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**48<sup>TH</sup> ANNUAL CONFERENCE OF THE INTERNATIONAL  
ASSOCIATION OF SOUND AND AUDIOVISUAL ARCHIVES (IASA)**

**Integration and Innovation:  
Bringing workflows and formats together in the digital era**

**Berlin, Germany  
17-22 September 2017**

IASA invites everyone engaged in or curious about the discovery, care, preservation and dissemination of our sound and audiovisual heritage, to join us in Germany's vibrant capital city, Berlin, to explore the intersection of workflows and archival formats as manifest in new ways of thinking about, new ways of preserving and new ways of presenting our objects in the digital era.

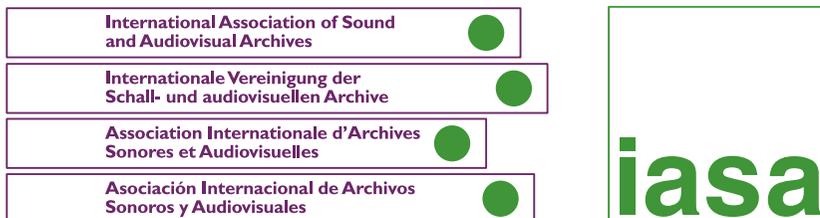
**\*\*\* The call for presentations closes on 10 February 2017 \*\*\***

This year's conference theme, Integration and Innovation: Bringing workflows and formats together in the digital era, will touch upon and delve deeply into the following sub-themes:

- Managing sound and audiovisual collections in an integrated manner
- New workflows for arranging and describing collections
- Intellectual property and rights management challenges & opportunities
- Selection and appraisal – strategies for acquiring digital content
- How are sound and audiovisual archives innovating in the digital era?
- Programme to include papers, tutorials, and practical workshops

Please find all conference information on the conference website: <http://2017.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).



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## **IASA JOURNAL EDITORIAL BOARD**

In order to ensure diverse and clearly-articulated viewpoints in each issue of the journal, the IASA Journal solicits input and guidance from an Editorial Board consisting of the current IASA Editor and President as well as an invited group of IASA member representatives from each continental region throughout the world.

The IASA Journal Editorial Board provides general review and guidance on direction of the IASA Journal, meets once yearly during the IASA annual conference, assesses previous year's journal issues and makes general suggestions for future activities.

Board positions are entirely voluntary and receive no remuneration or financial support from IASA.

### **Current IASA Journal editorial board members**

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AVPreserve  
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*Curating and Cataloguing*  
Señal Memoria  
Bogotá, Colombia

During this year's IASA conference in Washington, DC at the Library of Congress, I noticed continued discussion of trends that are ever-looming in our field: (1) digital video care and management improvements and (2) increased access demands for digital audiovisual collections. We are required to be agile in our ability to provide effortless access to audiovisual archives in the digital landscape; and simultaneously, we are challenged to design long-term storage infrastructure for the preservation of exponentially growing collections of the biggest (in terms of bytes) digital content in existence—high definition digital audio and digital video objects. At the core of our work, while we are attending to the many details of audiovisual archives, most of us are still laying dependable infrastructure for digital preservation of and versatile access to our ever-growing digital archives. This is the reality in which we operate today.

The narratives in this issue of the IASA Journal echo the above trends in general, while also reminding readers of existing efforts that have been longstanding trends in the fields of audiovisual archives. Iain E. Richardson of Vcodex Ltd. in the UK opens the issue with a detailed review of digital video compression codecs, offering the reader his expertise in understanding the capacities and limitations of video as a digital object. Jonathan Ponder from ITHAKA-JSTOR CM Production in the USA follows with a study on the complexities and necessities of preserving audio and video supplemental materials from print journals. As has often been the case in the past, workflows for preservation of print materials reach maturity before those for the preservation of audio and video materials. Ponders' report highlights this opportunity.

Offering a representative glimpse into the activities at public broadcasting organizations across the US, a cadre of fellows from the US's National Digital Stewardship Residencies program contributed a summary of their ongoing fellowships. Most importantly they illustrate the value of building a digital preservation community in public broadcasting. Bringing yet another perspective on challenges associated with the preservation of digital audiovisual materials, Margret Plank of the German National Library of Science and Technology considers scientific video collection stewardship.

Switching to concerns about access and dissemination of digital audiovisual content, Leslie McCartney of the University of Alaska Fairbanks in the US, recounts the evolution and issues she has encountered in providing meaningful and useful online access to oral history recordings. And, Filipa Magalhães and Isabel Pires, both from the Centre of Music Sociology and Aesthetics Studies at the Universidade NOVA de Lisboa in Portugal, offer a case study of Constança Capdeville collection to discuss providing access to music-theatre works with electronic sound on tape.

Rounding out the issue are two distinctly different articles. First a report on the challenges of teaching sound studies that include preservation issues in Malaysia by a team of writers from China and Malaysia—Gisa Jaehnichen of the Shanghai Conservatory of Music in China, and Ahmad Faudzi Musib of Universiti Putra Malaysia. Second, an instructional short with detailed instructions for locating replacement azimuth screws for Tascam compact cassette decks offered to the IASA community by Andrew Thomas from the Church History Department of the Church of Jesus Christ of Latter-day Saints in the US.

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It is worth noting that this is IASA's second fully peer-reviewed issue thanks to a cadre of volunteers from our professional colleagues. Their selfless work is helping to improve the quality and accuracy of the content in the IASA Journal. I cannot thank them enough for their time and dedication. Similarly, IASA's newly minted Editorial Board took time this year to review Issues 45 & 45 and to provide recommendations for improvement to the overall look and feel of the journal. Some of their recommendations have been rolled out in this issue, including categorization of articles, and a move away from Chicago Manual of Style referencing to Harvard referencing style. More of their ideas will be incorporated in the upcoming journal (Issue 48), and we will continue yearly review by the Editorial Board moving forward.

The closing date for submissions for the next issue, number 48, is 1 April 2017, to be published in June/July 2017. Please contact [editor@iasa-web.org](mailto:editor@iasa-web.org) with questions or to submit your work.

*With all best regards —*

*Bertram Lyons, CA  
IASA Editor*

A successful conference in Washington DC marked the end of the second year and guided the IASA Executive Board into the third and final year of our term. We had a very challenging but in many respects a very rewarding second year of our term.

Our past conference themes have built on each other, and incorporated elements of each host country's history or culture. Our 2015 conference in Paris referenced the famous book by Dumas "The Three Musketeers" and adopted the motto: "All for One — One for All: Common Concerns — Shared Solutions," while the theme of the Washington Conference "A World of Opportunity: Audiovisual Archives and the Digital Landscape" reflected the 'American Dream' that became a symbol for opportunity, prosperity, and success for the United States. The 2017 conference will be held at the Ethnological Museum in Berlin, Germany and the conference theme 'Integration and Innovation: Bringing Workflows and Formats Together in the Digital Era' harks back to the unification of Germany during the 1990's.

Against the backdrop of shared solutions to opportunity and to integration, IASA continuously debates and looks at opportunities not only for the IASA membership, but also for the sound and audiovisual archives community as a whole. As the world becomes politically and socially more fragmented, archives and organisations such as IASA will be challenged in maintaining cohesion to make 'togetherness' a reality. The conference in Berlin will be the ideal place to discuss and to exchange ideas in terms of togetherness in many areas of our work.

In reviewing the second year of our term, we detected a renewed energy in our Committees and Sections. The Technical Committee is working on the TC-06 which we hope will soon be published. The Discography Committee, which almost became dysfunctional, was revived by the energetic Filip Sir and Peter Laurence. Equally busy was our brand-new Organising Knowledge Committee, under the very able leadership of Johan Oomen, Guy Maréchal, and Zane Grosa. The National Archive Committee embarked on an ambitious survey in collaboration with IFLA to look at Legal Deposit regulations across the world. The Training and Education Committee set up a task force to investigate ways in which IASA can proactively identify where training is most needed, using a consistent set of criteria to formulate recommendations on how IASA can best meet that need. The taskforce is led by Will Prentice, who will report back with a framework of recommendations by September 2017.

The Board recognised the importance of social media in drawing attention to IASA and IASA's work. The Board requested social media expert, Karen du Toit from South Africa, to act as our social media coordinator and to ensure our consistent presence on social media. Since April 2016 there has been a significant and steady growth of followers on Facebook and Twitter. Karen also created a LinkedIn Group as well as an account on Instagram. It is too early to say if our strategy of promoting IASA on social media contributes to increased membership, but it is encouraging to see the growth of followers.

2017 is our election year! Lars Gaustad, Gisa Janichen, and Aaron Bittel accepted our invitation to form the Election Committee and Gisa was elected chairperson of the election committee. We encourage you to actively take part in the election and to play a part in readying IASA for the future.



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Last—but absolutely not least!—IASA will mark its 50th birthday in 2019. We are looking at setting up a committee to consider how best to celebrate this milestone. One idea is to have the conference in Amsterdam—the birthplace of our organisation. We welcome any ideas about the celebration.

I look forward to seeing you in Berlin in September. As usual Bruce Gordon is already hard at work and Richard Ranft has created the 2017 Conference website where you will be able to find all relevant information to start planning your travel to Berlin. See you soon!

*Ilse Assmann  
IASA President  
January 2017*