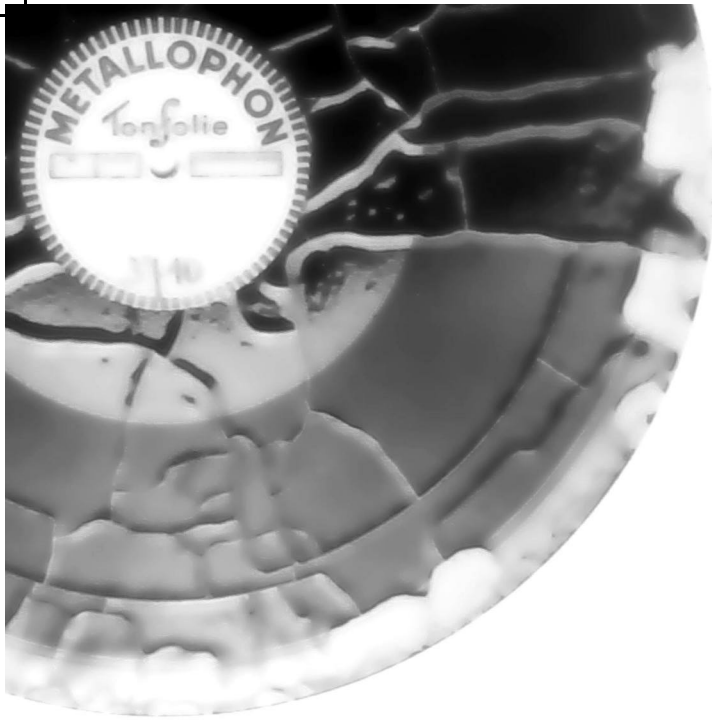


*Archives for the
Future*





***Archives for the
Future***

*Global Perspectives on Audiovisual Archives
in the 21st Century*

*Edited by
Anthony Seeger and Shubha Chaudhuri*

Archives and Research Centre for Ethnomusicology
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INTRODUCTION

Why would an archives in India decide to bring together archivists from as far away as Papua New Guinea, Cuba and Ghana? Fifteen archivists from nearly as many countries gathered at Manesar, a resort just outside Delhi from 6 to 12 December 1999 to address the topic of 'preservation for the millennium'. The workshop was organized by the Archives and Research Centre for Ethnomusicology (ARCE) of the American Institute of Indian Studies (AIIS), with a grant from the Ford Foundation, New York.

The background for the event is linked to the genesis of the ARCE, which was established in 1982 by the AIIS, a consortium of American universities with a strong interest in South Asian Studies. The primary objective of this archives was to provide a centre in India where collections of Indian music and oral traditions could be centralized and made available, and to stimulate the study of ethnomusicology in India. Collections of Indian music had, historically, been made by foreigners who had the equipment, facilities and funds to do this. Thus the collections of Fox Strangways made in India in 1910 and those of the Dutch ethnomusicologist Arnold Bake made in the 1930s were available in England but not in India. More recently, ethnomusicologists, folklorists and anthropologists from all over the world have been coming to India and the recordings made for their research lie scattered in several countries, in various archives. Many collections, however, gather and remain on the shelves of individual scholars and are not archived at all. Though many institutions in India have archives which contain recordings made by themselves, there were none which were set up to receive and preserve collections made by others. Being part of the AIIS also gave the ARCE an unusual structure of being an Indian institution within an American organization,

which also gave it links to expertise from the United States in the form of the Committee for the ARCE, comprising ethnomusicologists and an archives specialist, which oversees the activities of the ARCE on an academic and professional level.

In 2003 ARCE had 159 collections—voluntarily deposited—which total more than 16,000 hours of recordings. The field collections are supplemented by a collection of commercial recordings and a library of books, journals and other printed materials related to the study of ethnomusicology with a focus on India.

As ARCE grew as an archives, it also faced problems: primarily those of maintaining an audiovisual archives in a climate with extremes of temperature and humidity, of running a highly technical operation at a time when local availability of equipment was close to nonexistent, of attempting to run a centre for ethnomusicology where the discipline does not have a curricular base, of uncertain levels of funding and so on. However, like many others, ARCE also realized that these were not unique problems and that they were shared to a lesser or greater degree with many other archives. Since its inception, ARCE has been active in networking with institutions with which it has common interests, and organizing and participating in several workshops and conferences. These events have always been useful in practical terms besides providing a feeling of community.

The inspiration for this workshop came from an international meeting of Ford Foundation grantees involved in ethnomusicology organized by Anthony Seeger and held at the Smithsonian Institution in Washington DC in 1993. It was following the Washington meeting that the idea of a South–South meeting was born. There was a feeling that a meeting of a more sharply defined group might enable more specific issues to emerge. The intention was not only to provide a forum for common interests and issues to emerge, but in some way to attempt to seek solutions from within the archival community. It was also essential that these conclusions and solutions reach a wider audience as many such events do not often leave a tangible ‘product’ that can be referred to by an interested user.

The nature and hence the problems of audiovisual documents, which rely on very fragile carriers, are different from those of paper or

artefacts. Audiovisual archives bring together issues arising out of the recognition of the need to preserve traditional cultures, with the need to work with rapid technological advances in recording and communication. The technical aspects, always important, have assumed greater proportions with archives moving into the digital domain, an area full of controversial opinions.

The aim was also to bring together archivists from audio and visual archives in industrializing countries, principally from the Southern Hemisphere which have a relatively recent history of audiovisual archives; to take concerns of audiovisual archives outside the national and regional boundaries that so often define these archives; and to focus on audiovisual archives that document musical and folklore traditions and thus those which are involved with ethnomusicology.

To address these issues and concerns, a plan was proposed:

—to hold a workshop in which experienced and creative participants would work together to define common issues and devise proposals for resolving common problems faced by audiovisual archives around the world;

—to prepare a published volume of perspectives on issues that would take the results of the workshop to a wider audience across the world. This would be done through conventional means as well as the Internet;

—to create an ongoing working group of audiovisual archivists whose collections include research collections within the structure of an international organization;

—to investigate the feasibility of establishing an online forum for communication among archives and culture centres which would allow wide participation and information exchange without the expense of attending international meetings.

A proposal to this effect was submitted by Anthony Seeger, Chair AIIS Committee for Ethnomusicology and Shubha Chaudhuri, Director ARCE-AIIS, to the Ford Foundation. The grant was approved and made available in 1999.

I. The Workshop

THE PARTICIPANTS

The logic in the selection of participants was to keep the group as cohesive as possible so that they would have much in common. In this way, time did not have to be spent attaining a common ground. It was also thought that the more cohesive the group, the more likely would be the depth and substance of the outcome.

Participants were selected largely from archives in industrializing countries—archives which were based in the area from where the materials were collected. This differentiates them from many archives in Western countries where often, though not always, the collections are from an area categorized as ‘the field’. The archives chosen were all involved with ethnomusicology which again served to provide a common focus.

It was also decided to include participants who could serve as experts from archives in developed countries. As one of the aims was to create a working group within an existing international body, it was essential to include some members who could represent international bodies as well as provide expertise.

As the structure of the workshop was to be highly interactive, it was very important that the participants be able to communicate in English and also to contribute to the discussions and events. This could be considered a shortcoming, but has perhaps been compensated by the cohesive nature of the group as it emerged. This was not a training workshop for learning skills but a workshop where experienced participants would work together to decide on issues that needed attention, share expertise and work towards the drafting of documents that would serve the wider archival community. As is not uncommon, it was not possible for all those who were invited to attend nor to find all the representatives of archives who would have been appropriate participants.

A workshop or an event that tries to achieve an agenda that is not based on region or country is a challenge. Thus the Indian participation was not as high as would normally have been the case. On the other hand, it seemed desirable that Indian archives and archivists

have an opportunity to interact and contribute to the proceedings of the workshop. It was decided that the members of the Archives Resource Community (ARC) a network of Indian archives, would join the workshop in the concluding phase. This gave the members of ARC the opportunity to benefit from the conclusions that were arrived at, to contribute to them as well as to interact with the larger international group. For the participants from other countries, it was a chance to meet with their counterparts in India.

The participants were:

DIETRICH SCHÜLLER, Phonogrammarchiv, Vienna, Austria; GRACE KOCH, the Archive of the Institute for Aboriginal and Torres Straits Islander Studies, Australia; J. LAWRENCE WITZLEBEN, Archive of the Department of Music, Chinese University of Hong Kong; OLAVO ALÉN RODRÍGUEZ, Centre for Research and Development of Cuban Music, Havana; MAXWELL AGYEI ADDO, the International Centre for African Music and Dance, University of Ghana; SHUBHA CHAUDHURI, ARCE-AIIS, India; S. C. BISWAS, Microform Project, Library of Congress, New Delhi; ENDO SUANDA, MSPI (The Indonesian Society for the Performing Arts), Indonesia; GERT-MATTHIAS WEGNER, Department of Music, Kathmandu University, Nepal; DON NILES, Department of Music, Institute of Papua New Guinea Studies, Boroko, Papua New Guinea; ALEXANDER HUERTA-MERCADO, The Archive of Traditional Andean Music, Catholic University, Lima, Peru; MARIALITA TAMANIO-YRAOLA, The Ethnomusicology Archive of the University of the Philippines; VALMONT LAYNE, District Six Museum, Cape Town, South Africa; ALI IBRAHIM AL-DAW, The Traditional Music Archive, University of Khartoum, Khartoum, Sudan; ANTHONY SEEGER, then Folkways, Smithsonian Institution and Chair, Committee for Ethnomusicology of the American Institute of Indian Studies, USA; TO NGOC THANH, Secretary General, Vietnam Union of Literature and Arts Associations, Hanoi, Vietnam.

Though the workshop was organized and hosted by the ARCE, it was decided that it should be held at a venue outside the institution so that it represented a 'neutral ground' for all participants. Thus there was no dominant voice of country, region or institution within the

group. The somewhat isolated location was successful as the event has informally been referred to as the Manesar workshop ever since, taking its name from a place rather than an institution.

A significant aspect, and one that led to its success, was the structure of the workshop. It was decided that no papers would be read or presented at the workshop. It is a commonly expressed sentiment that the best part of a conference occurs outside the paper-reading sessions when people meet each other, talk and exchange views in an informal setting. The aim of the structure of the Manesar workshop was to create the ambience that is usually only found outside the sessions, in the corridors and lobbies, and bring it to the main sessions.

However, as a publication was one of the major aims of the exercise, papers would be written, circulated before the workshop and eventually published in a volume, along with the proceedings of the workshop itself. Participants were invited to write papers in advance based on a list of themes included with the invitations.

THE WORKSHOP PLAN

To enable participants to read the papers in advance and recover from jet lag, they were invited to arrive a few days before the workshop started, if they so desired. This was done because most participants occupied responsible positions in typically understaffed archives and it was likely that the papers to be read in advance would not have been read unless workshop time was allotted for it.

The idea was to enable the participants to take the lead and participate in creating the agenda of the workshop within the given framework, get an opportunity to speak as individuals as well as representatives of institutions and countries, work singly and in groups and not only participate in discussions but produce documents that could serve as manuals to a wider community.

By the end of the workshop, each participant had worked with 2 different groups for drafting documents and 'acted' in 2 debates (see Appendices B and C) with very different roles, facing different opponents. One session was spent in discussing the follow-up to the workshop. The participants decided to start an email group and make a presentation to form a group within an international society. The con-

cluding day was shared with members of the Archives Resource Community. The revised documents were presented by each group (see Appendix A). Dietrich Schüller presented a summary of the technical discussions. Some of these questions and answers from the last day have also been incorporated in the discussions presented in this volume.

The evenings were spent watching videos, listening to recordings or viewing CD-ROMs that participants had brought to share. These informal sessions provided an opportunity for participants to raise issues and seek counsel of their colleagues in a more informal and less structured context.

A dhrupad concert and a campfire were the other events that made the week memorable for everybody present. Archivists often include performers and composers and thus the Manesar workshop has been immortalized in a song that the participants composed and performed as a special event at the campfire.

INSTITUTIONALIZING THE MANESAR MEETING

It is not unusual for workshops and conferences to end with a decision among the participants to keep in touch and exchange email. It is in this that the Manesar workshop, as it has come to be known, has been somewhat unusual. An email group was set up and has remained active with participants seeking help and raising points of discussion. In addition, members of the group have been instrumental in creating an ongoing institutional organization to continue discussions of the topics raised at the workshop as well as others that may emerge from other ethnomusicology archives all over the world.

Since one of the objectives of the workshop was to create an ongoing working group, this was discussed at the workshop and the consensus was that it would be most effective for this to be done within an existing international body rather than to create a new body. The International Association of Sound and Audio Visual Archives (IASA) was considered the most appropriate and a session on the special needs of research archives was organized at the following meeting of the IASA in Singapore in 2000. This session, which presented the challenges of research archives, was designed to represent the

‘Manesar Mandate’ and was an opportunity for the participants of the Manesar workshop to present their views and papers before an international audience and to seek representation in the international body. Not only were papers presented but a short and wholly impromptu debate between archivists and researchers gave the IASA participants a feel of the Manesar workshop. The leadership of IASA welcomed the request and suggested that a Research Archives Section be formed. The newly-established Research Archives Section had its first session at the IASA meeting in Aarhus, Denmark, in September 2002.

As this Section had its genesis in a workshop that focused on the needs of archives in industrializing countries, this aspect will be kept in mind although Research Archives as a group includes archives that may be national archives from the industrialized nations. An e-group has been established for the Research Archives Section. This is especially important for research archivists in industrializing countries who cannot afford to attend international meetings. This will also enable archives with similar interests to communicate regardless of varying levels of technical expertise and diverse institutional structures.

II. The Papers

These papers were written before the conference and were made available to the participants when they arrived. We felt that in this way they would get to know each other and one another’s institutions. We requested that the writers address the following points in their papers:

1. Challenges in archiving the audiovisual heritage.
2. Aims and objectives of archiving.
3. Selection criteria and acquisition policies.
4. Institutional structures and infrastructure alternatives for audiovisual archives.
5. Can audiovisual archives be self-sustaining?
6. New technologies for recording, storage and cataloguing.
7. Dissemination strategies.
8. Ethics and copyright.
9. Networking and the role of regional and international bodies.

The papers reveal a fascinating range of topics, often addressed with conviction and eloquence.

Maxwell Agyei Addo's paper, 'Audiovisual Archives in Ghana' presents an overview of archives in the country and reveals the variety of collections and missions that archives in a country may involve. His major contribution to the volume is a long discussion of the necessity and dangers of seeking alternative sources of funding for archives. His own institution, the Sound Archive of the Institute of African Studies at the University of Ghana, has confronted problems widely found elsewhere in the world: a shortage of space, a rich collection based on the research recordings of a seminal figure in ethnomusicology and the need to look for special funding from a variety of sources. Some special funding has come from innovative collaborative ventures, including making copies for storage in a distant archive and participating in a Pan-African Centre for the study of music and dance. He argues that archives need to become financially independent so that they can weather short-term crises and long-term lack of direction.

Olavo Alén Rodríguez's paper, 'The Music Archives at the Centre for Research and Development of Cuban Music (CIDMUC) and their Influence on the Musical Culture of Cuba,' describes a government-supported research institution established in 1978 to encourage research on and development of Cuban music. After more than 20 years of operation, it can boast of an impressive number of publications, a large collection of recordings and ties with institutions around the world. CIDMUC has clearly benefited from the popularity of Cuban music and has licensed recordings from its archives to record companies in a number of countries. Unlike some of the institutions described in the other papers, CIDMUC includes all genres of music, from traditional to contemporary, within its objectives and Alén Rodríguez has some critical things to say about attempts to artificially support traditions that would otherwise disappear. He argues that the new should be neither disparaged nor ignored since it is a specific form of projection and development of the past. He also argues that the acquisition policy of the archive needs to be carefully defined so that it collects the right things and avoids overtaxing itself with things

that belong elsewhere. This theoretical stance clearly orients the activities of CIDMUC and reveals the significance of carefully constructing and thinking through a mission statement.

Shubha Chaudhuri's paper provides a list of practical tips on how to turn an everyday urban residence in a developing country into an archives capable of meeting stringent conditions for its storage and engineering.

Ali Ibrahim al-Daw's paper, 'A Call for an International Archival Network,' describes the Archive of Traditional Sudanese Music (TRAMA) at the University of Khartoum and its plans for archival cooperation. TRAMA shares many traits with the Peruvian archives described by Huerta-Mercado: it primarily archives recordings made on its own research trips, it is based in a university and affiliated with an academic department (in this case, Folklore), it is part of a semi-autonomous institute within the university (the Institute for African and Asian Studies) and it has a publication series within the country and more widely distributed recordings on an international record label. Among the strengths of the TRAMA is its involvement with local artists, its promotion of concerts, its use of radio stations in Khartoum and its own audio cassette series for bringing traditional music to a wider Sudanese audience. Another strength of TRAMA is its consistent efforts to participate in regional networks, one of which (CAN) is described in the paper. Like the ARCE, which is part of the Archives Resource Community, the Peruvian archives is also embarking on cooperative projects and a number of other initiatives are getting underway. Cooperation, training and learning from one another is extremely important for any small archives and just as collaboration and communication is an objective of CAN, so is it an objective of the workshop and of this volume as well.

Alexander Huerta-Mercado's paper, 'Listening to the Andes,' describes the Centre for Andean Ethnomusicology (formerly the Archives of Traditional Andean Music)—a good example of a university-based research-oriented archives. The archives staff does most of the recording on research trips and then organizes the collections as part of university training in Anthropology and Ethnomusicology. His

archives contains only unique field recordings—no published recordings. The importance of field recordings is that they are made for reasons other than commerce. They often include genres that recording companies and radio stations ignore and have a richness and depth lacking in bureaucratic surveys of a region or commercially-oriented recordings. Several other archives in this group also undertake most of their own research, among them the Traditional Music Archives of Sudanese Music, the District Six Museum in South Africa, the researchers' collections in Indonesia and the Centre for Investigation and Development of Cuban Music in Havana, Cuba. When most or all of your holdings are the result of your own research, the question of *what* should be collected is extremely important, as this noted by this paper in its self-analysis about the desirability of collecting Andean music in the cities as well as in the mountains. Archives that acquire collections from many sources can easily acquire a greater variety of materials but face challenges of sparse documentation and areas in which no recording has been done at all.

Grace Koch's paper, 'Challenges to a Small Ethnographic Archive,' describes innovative approaches to vexing problems facing many archives, including reduced budgets, staff mobility and training, ethically appropriate access policies and changing conditions of deposit. She describes the creative ways the archives of the Australian Institute for Aboriginal and Torres Straits Islander Studies (AIATSIS) has addressed these problems. While many papers speak about the importance of access by local communities, AIATSIS has probably gone farther than most institutions to include members of local communities on the staff and to involve them in all aspects of decision-making and practice. This commitment to inclusion has also required some changes in previous operating procedures.

Valmont Layne's paper, 'The Sound Archive at the District Six Museum: A Work in Progress,' describes another common scenario for the establishment of an archives: the mission of the larger institution requires the establishment of an archival collection not originally imagined or even desired. Yet once some oral history recordings were completed, and work done on the musical expression in the unique

neighbourhood of Cape Town called District Six, there was need for preservation, access and policy formation. All of this had to be established within a context of dramatic social and political transformation in South Africa, with profound implications for all institutions in the country and for the District Six Museum itself. The author describes how his collection policy is established by the larger mission of the institution of which the archives is a part. The governing body of the museum is deeply involved in all aspects of its operations, including details of archives policy and development. Another issue raised by the author is the difficulty of convincing private collectors to donate their personal collections to archives—also mentioned for Peru and Ghana. A tradition of archiving, as well as firmly institutionalized and capable archives, needs to be established before individuals will trust them. Finally, Layne confronts head-on some of the contradictions in the growth of tourism and its impact on the future of archives in Cape Town.

Don Niles's paper, 'Reclaiming the Past: The Value of Recordings to a National Cultural Heritage,' describes the efforts of the archives of the Department of Music of the Institute for Papua New Guinea Studies to recover recordings that were made by foreigners and taken away from the region. The pattern of making recordings and taking them to distant lands is found almost everywhere and is also described in some detail in Gert Wegner's paper on Nepal. Many archives in new or industrializing countries have the repatriation of recordings as one of their objectives. The difficulties Niles describes in locating older recordings are widespread, however, and the practical suggestions he makes for recovering them are extremely useful.

Endo Suanda's paper 'The Challenge of Developing a Cultural Audiovisual Archive in Indonesia,' highlights the challenges of creating an archives from the collections of a group of active individual scholars in a country without a strong tradition of audiovisual archiving. Dr Suanda describes how a university-based archives he established in 1984 had, after he left, become a tragic example of the destructive qualities of mould and neglect on tape. By 1996, hundreds of hours of carefully recorded videotape were completely unplayable.

Such experiences can only heighten the reluctance of researchers to entrust their unique recordings to specialized archives. The case of Indonesia, a huge country with extremely rich and varied cultural expressions, highlights many of the difficulties faced by start-up archives in other countries.

Marialita Tamamio-Yraola's paper, 'The University of the Philippines Centre for Ethnomusicology,' describes an archives based on the lifetime research of a single man, eminent scholar Jose Maceda of the University of the Philippines. Although the case is very specific, it describes a common situation. Many researchers reach a moment in their careers when they realize that their recordings are more than a means to the end of publishing books and articles and that they have an intrinsic value of their own. Then they have to either find an archives to deposit them in or take steps to turn their collection into an archives. This process is quite distinct from the Peruvian example, where the archives was established at the same time as research collecting began. Creating an archives from a large existing collection is often a difficult and long-term task, filled with the kind of challenges discussed in this paper.

To Ngoc Thanh's paper, 'Archives of Collected Materials of Folk and Traditional Music: The Case of Vietnam,' includes an extremely interesting discussion on the role he envisions for archives in the restructuring of a new national culture in Vietnam. The archives he describes is a government institution which makes it eligible for direct funding from sources not available to many of the other archives mentioned in these papers. Like CIDMUC in Cuba (described by Olavo Alén Rodríguez), the Vietnamese archives is part of the investigation, preservation and promotion of an intangible national cultural heritage. Dr Thanh's distinction between static preservation and living preservation, and his insistence on creating living archives, is a central consideration for repositories of all kinds. Who is going to use the materials? The decision to create an activist and living archives has important implications for its structure and operations. Some of the practices Dr Thanh describes, such as sharing information about collections among different institutions as well as sharing the collections themselves, could be useful in other countries.

Gert-Matthias Wegner's paper, 'Documenting Nepalese Musical Traditions,' begins with a description of repeated cases of an investigator making recordings, only to take them out of the country and produce from them recordings that are unavailable in Nepal. Like Endo Suanda, Gert Wegner describes a country with a weak tradition of archiving where his own archives is an incipient one, a plan for action yet to be undertaken. In his proposed archives, dissemination is to be closely linked to collection, including its physical location next to a CD production facility and formal relations with a local radio station.

J. Lawrence Witzleben's and Tsui Ying-Fai's paper, 'Archiving Chinese Music Materials at the Chinese University of Hong Kong,' raises with great clarity a set of issues common in countries where different scripts and different languages are used in collecting, cataloguing and describing archival collections. The archives in Hong Kong focuses on commercial recordings of Chinese music and has a large collection of 78rpm records. It thus avoids certain problems faced by archives that specialize in field collections. On the other hand, the issues described by the authors—of indigenous classification systems, different languages and dialects within a country, different writing systems and transnational ethnic groups—have an impact on many research-oriented archives.

One paper in the group dealt with a general topic of great practical importance on technology for research recordings and archival preservation and we have featured it on its own in Section I. Dietrich Schüller's paper, 'Technology for the Future' comes from an archivist who has devoted years of his life to evaluating the emerging technologies and trying to increase the attention of manufacturers to the needs of archival preservation. He prepared a detailed paper for the workshop and we also devoted an afternoon to questions and answers on this topic. His paper and his introductory remarks to the question-and-answer session, along with the queries and responses, form a very important chapter of this book. Although some specifics of technology change daily, many of his observations have long-term applicability. For example, he highlights the importance of ensuring access to play-

back equipment for all formats accepted in the archives, the need for several copies of most media and the need to regulate humidity first, and then temperature, when creating a storage facility. Many of the participants found this paper, and the subsequent discussions, to be the highlight of the conference.

CONTRIBUTORS

Anthony Seeger is Professor of Ethnomusicology at the University of California at Los Angeles. At the time of the workshop, he was Curator and Director of Smithsonian Folkways Recordings in Washington DC. He received his BA from Harvard University and his MA and PhD in Anthropology from the University of Chicago. He taught Anthropology at the National Museum in Rio de Janeiro, Brazil (1975-82), and at Indiana University (1982-88) where he also served as Director of the Indiana University Archives of Traditional Music. He moved to the Smithsonian in 1988 and to UCLA in 2000. Anthony Seeger has served as President of the Society for Ethnomusicology and the International Council for Traditional Music, of which he is currently Secretary General. He has written many articles on archiving and intellectual property issues. He has been associated for many years with the ARCE through his membership and later, as Chair of the AIIS Ethnomusicology Committee.

Ali Ibrahim al-Daw is Assistant Director, Research, at the Traditional Music Archive (TRAMA), Institute of African and Asian Studies, University of Khartoum. He has a Master's degree in Folklore from the University of Khartoum. He also has a diploma in Music and in Statistical Studies and Research from the University of Khartoum.

As a researcher he has been active in collecting and studying the traditional music of Sudan for 14 years. Ali has published many articles and books on traditional music of Sudan. He is a member of many national and international organizations in the field of music and folklore.

Dietrich Schüller began his studies at the Technical University in Vienna with a major in Physics, later switching to Ethnomusicology and Cultural Anthropology, and graduated from the University of Vienna with a PhD in 1970. While still at school in 1961, he joined the

Vienna Phonogrammarchiv of the Austrian Academy of Sciences as a Student Assistant and, following graduation, became its Director in 1972. He is actively involved in the technical and methodological aspects of sound recording for research purposes, particularly field recordings and the problems of sound preservation and re-recording.

He was IASA president from 1975 to 1978 and active on different committees. He is a member of many international organizations and has worked as a consultant, partly on behalf of UNESCO, to a number of audiovisual archives all over the world. He is Lecturer on audiovisual carriers at the University in Vienna and has been involved in many national and international training activities in the field of audiovisual archiving, most recently SEAPAVAA's 'Tape Clinic' in Jakarta and Manila.

Don Niles has a graduate degree in Music (Composition and Music History) from Chicago Musical College, Roosevelt University. He did his Masters with Honours in Music from University of California. At present he is Head and Senior Professor at Institute of Papua New Guinea Studies. Don has been President of the Southern California Chapter of the Society for Ethnomusicology (1978). He has been Liaison Officer, International Council for Traditional Music for Papua New Guinea since 1991. He is on the editorial board of *Perfect Beat*.

Don Niles has presented many papers as well as published widely on the music of Papua New Guinea and Australia and the Pacific Islands. He has also produced two videos for the Asia Pacific Cultural Center for UNESCO and a series of radio programmes for the National Broadcasting Commission.

Endo Suanda is Past President and an active member of the Society for Indonesian Performing Arts (MSPI) and Lecturer at the National Arts Academy, Bandung, Indonesia. Endo has a Masters degree from the National Dance Academy, Yogyakarta. He also has a Masters degree in Ethnomusicology from Wesleyan University and is a PhD candidate for Ethnomusicology at the University of Washington, Seattle.

Endo Suanda has been teaching at different universities in the USA. He has been involved in both traditional and experimental performing arts as performer, director, choreographer and music composer. He has been art manager and tour organizer for Indonesian puppet performances all over the world. He has been actively involved in projects to promote traditional Indonesian music on the radio. Endo Suanda has been research director, consultant and trainer for various projects with the Society for Indonesian Performing Arts, the Association for Oral Tradition, the Indonesian Institute of Science, and the Institute of Education.

Grace Koch has held the position of Sound Archivist (Music and Oral History), Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra since 1975. She is currently Native Title Research and Access Officer, Native Title Research Unit.

She has a Master of Music degree from Boston University and a Bachelor of Science degree in Music Education. She has been a researcher for the Central Land Council and Senior Consultant for Native Title Claims over the Davenport/Murchison Ranges National Park. She also has been actively involved in cataloguing and automation projects at AIATSIS.

Grace Koch has contributed many articles and papers in the field of ethnomusicology and aboriginal music of Australia. She has been Secretary/Treasurer of Musicological Society of Australia, ACT Chapter, Branch Committee member and Vice-President. She has been actively involved in IASA and was editor of the *IASA Journal* from 1987 to 1993.

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He has also worked on the music of the Warli people of Maharashtra, and been Research Fellow and Lecturer at several institutions, including the Institute of Musicology, University of Cologne and School of Oriental and African Studies, University of London. Dr Wegner has been researching since 1982 on the musical life and drumming traditions of the Newars of Nepal.

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He started his training in music from his mother and father at a very early age and he went on to graduate in music from the National School of Arts in Havana. He also learned Cuban music from the famous Cuban musicologist Argeliers León. He got his graduate degree as well as his doctorate in Musicology at the Humboldt University in Berlin.

He has been teaching Cuban music at the Instituto Superior de Arte in Habana. He lectures on Organology, Musical Transcription and Notation, as well as the History of Cuban Music. Dr Olavo's articles on Cuban and Caribbean music have been published in many different books and journals in Spanish, English, German and French. He has lectured at many universities and conservatories throughout the world and has been a consultant for several documentary films on Cuban music.

To Ngoc Thanh is Secretary General of Vietnam Union of Literature and Arts Association. He is the founder of the Ethnomusicology Department at the Hanoi National Conservatory, Fine Arts College and Ho Chi Minh City Conservatory. He has been collecting and studying Vietnamese folk music and court music since 1959. He is author of numerous articles and publications on Vietnamese music.

Valmont Layne, sound archivist, is currently Director of the District Six Museum, Cape Town. He has his Masters degree in Economic History. He has worked on a history of jazz and dance bands in the Western Cape in the postwar era: 1945-1970. He has undergone internships and study tours of archives in the United States.

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