

## **Audio-Visual Materials Subject Section 2017 report**

Our session in Riga began with elections for new officers, presided over by Thomas Kalk: the results were Jonathan Manton (Yale University), Chair; Houman Behzadi (University of Toronto), Vice-Chair; and Eric Mortensen (The Juilliard School), Secretary. The session itself, chaired by Hanneke Kuiper, was titled “National Archival Collections: Anthropology, Copyright, Pedagogy” and featured three presentations from considerably different perspectives.

The first was by Darius Kučinskas, professor at Kaunas University of Technology and librarian at the National Library of Lithuania, entitled: “The Collection of Lithuanian Piano Rolls at the Martynas Mažvydas National Library of Lithuania.” Dr. Kučinskas discussed “the only collection of ethnic piano rolls in Lithuania”, acquired in 2015 and comprising 70 rolls which were issued in United States between 1920-1930. The collection has been digitized and published online, at the Lithuanian Heritage site ([www.epaveldas.lt](http://www.epaveldas.lt)); also, a complete catalogue of all known Lithuanian piano rolls (including collections in the United States) has been prepared and published. Dr. Kučinskas noted that piano rolls are unique, because they contain recordings of Lithuanian instrumental music (as well as many arrangements of folk music) not found in other formats.

Artemis Papadaki (Bellerbys College, Brighton, UK) was our second speaker, concerning “The National Radio-Television Archive of Contemporary Classical Music: Material of the Items and Copyright”. Dr. Papadaki’s aims were the various methods contemporary classical music composers use to present their sheet music and ensure copyright, as well as the experience of composers after relevant copyright laws are published, using items from the Hellenic National Radio-Television Archive of Contemporary Classical Music as examples. Following the cataloging of the entire archive, qualitative and quantitative research among living composers was pursued, including asking composers to discuss their experience with copyright. Although Greece was the first to apply European Union copyright directives in 1993, composers have not been pleased and Dr. Papadaki highlighted the potential correlation between the various stages experienced by the Greek state before and after World War II.

Our final presenter was Samantha Bennett (Australian National University, Canberra) on “School of Music RePlayed: A Case Study in Audio Archiving Preservation and Pedagogy”. Ms. Bennett spoke about The School of Music at the Australian National University (ANU)’s performance archive of over 1,200 concert and recital recordings, most on seven-inch reels, dating back to 1968. A cooperative project between the ANU School of Music and National Film and Sound Archive (NFSA) was designed to address the archival preservation needs and create a database of accessible digital recordings, also pedagogical in nature and addressing issues such as established global technical standards in archiving practice, historical recording processes, and ethnographic studies dealing with the preservation of indigenous recordings.