last instance the Editor is totally dependent upon the work of the authors.²⁷

He persuaded Ann Schuursma to stay on as Co-Editor 'to protect the English language from too severe inroads by courageous but not necessarily perfect non-native speakers.'²⁸ How many native English speakers have taken such care when dealing with other languages?

When commenting upon the burgeoning organisational content and dedicated work of the Secretary-General he said:

The ever growing length of these (minutes of AGMs, etc.) reflects both the flourishing activities of our society and the indefatigable enthusiasm to report about them – thank you, Helen Harrison.²⁹

His one concession to minimising the size implications of these ever increasing reports was to print the minutes of the General Assembly as single-spaced items in his first issue; however, the extra spaces crept back after that. Perhaps these spaces served to replace the editorial, because his first one was also his last. The size of the issues remained about the same as for the previous editorial team.

27 Schüller, D. 1984. 'Editorial.' *Phonographic Bulletin* 40:1.

28 Schüller, D. 1984. 'Editorial.' *Phonographic Bulletin* 40:1.

29 Schüller, D. 1984. 'Editorial.' *Phonographic Bulletin* 40:1.

Peter Burgis had served as News and Notes Editor, but fewer and fewer items came. This was disturbing to Dietrich, who wanted to expand this section. When the News and Notes copy for *Phonographic Bulletin* 42 (June 1985) came late, he wrote:

No further News & Notes, as the manuscripts from the News and Notes Editor did not arrive from Australia until today. D.S.³⁰

The next issue informed members that three regional correspondents would be appointed to contribute to the News and Notes as Peter Burgis had resigned. Those of us who know the situation with sound archives in Canberra at that time can understand Peter's reason for his action;³¹ on the positive side, the News and Notes section grew larger from that time on. Advertisements began to appear for conferences and symposia more frequently than ever before.

IASA committee members began to insert questionnaires for members to complete. The information gained gave substantial copy to the *Phonographic Bulletin* on copyright and training surveys.

Dietrich's last issue opened with an impassioned piece by the Secretary-General, Helen Harrison, who challenged the wisdom of always holding joint meetings with IAML. IAML was planning its next meeting in Tokyo and it was thought that many IASA members would not be able to afford the trip. Had IASA come of age to go it alone for conferences? An offer stood from Vienna to hold an 'IASA only' conference in 1988, which was accepted by the membership. Dietrich, whose feelings were very strong about IASA's unique identity, must have been very happy about these developments.

Following in the footsteps of Rolf, Dietrich did not offer a farewell editorial. Perhaps this was because his energies had been focussed upon the Technical Committee, of which he was a legendary chairman.

Grace Koch and Mary McMullen (Miliano): Co-Editors and exclamation marks



My background is in music education, historical musicology, ethnomusicology, and sound archiving. At the time of my Editorship, I was sound archivist at the Australian Institute of Aboriginal Studies (AIAS)³² in Canberra, Australia. It had been my pleasure to serve as an officer of various IASA committees. Mary had a background in music education and librarianship. She was a cataloguer of audio material and was involved in the design of MAVIS, the software used at the National Film and Sound Archive, also in Canberra.

I was first approached about the Editorship back in 1983 at the Washington conference, when Ann Briegleb was looking for someone as a successor. Earlier on Ann had persuaded

30 Schüller, D. 1985. *Phonographic Bulletin* 42:40.

31 At this time the new National Film and Sound Archive was being created in Canberra and Peter was very active in its establishment.

32 As of 1989, constituted as the Australian Institute of Aboriginal and Torres Strait Islander Studies.

me to do the second edition of the *IASA Directory* — an experience that began with Australia calling a mail strike at the very time I sent out the questionnaires. Somehow I was not too keen to take up another challenge after that, but when the call came in 1986, I had recovered sufficiently to run as Editor. Yes, most offices had more than one candidate at that time.

Mary McMullen, who worked just down the street from my office, consented to work with me, and the AIAS Editor allowed me to have the services of Elizabeth Goold as a typist. Elizabeth was a very adventurous soul who didn't settle down to a standard typeface until the last few issues. Readers will see that my first issue, no. 49 in 1987, was in very small print. Helen Harrison wrote to me that 'it was a bit difficult for the aged with failing eyesight to read', but was otherwise very encouraging. Most of my editorials contained far too many exclamation marks, but hopefully readers forgave such enthusiasm at the start. These became less and less as the Editorship progressed, but I counted five of them creeping into my last editorial.



Other than the typeface variations, we tried to add more photographs and even drawings. Beautifully drawn artwork was submitted for the invitations to both the Vienna and Oxford conferences.

Phonographic Bulletin 52 (November 1988) contains photographs of most of the authors of papers presented at the Vienna conference plus a few shots of food and some candid encounters. *Phonographic Bulletin* 55 (November 1989) displayed a number of photographs from the Oman conference. I recall Issam el Mallah, the convenor of that conference, ringing me up during a dinner party to say that the photos were on their way via courier, DHL. This cost IASA a bit of money, but my, those photos were lovely. Generally, the *Phonographic Bulletin* increased in size, varying from 40 to 116 pages.

During our tenure as Editors, we celebrated the 50th issue of the *Phonographic Bulletin*.³³ Contents centered around two themes — training for sound archivists and modification of the structure of the IASA Board. Both topics were near and dear to Helen Harrison, who had just been elected President of IASA. I was excited to include the preliminary program for the 1988 Vienna conference, which was the first 'stand-alone' conference for our organisation.

The breadth of contacts for IASA meant a burgeoning of acronyms. My editorial in *Phonographic Bulletin* 52 (November 1988) gave a list of 14. Chris Clark's list of 126 of these in 1999 documented the frightening increase of these.

³³ *Phonographic Bulletin* 50 (March 1988).

In 1987, the History of IASA Committee (HIC) was organised. Members of that committee became active in compiling the historical documents of IASA and in writing up commentaries for the *Phonographic Bulletin*. The first of these was, predictably, by Rolf Schuurisma, who provided a listing of the 1963 correspondence of Dietrich Lotichius, one of the early Vice Presidents of IASA and frequent contributor to the *Phonographic Bulletin*.³⁴ The correspondence was very important as it documented the 'prehistory' of IASA when the precursor of IASA, Federation Internationale des Phonothèques (FIP), was established.

I was delighted that so many IASA members felt strongly enough to write letters responding to material in the *Phonographic Bulletin*. The exchanges on the topic of 'what is research' between Poul von Linstow (Danish Radio) and Jeff Brownrigg (National Film and Sound Archive, Australia) continued over at least three issues.³⁵ Another paper eliciting an even longer chain of responses was that of Joanna Bornat, who wrote about how oral history affects the people being interviewed both during and after the interviews.³⁶ The development of IASA became a major point of comment,³⁷ and I do not know of any other organisation whose members have expressed so many hopes and fears for their professional organisations!

Another IASA birthday rolled around, this time the 20th *Phonographic Bulletin* 54 (July 1989) was the largest issue yet, with 116 pages. New archival developments were happening so quickly that the Board, at its meeting in Ottawa, decided IASA needed more frequent communications with members during the year. Also, thoughts were growing about how the *Phonographic Bulletin* should move on from being a combination newsletter, association business conveyance and conference paper publication towards becoming a journal.

Thus, in 1989, the *Information Bulletin* was born, thanks to the efforts of Hans Bosma, with the first words of issue no. 1 informing members that "This is new". And it was, but it took two years before the membership really began to submit enough information to it to warrant four issues per year. Hans continued to produce the *Information Bulletin* and to serve as Vice-President of IASA until the end of my term as Editor, and my everlasting thanks goes to him for his candidness, originality and wisdom. The *Phonographic Bulletin* fell back to two issues per year, containing mostly conference papers and the reviews and recent publications section, which grew very large and erudite under the guidance of Martin Elste, who passed the job to Pekka Gronow just as the *Phonographic Bulletin* became the *IASA Journal*.

A most thought-provoking article based upon IASA Board deliberations at its mid-year meeting in Maastricht (1991), 'Towards 2019 or IASA at 50' appeared in *Phonographic Bulletin* 61 (November 1992). This was followed by responses from IASA members, some of whom offered voluminous comments. I believe that this issue, coming at the time when IASA began to agonise in earnest about extending its scope, contained the ultimate set of 'IASA soul-searching' statements about all of its activities. Perhaps this development was most fitting for the last of the *Phonographic Bulletins*. Our final issue, in May 1993, was the first to be entitled the *IASA Journal*.

34 Schuurisma, R., comp. 1988. 'Correspondence of Dietrich Lotichius, Hamburg, 1963.' *Phonographic Bulletin* 51:4-7.

35 von Linstow, P. 1988. 'What is Research? An Analysis.' *Phonographic Bulletin* 52:22-29; Brownrigg, J. 1989. 'Searches and researchers; some reflections on a paper delivered by Poul von Linstow.' *Phonographic Bulletin* 53:33-36; von Linstow, P. 1989. 'Letter to the Editor.' *Phonographic Bulletin* 55:49-50.

36 Bornat, J. 1989. 'Oral history and reminiscence: a social context for sound archives.' *Phonographic Bulletin* 55:26-31. See responses by Joe Pengelly (*Phonographic Bulletin* 56:31-32); Ronda Jamieson (*Phonographic Bulletin* 57:7); Joanna Bornat, (*Phonographic Bulletin* 57:8); and Joe Pengelly (*Phonographic Bulletin* 58:4).

37 See Bosma, H. 1989. 'Four dilemmas for IASA's future.' *Phonographic Bulletin* 53:27-30; Hubert, R. 1989. 'IASA's future: some personal remarks and suggestions.' *Phonographic Bulletin* 53:31-32.

Helen Harrison: A widening of focus



Although she was born in the UK, Helen spent some time in Australia and had attended the University of Sydney, returning to the UK to become a cataloguer in the UK National Film Archive, Visnews (now Reuters News Service)³⁸ and, later, Media Librarian at the Open University, Milton Keynes, UK. In her latter years, IASA and its development became the focus of her life. She served IASA as Secretary-General, President and Editor as well as chairing several committees.

Helen became Editor at a time when IASA was exploring an expansion of its remit to include the entire audiovisual field, and the issues of the *IASA Journal* that she edited form an important corpus of members' opinions, showing the reactions both for and against this move.

She continued in the tradition of former IASA Presidents becoming Editors. Helen's editorials, which became extended opinion pieces, were printed right before the IASA President's³⁹ reports, and it could be said that two Presidential sets of viewpoints were appearing. The Association was most fortunate to have two such eminent officers who were so fiercely passionate about IASA's development and well-being, especially at a time when a balance needed to be struck between the unique expertise of IASA in recorded sound and its place within the broader area of audiovisual media. Helen ensured that members' opinions about this were printed in several issues of the *IASA Journal*. Five pieces on this topic appeared in *IASA Journal* no. 3 (May 1994).⁴⁰

In addition to editing the *IASA Journal*, Helen compiled the *Information Bulletin* — a practice that has continued with subsequent Editors. She did not, however, have the online facilities that we have now, so the job must have been rather onerous for her. Both the *IASA Journal* and the *Information Bulletins* were printed in Budapest supervised by IASA Vice-President Magdalena Cséve until 2002, when printing moved to South Africa.

IASA Journal 3 (May 1994) observed the 25th anniversary of IASA. In celebration, another historical gem from Rolf Schuurmsma traced the story of IASA up to 1979. Helen's editorial gives some historical details of her own, commenting upon her memories of her first IASA conference, held in Lisbon in 1977, and missing 'a bit of skull-duggery or heavy negotiation' on the part of 'established members' but realising that 'such manoeuvres were necessary to advance the cause of IASA on the international field map'.⁴¹

In the spirit of those 'manoeuvres', Helen managed to publish copies of Dietrich Schüller's correspondence concerning the Council of Europe's plans to formulate a Convention for the Safeguarding of the AV Heritage. He had discovered that the Council planned to refer only to film in its definition of the term, 'audiovisual', and he argued strongly that recorded sound should be included in the definitions as well. During this time of IASA's widening its scope and changing its name,⁴² the IASA Board was ever vigilant about the importance

38 Harrison, H. 1995. 'Editorial' *IASA Journal* 5:1.

39 The IASA President at that time was James McCarthy from the National Film and Sound Archive of Australia.

40 A section on 'Directions' consisted of strong positions stated by Ulf Scharlau (Stuttgart), Dietrich Schüller (Vienna), Ray Edmondson (Canberra), Frank Rainer Huck (Saarbrücken), and Jeff Brownrigg (Canberra).

41 Harrison, H. 1994. 'Editorial' *IASA Journal* 3:1.

42 The change of 'International Association of Sound Archives' to 'International Association of Sound and Audiovisual Archives' became effective at the beginning of 1996.

of IASA's unique expertise in recorded sound. President James McCarthy's report in *IASA Journal* 3 put the case eloquently:

The WIPO definition says it all... "*images and accompanying sounds*". [referring to the term, audiovisual]. Can any of our members ever imagine a situation where we would describe a motion picture as: "*Sound with accompanying image*"? Very unlikely, I believe.⁴³

Helen began to publish more and more articles on all aspects of digitisation, and increased the size of her editorials from two to four pages. A few of her statements reflect her somewhat ambivalent views on the subject and are very interesting in hindsight.

On the ethics of restoration:

I still want to hear the hums and fluffs (well – at least some of them), the original emphasis, the original interpretation of a great artist of a great composer's work! I do not want to hear some pristine, brittle so called "improved" or badly "restored" copy....Leave that to the 'musak' people, or rubbish on answer phones – supposed (sic) to amuse. This is **not** what IASA is about.⁴⁴

On digitisation in general:

If ever you thought you had problems go and talk to your Berlin and German colleagues about how to convert archives and their records into files for access today...⁴⁵

On the Internet:

Computers and the latest 'cyberspace' may well help you, especially if you claim to understand them, but they can frustrate, infuriate, and bedevil your best efforts.'.... In ten years time I doubt if we will be one big happy Internet family.⁴⁶

Helen hoped that IASA's publications program would expand in all areas important to IASA, and, by now, I believe that our organisation has fulfilled many of her wishes. She had wanted to include 'an audio cassette' with *IASA Journal* 6, and subsequent Editors have done just that, albeit in another format.

Although her swan song came with *IASA Journal* 7 (May 1996), where she wrote a mini-history of IASA from her own perspective, her editorial in *IASA Journal* 5 (May 1995) voiced some deeply personal issues, encapsulating many of the thoughts of other longstanding IASA members:

The trouble with most professions nowadays is that the older you get and the further up the hierarchy, the less opportunity you have to practice the real skills of the job. Some are fortunate enough to move up from a skilled position to an administrative post in the same discipline but beware – here lurks trouble- like other professions there is always a skilled person trying to get out - someone who really knows what they are doing, gets frustrated in not being able to get hands on again, sometimes able to pass on their skills, but sometimes not, and always wanting to do it better for fear of competition!⁴⁷

43 McCarthy, J. 1994. 'IASA President's Report' *IASA Journal* 3:4.

44 Harrison, H. 1994. 'Editorial' *IASA Journal* 4:1.

45 Harrison, H. 1994. 'Editorial' *IASA Journal* 4:2.

46 Harrison, H. 1995. 'Editorial' *IASA Journal* 5:4.

47 Harrison, H. 1995. 'Editorial' *IASA Journal* 5:2.

Helen's life was closely tied up with IASA. When she passed away in 2001, a number of IASA members wrote tributes celebrating her amazing work for IASA.⁴⁸

Chris Clark: A move to the Web



Chris was Head of Selection and Documentation in the Sound Archive of the British Library when he took up his position as IASA Editor. He had a background in systems management and librarianship with a major interest in discography, jazz and popular music. Although Chris had attended the IASA conference at Lake Como in 1984, he did not become involved with IASA until much later. He needed some serious persuasion to become Editor.

It happened on the Washington subway near Foggy Bottom. A group of Australians of the “toey”⁴⁹ persuasion exerted mild but firm pressure on my conscience. They must have taken my non-committal response as an affirmative signal. IASA is not noted for the celerity of its actions but the operation of its grapevine is clearly second to none.....I had barely ... acknowledged the Library of Congress décor when I was approached by beaming IASA Board members assuring me that I would not regret my decision. And so, before you could say “vinegar syndrome”, here I am facing my first blank page as Editor of the *IASA Journal*.⁵⁰

Thus began the editorials that reached a high point for descriptive writing, engaging allegories and scholarly content. Members had had a taste of this verbal art in 1995 with Chris' article on the meeting of a cataloguer with a discographer.⁵¹ Perhaps this is one of the reasons that the Australians presented Chris with the opportunity of running for IASA Editor.

The Vienna conference in September 1999 inspired him to soar into the realm of metaphor even more than usual and to produce one of his most erudite editorials. Two anniversaries coincided that year - the hundredth anniversary of the Phonogrammarchiv in Vienna and IASA's thirtieth birthday. He detected:

...an undercurrent of supernatural phenomena and divine providence in our work [through the papers given], and mentioned the allusions to Proteus, the omniscient Greek god who was reluctant to tell anyone what he knew unless overpowered and coerced and who could also change shape to avoid being captured and the Roman god Janus... usually represented as a double-faced head [exemplifying the] transitional position between the past and the future].....

If the main concerns of IASA are to preserve audiovisual information in the face of overwhelmingly destructive forces, then we should be paying homage to Vishnu and Shiva... Shiva's destruction always prevails, probably because Vishnu spends most of his time asleep. But in sleeping Vishnu also dreams and those dreams sustain the beauties of the world (which must now include the holdings of audiovisual archives). But there is another deity associated with them, Brahma, a creative

48 See tributes by Chris Clark, Clifford Harkness, Mike Biel, Michelle Aubert, Bill Storm, James McCarthy, and Grace Koch in *IASA Information Bulletin* 40, January 2002:1-3.

49 A survey of British-born people working at ALIATISIS confirms that this word means 'ready for action.' The author has not understood the meaning of this word until now but had concerns because the word was referring to her amongst others!

50 Clark, C. 1996. 'Editorial.' *IASA Journal* 8:1.

51 See Clark, C. 1995. 'A cataloguer meets a discographer, each one assuming the other to be dealing only in surfaces.' *IASA Journal* 6:60-63.

principle who intervenes very little in their battles. Applied to IASA, Brahma might represent intelligent selection, always needed but seldom in evidence.⁵²

Although Chris had wondered if the 'IASA train was at Foggy Bottom and not going much further',⁵³ his skilful engineering brought IASA into the world of the internet. An editorial policy statement that he submitted to the IASA Board in 1996 contained the proposal that the publications world 'adopt a mixed programme of regular and irregular paper publications complemented by web site development.'⁵⁴ He assured the membership that the paper publications would continue. Other plans included updating the membership list and revising the IASA publicity folder. He ensured the consistency of IASA's branding for all publications, bringing a corporate look to our organisation. A new cover to the *IASA Journal*, the first in 23 years, enabled members to peer through a set of round windows to early gramophones, discs, and video cassettes.



Chris worked with Iestyn Hughes at the National Library of Wales to create the IASA website, and it was hosted by that Library for some time. The launch date was given in *Information Bulletin 20* as 27 January 1997, but the reality was achieved a month later. A new version of the website happened in 2002.

The *IASA Journal* remained focussed upon articles, letters to the Editor and reviews; however a few items of Association business turned up within the body of the *IASA Journal*⁵⁵ as well as an Index and Contents List for *IASA Journals 1-15 (1993-2000)*, which appeared in *IASA Journal 17* (June 2001). The special publications continued at a good rate. During the time of Chris' Editorship a number of important publications appeared: *The Safeguarding of the Audio Heritage: Ethics, Principles and Preservation Strategy (TC-03)*, *IASA Cataloguing Rules*, various

52 Clark, C. 1999. 'Editorial'. *IASA Journal* 14:2.

53 Clark, C. 1996. 'Editorial'. *IASA Journal* 8:1.

54 Clark, C. 1996. 'Editorial'. *IASA Journal* 8:4.

55 'IASA policy statement on national discography', *IASA Journal* 17:6-7; 'IASA policy guidelines on copyright and other intellectual property rights', *IASA Journal* 17:8-9

membership lists and, of course, the *IASA Information Bulletin*.

The President's Letter continued, but Chris' editorials maintained a discreet distance from IASA business and directions. IASA General Assembly minutes were the only meeting records to be disseminated and were sent separately from other publications. *Information Bulletins*, however, did keep members informed by outlining some of the Board initiatives from time to time, such as the 'Medium term corporate plan for IASA'.⁵⁶

The *Information Bulletins* became gold mines of web addresses, conference details (other than those of IASA, which were also included), developments within audiovisual archives, awards given by organisations, achievements and honours for IASA members, welcomes to new members and, sadly, obituaries. *Information Bulletin* 30 (July 1999) contained an amazing listing of 126 acronyms used by audiovisual organisations.⁵⁷ His section on 'Sites and Sounds' grew into a wonderful interactive exercise for members when the *Information Bulletin* went online. Chris must have had a good time thinking up headlines for the many items in the *Bulletins*; some interesting efforts were 'When 'access' equals 'excess',⁵⁸ 'Hell's teeth! Have they cracked it?',⁵⁹ and 'Swiss switch'.⁶⁰ These flowered in his early issues, but regretfully became less colourful by the year 2000.

In order to add 'some lighter material as a counterweight to the necessarily earnest business of the main articles'⁶¹ Chris instigated a new feature known as the IASA Board Charts. This had the dual purpose of alerting IASA members to some wonderful recordings and helping members to know the Board better because they often gave personal glimpses into their earliest experiences with sound recordings. Chris wrote the first Board Chart in his first issue of the Journal, mentioning such titles as Holst's *The Planets*, *I went to your wedding* by Spike Jones and *Ape call* by Nervous Norvous as some of the first recordings he experienced; however, none of these made it into his top ten.

Chris' farewell editorial was succinct, conveyed his optimism

...about the future of audiovisual archives and the future of IASA... the value of historic recordings to make sense of one's roots... I shall certainly miss this particular avenue of contact with such an engaged and interesting group of people.⁶²

And I shall miss his annual Christmas greeting, written in three languages.

Ilse Assmann: Hemispheric change



56 IASA Information Bulletin 27, October 1998:5-12.

57 Huck, F. and Chris Clark. 1999. 'The IASA Guide to Acronyms.' IASA Information Bulletin 30:6-8.

58 IASA Information Bulletin 25, April 1998:3

59 IASA Information Bulletin 21, April 1997:9.

60 IASA Information Bulletin 25, April 1998:2.

61 Clark, C. 1996. 'Editor's top ten.' IASA Journal 8:76.

62 Clark, C. 2002. 'Editorial.' IASA Journal 19:3.

Ilse is the first IASA Editor from the broadcasting sector, working as Manager of the Media Library, South African Broadcasting Corporation. Her background was in archival studies with research interests in South African contemporary music and sound and audiovisual archival strategies. The tradition of extended IASA Board involvement continues with Ilse, as she moved last year from IASA Editor to Secretary-General.

It was a mild evening in Aarhus when Chris Clark and I met over dinner in a small cosy restaurant to discuss the formal handover of the IASA editorial [sic].⁶³

Thus Ilse brought IASA publications farther into the digital age, coping with hardware and software challenges in her wonderful style of elegance and good humour. Ilse became Editor just before the IASA conference in South Africa, thus assuming a daunting, double job of being on the conference organising committee and serving as IASA Editor.

She brought a set of new geographically-based perspectives to IASA members. Indeed, in Kurt Deggeller's President's Letter which appeared in Ilse's first *IASA Journal*,⁶⁴ he emphasised that:

...we [IASA] 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.⁶⁵

Ilse's editorials assumed this task most competently, drawing upon wide knowledge of issues faced by audiovisual archives in Africa. Her work, profiled in her second editorial as an advisor evaluating an audiovisual project to preserve the material generated by the courts as they dealt with the horrendous genocide in Rwanda, presented a compelling picture of the special importance of African audiovisual archives to IASA members.⁶⁶

Another answer to Kurt's challenge came most eloquently in her editorial in *IASA Journal* 23 (July 2004:2)

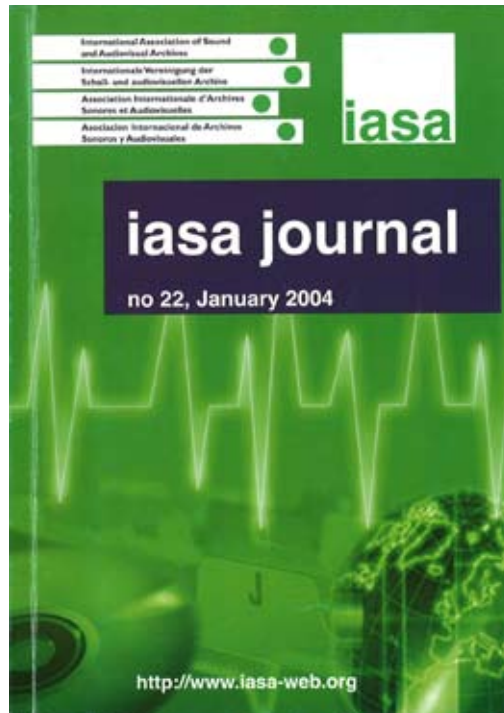
The archives, and in particular the audiovisual archives, of the developing world are at a crossroad. As places of memory, they need preservation desperately: that is, in the context of what we understand as preservation. The developing world has, over centuries, established ways of memorising and sharing its collective texts. But it is no longer enough. With the world changing rapidly and becoming more integrated, cultures are changing, and traditions such as storytelling and oral traditions are becoming seriously endangered.... The first world has accepted its role as custodians of audiovisual archives within the parameters it set for itself, whereas the developing world understands its role of custodianship within the context of its age-old traditions.

63 Assmann, I. 2002. 'Editorial.' *IASA Journal* 20:2.

64 *IASA Journal* 20.

65 Deggeller, K. 'President's letter'. *IASA Journal* 20:3.

66 Assmann, I. 2003. 'Editorial.' *IASA Journal* 21:2.



Her encouragement to her colleagues resulted in a noticeable increase of African institutional and individual members of IASA. During her time as Editor, the *Information Bulletins* named 24 new African members, both individual and institutional.

Ilse immediately changed some features of the *IASA Journal*. Her first (*IASA Journal* 20 (December 2002)) appeared in an A5 size, with fairly small print, but the second issue had a slightly larger typeface. Both the IASA website address and a zappy new cover design with a glowing yellow sound wave and a sparkling globe showing Europe and the Atlantic Ocean greeted members for *IASA Journal* 22 (January 2004). Some former sections returned, such as the 'IASA Board charts'. Issue 25 (July 2005) reverted to the size used by Chris Clark and his predecessors. Also, in 2005, the *IASA Journal* began to publish advertisements for goods and services.

Resources available to members online started to change. In 2003, the IASA list-serve, hosted by the National Library of Norway, was created. The *Information Bulletins* began to publish longer contributions, such as 'The Library of Tibetan Works and Archives' by Karma Khedup (*Information Bulletin* 53, July 2005). Distribution of the *Information Bulletin* changed. The frequency of four times per year remained, but, in 2006, two of the *Information Bulletins* became *EBulletins*, allowing members to peruse a set of précis and click on a link for the full text. A plethora of announcements of meetings, symposia, workshops and training programs appeared, often with links. The website went through several versions, with the *Information Bulletin*, as well as the *EBulletin*, becoming available online.

IASA Journal 27 (July 2006) was a landmark issue; Helen Harrison's wish for 'an audio cassette' became a more sophisticated reality with a CD of recorded examples of Slovenian, Welsh and Australian songs and a movie clip of a Jerry Tyke cartoon with a Welsh sound track. *IASA Journal* 29 (July 2007) included another CD of calypso music. Perhaps the journal had truly come of age.

Ilse served two terms as IASA Editor and was willing to go for a third; however, another IASA office beckoned in the form of Secretary-General. Her parting words as IASA Editor recognised the work of Dorothy Tonder, who did the language editing, and shared her own thoughts and feelings:

It was a privilege to serve IASA as Editor. Apart from learning so much more about IASA, I have made friends across the world....It has been a most gratifying experience with the role of the Editor slowly changing as new ways of communication emerge.⁶⁷

And so, as of last year, we have a new Editor, Janet Topp Fargion, who is in the process of setting her own stamp upon the IASA Editorship. I leave the privilege of adding her name with those of her successors to a future article, and have treasured my journey through IASA's past.

⁶⁷ Assmann, I. 2008. 'Editorial' IASA Journal 31:3.