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**44TH ANNUAL CONFERENCE OF THE INTERNATIONAL
ASSOCIATION OF SOUND AND AUDIOVISUAL ARCHIVES (IASA)**

**IASA / BAAC JOINT CONFERENCE
OPEN DOORS: NEW IDEAS, NEW TECHNOLOGIES**

**Vilnius, Lithuania
6 – 10 October 2013**

The 2013 conference is exploring the tools, the people, legislation, ideas and technologies that enable constant, open and unmediated access and discussing the consequences of such openness on the collections, collection owners, and managers. What does Access for All mean to our mission and curators and careers for the world's sound and audiovisual heritage?

Open Doors: New Ideas, New Technologies, the 2013 conference theme, is pertinent to today's environment of information availability, where openness is the expectation. But does "Open Doors" mean unlimited entry rights? Is that appropriate when we offer open access? Is complete openness always ethical, or even legal? Or are constraints to access just a limit on the individual's right to information? Are archivists gatekeepers, or facilitators? Where does ultimate responsibility lie, with the collections owners, users or managers? How do we manage a variety of access conditions, from closed to open? Can an online description be a breach of confidence? Are the users' rights paramount?

No matter what kind of Openness we need for our particular archive archivists must manage access. Is technology the solution to the growing management problem, or does technology create a new burden? In the face of innovative technology, new possibilities and the ever looming budgetary constraints, we need to be open to new ideas and gain the knowledge to evaluate new solutions for our collections and archives.

Let's all head to Lithuania... with an Open mind!

Please find all conference information on the conference website at <http://www.2013.iasa-web.org/>.

For any further information or questions please contact the Organising Committee and the conference administrator through enquiries@iasa-conference.com.

**International Association of Sound
and Audiovisual Archives**



**Internationale Vereinigung der
Schall- und audiovisuellen Archive**



**Association Internationale d'Archives
Sonores et Audiovisuelles**



**Asociación Internacional de Archivos
Sonoros y Audiovisuales**



I remember attending the IASA 40-years celebration in the Garden of the “Iliou Melathron” at the Numismatic Museum in Athens during the 2009 conference in Greece. That year the conference planners organized an exceptional overview of IASA’s history through the words and preferences of previous editors. It was my second IASA conference and I was just beginning to understand the scope of the organization, the breadth of knowledge represented by the membership, and IASA’s long, rich history. I remember being a newcomer thankful to have found friendship in a community of peers and mentors. I also vividly remember being shown the variety of ways in which editors contribute to the voice and direction of the association. Each previous editor brought a unique perspective to the editorial duties, which shaped the discourse throughout the association and, in turn, the profession. I contributed my first two articles to the IASA journal that year. Many things have changed in my career since that day in Athens except my love of the written word and its ability to communicate across time and space. These words that are printed here in this journal—shared with us by our colleagues—these are the backbone of our profession. These are the legacies that we leave behind for those who follow to revisit or to be introduced to the concepts, issues, and best practices—the memories—of our profession. I cannot say enough how thrilled I am to carry the torch in IASA’s 10th editorship term. I have enormous shoes to fill (read about the previous editors in an article by Grace Koch published in issue 34 of the IASA Journal in December 2009). I encourage you all to participate as authors and contributors to the IASA Journal. As you shape the nature of our profession through your day-to-day efforts, remember that words work, too. Contribute your words to the profession, share your ideas, and join in the discourse.

Although this issue is coming out later than scheduled, mostly due to the logistics of changing editors mid-stream, the content is timely and current. Retha Buys and Ilse Assmann explore the challenge of exploiting public broadcast collections in the face of complex copyright dilemmas. Aditi Deo offers an ethnographic study of community archives in India, exploring vernacular musics at the intersection of power and technology. Tanya Clement introduces a new software project, ARLO (Adaptive Recognition with Layered Optimization), and a yearlong project, HiPSTAS (High Performance Sound Technologies for Access and Scholarship), to test and improve the software for public consumption. Kara Van Malssen reports on emergency preparedness and a disaster relief project for audiovisual collections that she and others mounted in New York City after Hurricane Sandy devastated the region. Aaron Rosenblum, Gordon Burr, and Catherine Guastavino report on the results of their survey to determine the best practices in use among archives, heritage institutions and commercial organizations involved in the preservation and digitization of legacy grooved audio formats. Aditi Worcester explores the implications of technology in India, the reach of the Internet, and the impulse by communities to develop sustainable local content. Tom Adami, Anwar Hassan, and Craig Kadoda discuss the intricacies of United Nations missions and their development of an oral history project to build a memory bank at the United Nations Mission in Sudan.

In the coming issues, I hope to encourage new voices to find their place in the journal. I also hope to continue to grow the readership. If you have suggestions or new ideas, please feel free to share them with me at editor@iasa-web.org. Also, though it has been raised before, I intend to revive the discussion of adding an element of peer-review to the process of publishing the IASA journal. Many of our colleagues in the sciences and in academics would be more willing to publish with IASA if the journal offered refereed acceptance. If you have thoughts on the subject of including a peer-reviewed section, please send me a note. I want to hear from the membership on this topic before I make any formal proposals. IASA is an important mouthpiece in the world of audiovisual archives. It is the international association for our profession. Moving to a hybrid peer-review model can help to include more members in the publishing process, and it will encourage submissions from more of our colleagues.

I hope you all enjoy this issue of the IASA Journal and that you find value in the words and ideas contained in these pages. I am excited to see you all soon in Vilnius. Consider contributing to the next issue. I look forward to hearing from you.

Bertram Lyons
Editor IASA

[Technical note: a few of the images presented are screenshots and high resolution versions for print publication were not available.]

Dear IASA friends and colleagues,

The 2013 IASA annual conference being held jointly with the Baltic Audiovisual Archives Corporation (BAAC) *Open Doors: New Ideas, New Technologies* in Vilnius, Lithuania 6-10 October is drawing closer. While our much loved annual event is always a forging of alliances, a renewal of old friendship and the building of many strategic partnerships, it is most importantly a meeting of the minds and ideas that can influence the future direction of our profession and industry. So I would like to reflect a little on the conference theme and what it might mean.

Open Doors: New Ideas, New Technologies expresses an interest and concern that many of IASA's members share—"What new technologies are there and how will I have to use them?" Yet in learning, coordinating, and even standardizing the new technologies and incorporating them into our work, it is critical to think about how we allow them to change our work, or even how they permit us to change. When writing about technology and how it has changed society, we are faced with something of a dilemma. It sometimes looks to the casual observer that the rapid changes in technology determine the sort of society we are today (technological determinism). A proper examination might lead us more rightly to believe that society creates technologies, which enable us to create the society we have today. The same thing applies to the sound and audiovisual archive, which is a small part of society created to serve its needs; we create the technology that we then use creatively to build the society in which we live.

This distinction is important to understand how we interact with technology. Although by and large we manage collections that are dependent on technology, we can nonetheless make innovative choices about how we use that technology and how we apply it to the technical problems that confront us each. How we manage the technical challenges is not determined by the technology, but the approach we take to resolving those challenges in turn shapes the technology we use. The recognition that there is no single path or technical truth is what makes IASA conferences so valuable. Regardless of whether we are trying to open the doors to petabytes of commercially produced audiovisual data or whether we are controlling access to a small but significant collection of field tapes, the debate about our approaches sheds light on it all, and the open door discussion means we can bring social, technical, ethical, and managerial viewpoints to be debated in one forum.

In order to have IASA better serve its members we have been pursuing incorporation. Indeed we will be discussing some minor changes at the conference that are necessary to comply with the incorporation laws. Nonetheless, I am very pleased to let you know that the incorporation of IASA has been completed. IASA is now incorporated as a not for profit, internationally recognized limited liability company under the laws of England and Wales. Our company number is 08458337, and if you type that number into the search box found at <http://www.companieshouse.gov.uk/info>, you can view our status as a company. Aside from protecting our members and office bearers from personal liability, being registered makes it easier for other organizations, research and funding agencies, and the like to grant official recognition. Though it enables us to better cooperate and coordinate with others, the fact that we are incorporated is not an end in itself. There is a need for IASA's members to interact with others on our behalf, and to creatively and innovatively shape the international dialogue to our benefit.

Since the last President's letter we have been very fortunate in finding a new editor. Bertram Lyons has stepped into the breach and has brought together the latest Journal. Bertram is a certified archivist and works as a folklife specialist and digital assets manager with the American Folklife Center at the Library of Congress in Washington DC. Since 2002, he has served as archivist (and now consulting archivist) at the Alan Lomax Archive / Association for Cultural Equity in New York. He is a member of the Society of American Archivists (appointee to the Membership Committee and steering committee member for the Oral History Section), the International Association of Sound and Audiovisual Archives, and the Association of Recorded Sound Collections. Lyons publishes regularly on archival principles and practices and he presents research at professional and academic conferences. He received his Master's degree in Museum Studies and American Studies from the University of Kansas. Aside from that he is a

much published and entertaining writer whose work can be found widely on the net. It is the first time that the appointment of IASA's editor has been announced in the New York Times.

The role of treasurer remains unfilled, and this is a vitally important task that cannot easily be carried by myself or by the board in addition to our existing tasks. It is my experience in three IASA boards that open doors go both ways. We give some of our time and our personal resources, but we get so much more in return. The person who would fill the role of treasurer would preferably be residing in a country whose banking system works with Euros. However, with today's Internet banking, the treasurer could be anywhere in the world with an Internet connection, and we would be open to developing processes and systems that would enable it to work. Your geographical location should not determine your ability to become involved! An organized individual who would like to take this task on, who would enjoy getting to know the membership and revel in the inner fabric of a well-run organization, would yield great personal and professional benefits from this opportunity.

I encourage you to become involved more deeply in IASA, and I look forward to seeing you all in Vilnius.

Sound regards,
Jacqueline von Arb
President