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**45TH ANNUAL CONFERENCE OF THE INTERNATIONAL  
ASSOCIATION OF SOUND AND AUDIOVISUAL ARCHIVES (IASA)**

**Connecting Cultures: Content, Context, and Collaboration**

**Cape Town, South Africa  
5 – 9 October 2014**

This year's conference, *Connecting Cultures: Content, Context, and Collaboration*, promises to be an inspiring and exciting event informed by the diverse natural and cultural landscape of South Africa and the Southern African region. With your participation in this auspicious event, we will indeed connect cultures and open many new ways for collaboration to ensure the safeguarding of our valuable sound and audiovisual heritage.

This year's exploration of time-based media heritage issues is hosted in the mother city of South Africa, Cape Town. The city is named the *World Design Capital for 2014* by the International Council of Societies of Industrial Design and is set at the foot of one of the world's most renowned landmarks, Table Mountain, recognized as one of the New 7 Wonders of Nature in 2011. Not only will we be in one of the most beautiful and diverse places on earth, we'll also be in the heart of multicultural literacy and publication—the National Library of South Africa's Center for the Book—our venue for the conference.

It will be our pleasure to welcome you to Cape Town from 5-9 October 2014 for a week of discussions, debates, and sharing of ideas with local and international experts on matters of sound and audiovisual archives.

Come to connect, collaborate, and explore; and while you're here, enjoy the warm South African hospitality and the rich culture and beauty of Cape Town!

Please find all conference information on the conference website at <http://2014.iasa-web.org>

For any further information or questions please contact the Organizing Committee and the conference administrator through [enquiries@iasa-conference.com](mailto: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**



After an eventful conference this year in Vilnius, Lithuania, I invited many of the speakers to include their papers in this issue of the IASA journal. Eleven of our colleagues acquiesced, with exuberance I should add, and because of their willingness to share their work, this issue covers a wide spectrum of the field of audiovisual archives from input to output, including international standards development for preservation and storage, research on preservation and disaster management, ethics and intellectual property rights, digitization, online access, and academic inquiry.

To open the issue, Kurt Deggeller offers a history and a call to action with his analysis of the development of the core international audiovisual associations and their relationship to other social and cultural memory organizations worldwide. Is the splintered nature of these audiovisual heritage associations a good thing for the field?

Things fall apart, but when they do, it is important to understand why they did and how you might prevent the same thing happening again in the future. In some ways you may call the second and third papers in this issue a precursor (or supplement) to the upcoming release of TC-05 Handling and Storage of Audio and Video Carriers (edited by Häfner and Schüller). At this year's conference in Vilnius, Albrecht Häfner delivered an in-depth workshop on disaster preparedness for audiovisual collections. Häfner culled many guiding documents from UNESCO, ICA, and national libraries and here he synthesizes them, updating practices as necessary with his own experiences, into a thorough tutorial for disaster preparedness. In the previous IASA journal (Issue 41), Kara Van Malssen shared a detailed case study on disaster recovery. These two articles together (Van Malssen and Häfner) will serve as a tremendous resource (or refresher) for audiovisual collections managers.

Disasters are often unexpected, and we need to know how to prepare for them to minimize or avoid loss. On the flip side, all things are constantly in a state of decay and if we know why they decay we can work to slow the entropy down. Sticky shed syndrome is one example where we understand the effect of decay, but we do not fully understand why it happens. Dietrich Schüller, and a few of his colleagues, took an oral history approach to the problem and sat down to interview engineers and technicians who had direct experience with tape manufacturing at some of the biggest manufacturers in the world. Although their findings were many, in this issue Schüller's analysis of some of these interviews offers an important contribution to our understanding of the manufacturing causes of Sticky Shed Syndrome.

The concepts behind MXF and AXF are often hidden behind the ambiguity of their names. Since we had papers on each of these standards at this year's conference, I thought this might be a good opportunity to place them side by side to show the differences between the two: one deals specifically with digital video as a wrapper; the other is a generic method for ensuring media-independent digital storage management. Speaking on behalf of the MXF AS-07 development team, Carl Fleischhauer provides a status report and a thorough overview on the development of the MXF AS-07 specification for archiving and preservation. Nicole Jacquemin, representing Front Porch Digital, offers an explanation of AXF and an appeal for its benefits in the context of Content Storage Management (CSM).

Without access there is no preservation; without preservation, no access. Representing the world of data aggregation for public access, Erwin Verbruggen submits an overview of EUscreenXL, an extension of the EUscreen framework in the Europeana environment. Although currently the least represented type of content available through Europeana, audiovisual content is the most frequently accessed type of content in Europeana. EUscreenXL is an emerging effort to enlarge the quantity and diversity of European audiovisual heritage accessible through the Europeana portal.

Another issue related to access of audiovisual collections is the real difficulty archives face with regard to oral history collections and making these available online to a general or closed public. In this issue, our colleagues Myriad Fellous-Sigrist and Véronique Ginouvès offer insight into their efforts in France. Issues range from intellectual (e.g., rights, per-

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missions, and sensitive content) to technical (e.g., efficient transcript creation, real-time search and retrieval, and controlled vocabularies). Fellous-Sigrist and Ginouvès illustrate the decisions that have been made on their projects and they introduce us to a new guideline being drafted in France to aid archivists and oral historians with the creation of, preservation of, and access to personal narrative and oral history collections.

Two of our colleagues, in this issue, offer insight into the collections and work going on at their institutions. Since the conference was hosted in Lithuania this year, I'm happy to see a paper from the National Library of Lithuania. Živilė Časaitė shares the audiovisual history of the institution, the makeup of its audiovisual collections, and the access and preservation efforts underway currently. Representing the Austrian Mediathek, Hermann Lewetz covers the AM's recent foray into video digitization and access. Contrasting initial goals with ultimate decisions, Lewetz provides insight into the dilemmas of contemporary video digitization projects.

Two of our colleagues in this issue are looking at audiovisual archives from the outside, asking who is using the collections and how are they interacting with them? Tedd Urnes, over the course of thirteen years, has wondered why historians are not more acclimated to using audiovisual resources in their research. Urnes offers us an essay on the subject, noting a combination of factors, some the fault of archives, others of researchers' sensibilities or habits. At the University of Copenhagen, Budhaditya Chattopadhyay is researching the effects of the digital world on film soundtracks and the public's interaction to them. Chattopadhyay shares an overview of his research project and a preliminary examination of what he thinks he may find as he continues his work.

This issue of the IASA journal is diverse in its concerns. It contains numerous perspectives on what it means to work in the world of audiovisual archives. These perspectives are just a few of the many issues facing us as we work towards a common goal of collecting, preserving, and providing access to the audiovisual heritage of our world. The next issue will come out in June 2014 (deadline for submissions will be March 31, 2014). As I begin to think about this next issue, I want to encourage submissions that respond to what I think are three growing problems for audiovisual archives today: continued entropy and decay in collections; big data management and infrastructure; and intellectual property rights. Please consider submitting an article covering one of these topics or the results of research that would be of interest to the IASA membership.

*Bertram Lyons*  
*Editor IASA*

The long tail of the global financial crisis and the ongoing cooling of the economic climate has manifested what appears to be an internationally shared phenomenon: a gradual reduction in funding, which we have seen in sound and audiovisual archives and which appears to be shared amongst cultural and collecting institutions generally. The impact of these funding constraints has been felt strongly amongst publicly funded collections, which is the sector from where most of our member institutions come. Overwhelmingly, the IASA institutional members' focus is now on how we can safely and securely manage our collections and ensure their long-term persistence while confronting the issue of reduced resources to undertake the task.

In the face of such shared difficulties there is much that IASA members can do to support each other. The expertise in knowing how to undertake these tasks, as well as the knowledge of where savings can be made is to be found amongst our members. More importantly, the network is able to provide support to each other in making those tough decisions while representing the need to maintain appropriate standards.

The annual conference, of course, is the best place to share in that expertise, contribute to the pool of knowledge, and build the support networks that enable us to do this job in a challenging international environment. This year's conference will be held in Cape Town, South Africa, from 5-9 October 2014, and is titled *Connecting Cultures: Content, Context, and Collaboration*. It promises to be an inspiring event informed by the dynamic and diverse natural and cultural landscapes of South Africa. With your participation in this auspicious meeting we will together connect cultures and open many ways for collaboration, which will ensure the safeguarding of our valuable sound and audiovisual heritage.

The conference is to be hosted in the mother city of South Africa, Cape Town, named the *World Design Capital for 2014* by the International Council of Societies of Industrial Design and set at the foot of one of the world's most renowned landmarks, Table Mountain, which was recognized as one of the New Seven Wonders of Nature in 2011. Not only will we be in one of the most beautiful and diverse places on earth, we'll also be in the heart of multicultural literacy and publication—the National Library of South Africa's Center for the Book—our venue for the conference.

IASA itself must also take note of the impact of this economic change amongst our members. One observation is that after the work of the board in cleaning up and clarifying the membership list, and enforcing membership, we now have a larger and growing membership. However, the increase has been in individual memberships and this has been partly mirrored by a reduction in institutional membership, the net result of which is a reduction in membership income. The international and representative work IASA has been undertaking has been expanding, and the cost of undertaking this work has risen as well. There has not been an increase in membership costs for many years, and the board has decided to ask the membership to approve a slight increase in membership costs. The details of this will be circulated to all members prior to the next conference, and we hope that the shared benefit that we all receive from IASA will make the increase palatable.

In a very exciting announcement, I am pleased to announce that Tommy Sjöberg has allowed the IASA Executive Board to co-opt him into the position of Treasurer for the remainder of this board's term. Tommy is, I am sure, familiar to you all. He has had a diverse career; a former aeronautical engineer he has been working with sound recordings in archives since 1996. Tommy was responsible for digitizing master tapes at the CD plant DCM, Stockholm, and he has worked at *Svenskt visarkiv*, Stockholm (Centre for Swedish folk music and jazz research) 2003-2007 and the (Folk music house), a regional archive, since 2008. We are very grateful to Tommy for undertaking this task.

Still, time has not stood still, and the term of this Executive Board will be completed at our Cape Town conference. 2014 is an election year for the IASA Executive Board, and a chance for you to become involved in shaping the direction of our organization, and contributing to the future of sound and audiovisual archives. Eight positions on the Executive Board are up

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for election: President, three Vice-Presidents, Secretary-General, Treasurer, Editor; and Web Manager. All IASA members in good standing interested in serving on the Executive Board, or who would like to suggest others who could take up the challenge, should feel free to contact any member of the Nominating Committee by mid-February.

The nominating committee is made up of Richard Green (chair) [richard.green@bac-lac.gc.ca](mailto:richard.green@bac-lac.gc.ca) or [greencaron@sympatico.ca](mailto:greenaron@sympatico.ca), Christiane Fennesz-Juhasz [Christiane.Fennesz-Juhasz@oeaw.ac.at](mailto:Christiane.Fennesz-Juhasz@oeaw.ac.at), and Will Prentice [Will.Prentice@bl.uk](mailto:Will.Prentice@bl.uk). All necessary information can be found on our website.

I look very much forward to seeing you in Cape Town in October, and to welcoming new members of the board after the conference is over.

*Soundly yours,  
Jacqueline von Arb, President*