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Association Internationale d'Archives Sonores
Internationale Vereinigung der Schallarchive

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PHONOGRAPHIC BULLETIN

Journal of the International Association of Sound Archives IASA

Organe de l'Association Internationale d'Archives Sonores IASA

Zeitschrift der Internationalen Vereinigung der Schallarchive IASA

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The PHONOGRAPHIC BULLETIN is published three times a year and is sent to all members of IASA. Applications for membership in IASA should be sent to the Membership Secretary (see list of officers below). The annual dues are at the moment 25.-Deutsche Mark for individual members and 60.-Deutsche Mark for institutional members. Back copies of the PHONOGRAPHIC BULLETIN from 1971 are available at 15.-Deutsche Mark for each year's issue, including postage. Subscriptions to the current year's issues of the PHONOGRAPHIC BULLETIN are also available to non-members at a cost of about 25.-Deutsche Mark.

Le Journal de l'Association internationale d'archives sonores, le PHONOGRAPHIC BULLETIN, est publié trois fois l'an et distribué à tous les membres. Veuillez envoyer vos demandes d'adhésion au secrétaire dont vous trouverez l'adresse ci-dessous. Les cotisations annuelles sont en ce moment de 25.-Deutsche Mark pour les membres individuels et 60.-Deutsche Mark pour les membres institutionnels. Les numéros précédents (à partir de 1971) du PHONOGRAPHIC BULLETIN sont disponibles au coût de 15.-Deutsche Mark par année (frais de port inclus). Ceux qui ne sont pas membres de l'Association peuvent obtenir un abonnement au PHONOGRAPHIC BULLETIN pour l'année courante au coût de 25.-Deutsche Mark.

Das PHONOGRAPHIC BULLETIN erscheint dreimal jährlich und geht allen Mitgliedern der IASA zu. Aufnahmeanträge für die Mitgliedschaft bei der IASA sind an den Sekretär (Anschrift siehe unten) zu richten. Die Mitgliedsbeiträge betragen derzeit DM 25.-für individuelle Mitglieder, DM 60.-für Institutionen. Frühere Jahrgänge des Bulletins (als 1971) können zum Preis von DM 15.- (einschließlich Porto) bestellt werden. Nicht-Mitglieder können das PHONOGRAPHIC BULLETIN zum Preis von DM 25.-jährlich abonnieren.

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EDITORIAL

As you probably have heard by now, the annual meeting in Washington, D.C., was one of the best we've ever had. Kudos to the organizing committee, Neil Ratliff, chair, and the US IAML chapter, Gerry Ostrove, chair, for planning and executing such a successful conference.

From the business transacted during the meeting I have included in this issue only the Minutes of the General Assembly. Committee reports and papers will be presented in the next issue (November). The very important Constitutional revisions will be printed separately and mailed to the membership.

Because this year's conference was earlier than usual, there will be the occasion to publish four issues of the PHONOGRAPHIC instead of the usual three (July, November, 1983, and March, July 1984) before the 1984 annual meeting in Como, Italy, 2-8 September. Featured in this issue is an elaborate paper prepared by Treavor Percy of the International Organization of Phonogram and Videogram Producers (IFPI) which was distributed to the Copyright Committee during its open session in Washington. Other matters relevant to the Copyright Committee will be published in the next issue.

Another special feature in this issue is an article about mini-computer applications to the cataloging of a specific body of sound recording material. The case in point is a new archive which is just starting up, the Archives and Research Centre for Ethnomusicology, in India. Professor Jairazbhoy and Dr. Catlin are in the process of developing a computerized retrieval system for the collection, and I asked them to write a progress report to acquaint our readership with the project. If other readers have their own projects in mini-computer application, I would be interested in hearing from them in order to discuss the possibility of constructing an article for the BULLETIN.

Last, but certainly not least, I want to welcome a new member to the Editorial Board, Martin Elste. He will be the Recent Publications and Review editor, and you will find his address on the inside front cover of this issue. It was agreed that time was too short to prepare a column for this issue, but I look forward to his contributions for the next three issues. You are all invited to communicate bibliographic citations about appropriate materials in sound archivism directly to Martin.

AMB

PRESIDENT'S COLUMN

The Constitutional changes affecting the definition of the Association's National Branches, and the introduction of a new category of "Affiliated Organization", were among the most important developments that took place during the recent Washington Conference.

When IASA was formed in 1969, our founding fathers wrote into the original Constitution "Members of the Association in any country may be constituted a National Branch of the Association with the approval of the Executive Board." This minimal statement provided the very bare basis for their establishment and development until 1983. Under the original arrangements all the branches, in theory at least, were formally integrated within the international body and nominally subordinate to it. This situation, it should be said, was not to the taste of all the branches and occasional tensions arose in consequence. Before 1983 the Constitutional arrangements which existed for the government of IASA did not, however, allow any alternative relationship between national groups and the international body.

Today, as a result of amendments that were carried by a large majority at the Washington General Assembly, we have a new arrangement. It is still possible to become or remain a National Branch but now there also exists the opportunity to affiliate, as opposed to integrate, with IASA. The nature of this choice is well described in the preamble to the amendments which Rolf Schuursma prepared on the Executive Board's behalf: "Applicants should provide a statement about their wishes as regards the character of their relationship with IASA. A wish for a close relationship points to a National. . . Branch. A wish for a loose relationship and a firm priority of national needs may point to an Affiliated Organization." Thus, for the first time, the established National Branches of IASA can decide for themselves what kind of relationship they want to have with the International Association and other sound archive groups that have never been a branch of IASA (and may never wish to be) have an alternative arrangement which they can consider. These changes will certainly make IASA a more flexible organization; they may also provide a means for the Association to represent and serve the international community of sound archives even more comprehensively than it does at the moment.

Although extremely important in their own right, these developments are also interesting in that they illustrate the way in which an Association like IASA has to adapt and evolve to take into account the changing character or needs of its membership. To national bodies or special interest groups it may sometimes seem that the International Association is unaware of or unresponsive to their legitimate parochial needs and, given the time that it does take for the Association to implement change, their impatience is perfectly understandable. However, bearing in mind that the first National Branch was not formed until 1976 and that, by 1983, only six existed it is not really surprising that it has taken us this time to make clearer and more detailed provisions for them. Clearly branches needed first to exist for a few years, to develop their activities, to evaluate their own needs and to give them expression before the Association could see how to adapt its structure so as best to meet needs that varied and to some extent conflicted.

Adaptations and changes within the Association can be therefore achieved when needs are clearly identified and expressed. The democratization of our election procedures, to allow any member of IASA to stand for a place on the Executive Board (about which I wrote in my column in the

last issue of the BULLETIN) is one such example. Another is the wish among members to take this process farther, by introducing a postal ballot for elections, which was expressed at the Budapest conference in 1981, carried by the General Assembly in Washington in 1983 and will be employed for our elections in 1984.

It seems to me that our Association is not unresponsive to need, but that it does have difficulty in reading the collective mind. There is, in other words, a communication problem caused by the fact that IASA is an international association, that it meets rarely and that its interests are widespread and disparate. It often is hard to tell when an individual criticism represents a collective wish and, without greater and more regular feedback from our members, it is hard to see how this situation can be improved.

Certainly there are problems, the scale and nature of which the Association needs to be able better to monitor. For our French colleagues there is the problem of language in an organization where English has become the predominant means of communication. Is the solution, as was suggested in a recent issue of Sonores, the formation of a Mediterranean grouping of sound archives and--if so--how then is the principle of internationalism to be maintained let alone developed? For those working in archives of spoken word recordings there is the danger of their professional interests being submerged because a large proportion of our members are mainly concerned with music. Would the needs of these two groups be better met in isolation from each other or can IASA's structure be adapted so as satisfactorily to meet them, or both? Does there continue to be more benefit than restriction for our members by sustaining our traditional relationship with IAML? Certainly our two associations, meeting together at joint conferences, have to make compromises that would not arise if we met separately. There also is the problem of special interest groups. Archive technicians, for example, who feel an understandable need for a greater number of more technically concentrated and sophisticated seminars than can easily be accommodated within an umbrella organization like IASA. Similarly, radio archivists, commercial records librarians and other specialized types of sound archives would prefer greater opportunities to discuss their particular problems.

This list could be greatly expanded, but the point should be clear. The range of interests within IASA is extensive and if the Association cannot effectively monitor and meet significant needs then it is vulnerable to internal conflicts or to splintering into smaller groups. In the after-glow of the highly successful Washington conference I have no serious fears of these developments occurring in the short term. However, I am certain that tensions and new needs will surface in the future. The Association's capacity to evolve and adapt so as to meet them lies at the heart of our prospects for future successful development.

Perhaps by using the columns of the PHONOGRAPHIC BULLETIN the needs, wishes, suggestions, criticisms or complaints of our members can be aired and the feedback I have suggested as presently lacking be regularly provided.

DGL

Annual Meeting, Brussels

MINUTES OF THE IASA GENERAL ASSEMBLY, 11 MAY 1983

The President opened the meeting by welcoming all delegates to Washington, D.C.

1. Minutes of the IASA General Assembly 7 July 1982 were accepted.

The President notified members of a change in the order of the agenda to bring all the voting items together. The Treasurer would be reporting immediately before the Constitutional amendments issue.

2. President's address.

In addition to welcoming the delegates, the President David Lance, extended a particular welcome to the many ARSC colleagues from the USA who were able to attend and to observers from the international non-government organizations with which IASA is associated. The IFLA President Harriet Avram had attended the opening session and Catherine Garland from the Library of Congress was representing the IFLA during the week. Sam Kula, of the Public Archives of Canada was representing ICA. Sam Suratt of the Columbia Broadcasting System (CBS) was to have attended representing FIAT but had to withdraw at the last moment due to work commitments. Mary Hoos was also attending the conference on behalf of the Foundation for the Preservation of Recordings. This is the first time IASA has had so many observers and it is gratifying to be able to extend our contacts in this manner for mutual benefit. The President drew attention to the timing of this General Assembly, starting earlier than usual to allow a little more time for a discussion of business and, it is hoped, to improve the situation even further at future conferences. Rapporteurs had been asked to keep their reports very short, but to expand the information for publication in the PHONOGRAPHIC BULLETIN.

David Lance extended an invitation to all members for the next annual conference to be held on the shores of Lake Como, Italy in the first week of September 1984. The President also invited members to consider topics for papers in Como and asked any members to help the Secretary General by conversation or correspondence to prepare an interesting program. Offers of papers are particularly well received, but topics which members would like to have aired are also welcome.

Some committee activities needed to be brought to the attention of members in addition to the Committee reports.

David Sommerfield of the Library of Congress was welcomed to the meeting. David is taking over as Secretary of the Cataloging committee and had shouldered the problems of the committee in Washington, organizing and presenting its open session. The President thanked David Sommerfield for his efforts and looked forward to the reactivation of the committee and continuance of the good work evident in Washington.

The Copyright committee was to meet the following day and had been at some risk over the past year, but David Lance was able to report that a Chairman had been found, or rather found again, in that Robert Ternisien had agreed to take over once more after an absence of a few years.

The President mentioned the publication of Sound Archives: a guide to their establishment and development, edited by himself and hot off the press for distribution in Washington, D.C. prior to its wider distribution to the IASA membership.

In concluding, the President drew attention to another first for IASA. The French National Branch had taken an initiative and offered to host the joint IAML/IASA conference in France in 1987. This would be the first time that IASA had been able to host the conference and was a reflection of the growing confidence of the association.

3. Secretary General's Report

Helen Harrison began by reporting the frenetic activity which had been involved in assembling the program for Washington, D.C. due to the short space of time between the 1982 and 1983 conferences.

Most of the time the Executive Board had been engaged in preparations for the conference, reorganizing some of the IASA committees and considering the constitutional amendments. Some of these activities are dealt with elsewhere in the agenda, but one or two areas need attention at this point.

As Secretary General, Helen expressed her thanks for the cooperation and consideration of IAML colleagues in taking a lot of the burden of organization. IAML(US) organized the local arrangements leaving the IASA Board free to concentrate on the program itself. It had been, and would continue to be a very busy and full week for all delegates and Helen apologized if it had all been too much. Is it better to fill the time in this way or do the membership have other ideas to offer? Helen asked members to take the opportunity to let her know what they would like discussed at future conferences and how the pattern of activities could be developed and improved.

IASA was also given a splendid opportunity to mail details of the Washington conference to the ARSC membership and the Secretary General was delighted that so many ARSC members had been able to attend the meeting and contribute so much to the work and discussions during the week.

Further to the President's remarks about the latest publication, the Secretary General noted that there were one or two other projects awaiting completion. The PHONOGRAPHIC BULLETIN has now reached its 35th issue and although we have a list of contents it is becoming increasingly difficult to locate material quickly and efficiently. The board therefore asked Magdalena Cseve of Magyar Radio to look at the possibilities of an index. In a very short time Magdalena has produced a draft index and we hope to have this printed and published in the near future. The BULLETIN will then be indexed by authors, performers and subjects. Helen thanked Magdalena on behalf of the Board and was sure the membership would be equally grateful when their life is made easier by the provision of an index. Incidentally in compiling the index Magdalena discovered a fault in the numbering of the conferences and Washington, D.C. is in fact the 15th conference.

The publication on Selection which the Secretary General is editing will begin to take shape now that the set papers have been completed and Helen should have something positive to report at the next assembly.

The Secretary General reminded the assembly that the conferences are an expression of IASA's close cooperation with IAML and we have further cooperative arrangements with other international associations. This cooperation takes the form of exchanges of information and reciprocal invitations for observers to attend conferences and meetings.

This year Marie France Calas of the Phonothèque Nationale in Paris was able to represent IASA at a Unesco Committee on Safeguarding of works in the public domain, Paris 17-21 January 1983. Later in May, colleagues from the Swedish ALB will act as observers to the FIAF/FIAT symposium and the FIAF Annual General Meeting in Stockholm. Rolf Schuurisma and Helen Harrison will represent IASA at a Round Table meeting of NGOs in the Hague 14-15 June 1983 and we have outstanding invitations to IFLA in Munich 21-27 August 1983 and ICA in Bonn September 1984. The Board is grateful to members who happen to be close to the venue of a conference or going in some capacity, when they can represent IASA and send any information back for the attention of the Executive Board or one of the committees, and Helen hoped that the Board could continue to call on the assistance of members in this way. Finally it may have escaped the attention of members that 1984 in Como is election year for the Executive Board. In order to administer the election, the Executive Board has invited three members of IASA to act as the Nominating committee. We have been fortunate to have persuaded: Clifford Harkness (Northern Ireland), Rainer Hubert (Austria) and David Sommerfield (USA) to act as the Nominating Committee for 1984 and you will be hearing from them in due course calling for nominations for the next Executive Board.

4. Membership Secretary's Report

Poul von Linstow presented his report.

IASA now has 304 members and 26 subscribers to the BULLETIN. One hundred and sixty two are institutional members and 142 are individual members. We also acquired about 12 new members this week. The figures a year ago were 316 members and 24 subscribers, namely 154 institutional members and 162 individual members. By Board decision, membership has been canceled for 5 institutions, 20 individuals and 1 subscriber. So we are 8 institutional members and 2 subscribers more than last year, but 22 individuals have left the Association. The decline in total membership is 12 members corresponding to 4%, not a bad result when one thinks of the deepening economic crisis, but still it is a decline. Analysis of the figures shows that of the 20 canceled individual memberships, 15 are from Australia--and of the 5 institutions, 1 is from Australia. In the autumn of 1982 IASA had 102 Australian members (16 institutional and 86 individual). So the decline in Australian individual membership is 17%. This figure should be compared to the very rapid growth in Australian membership during the last two or three years, and therefore the 4% decline must be understood as fluctuations in Australian membership and not as a general decline of interest on the work of our association.

The membership file is now totally on EDP in the Süddeutscher Rundfunk and it is supervised and maintained by Ulf Scharlau. This computer cataloging of IASA members is working well, and except for a few cases, for which of course the computer is to blame, the registration of new members and the reminding procedure has been much less time consuming. The details of the work of the membership secretary include the routine handling of application forms, reminders etc, and of a more dynamic aspect, the creation of a thoroughgoing recruitment program which is more complicated and time-consuming. There are many proposals for recruitment, but at the present it is restricted to two annual drives for recruiting broadcasting archives. The response to this drive has been nil. The largest recruitment effort was made by the offer from our hosts at this conference, IAML US to include IASA material and application forms in a special invitation letter. On behalf of the IASA Board the Membership Secretary thanked IAML US for this kind cooperation.

But the serious problem of recruitment is the very few members who appear in the end. It costs a lot of money and work to effect these recruitment programs and the Membership Secretary in conjunction with the Executive Board will work to try and find new ways which we can inform the membership about in the BULLETIN.

Commenting on this report, Peter Burgis drew the members attention to the fact of the cost of transferring money. These bank transfers increased the cost of subscription and membership. The Membership Secretary will pursue this question with the Treasurer and try to work out an acceptable solution. Patrick Saul suggested that on the recruitment question we try to achieve greater cooperation with international organizations such as IFPI and EBU (possibly as associate members).

5. Editor's Report

Ann Briegleb first thanked Dietrich Schüller for his guest editorship for issue number 35 (March 1983). Dietrich handled the whole immense manuscript with seeming ease and professionalism. Thanks were also due to Ulf Scharlau for gathering together the almost unwieldy amount of EDP material for number 35.

Because of the early date of this year's conference only two issues of the PHONOGRAPHIC BULLETIN have appeared since the 1982 conference, numbers 34 and 35. However in the period of time between Washington, D.C. and Como four issues will be generated instead of the usual three. The deadline for copy for the next issue is May 31 and all contributions will be received with gratitude. Last year an Editorial Board was appointed to assist the Editor. Ann expressed her thanks to Peter Burgis for his contributions to the 'News and Notes' column. Unfortunately Joel Gardner is unable to continue as Review and Recent publications editor and if anyone willing and able to continue this section is available, the Editor hoped that s/he would make themselves known to her in the course of the conference. (Subsequently the Editor was able to announce that Martin Elste had agreed to carry on this section).

6. Treasurer's Report

Ulf Scharlau presented the Treasurer's report for 1982/3.

For the first time in the last seven years the expenditure of the association has exceeded income. The report in Brussels showed an account of DM 31,765.61. From 1 June 1982 to 31 March 1983 receipts were DM 13,786.06 and expenditure DM 17,255.70, showing a deficit of DM 3,469.64.

During the last year income was as follows:

dues for 1981	DM 340.00
dues for 1982	DM 1,452.54
dues for 1983	<u>DM 10,411.97</u>
Sum of dues received	<u>DM 12,204.51</u>

Most of this money is tied up on a special account from which we derived interest of DM 1,581.55

Expenditure

Mail rates	DM 4,462.37
Printing of 2 BULLETINS and Directory	DM 7,000.00
Editor's expenses	DM 1,279.70
Secretary General's expenses	DM 381.70
Translations	DM 1,415.82

Typing	DM 1,922.00
Dues of IASA to other organizations	DM 635.36
Other expenses	DM 158.75
<u>sum total</u>	<u>DM 17,252.70</u>

Postal charges increased enormously during the last months (67% more than last year) because of increased charges in Germany, especially of the airmail rates for USA and Australia. For example, we pay about DM 20 for one member's airmail rates per year which is nearly the amount of personal membership dues. It has always been part of the financial policy of the Executive Board that expenditure should not exceed income in any one year. However we could not maintain the principle this year because the Board decided in Brussels to send the new directory free of charge to all paid up members, and as a result the DM 6,200 for this publication was taken from the financial reserve.

As in former years the Treasurer had to complain of many members who not seldom owe to IASA even more than one year's dues. In 1982 42 members, and in 1983 92 members (almost one third) had not yet paid resulting in a shortfall of DM 4,800. According to a Board decision of February 1982 a number of members (5 institutions and 20 individual members) who had not paid for two years or longer, although they had received a couple of reminders from the Treasurer and the Membership Secretary, were excluded from IASA by the end of 1982. Similar steps will be necessary this year. On the other hand we do keep members free of charge who have severe financial problems such as some institutions from the Third World.

The Board agreed to the proposal of the Treasurer to set aside one year's normal expenditure as a reserve and use it as a working capital. This reserve should be used to finance special projects such as publications, and the income from sale of publications returned to the reserve. Up to this year we were able to do this.

Considering the steady increase of necessary expenditure (printing costs, postal rates, etc.) the Board is forced to plead for an increase of dues from 1984 onwards. From the Treasurer's point of responsibility an increase is inevitable in order to keep IASA's financial base solid for the coming years, that is for three years at least. According to the Constitution a note on this subject was sent to all members in January 1983. The Treasurer quoted from this letter and asked for consent to the increase of dues proposed by the Board.

'Members are reminded that dues have remained unchanged since 1978, a period of seven years. During these seven years an enormous increase has occurred in the cost of all services mentioned and this has only been partly offset by an increase in the membership of the association.

In consequence the Board proposes an increase of dues for:

Institutions from 60.- to 80.- DM
Individuals from 25.- to 35.- DM
Subscribers from 25.- to 45.- DM

This increase is based on a three year projection and will be effective from 1984-1986.

The Executive asks the members to agree to this proposal in order to maintain the Association on a solid financial basis. The Board hopes that it has proved during the last years a careful, modest and responsible attitude to the administration and use of the Association's finances. This responsibility demands that the Board takes steps in time to maintain the stability and continuation of the Association.'

Before the increase was voted on the President called for discussion and comment.

Dietrich Lotichius noted that the increase was relatively greater for individuals than for institutions. The Treasurer responded that this is due to the postal costs of mailing literature to the wide personal membership. It was suggested that IASA should distribute material from a country with lower postal rates and the Treasurer replied that discussions were underway on this question. An ARSC member said that they had found calling for voluntary contributions (over and above normal subscription rates) had had a favorable response. Patrick Saul suggested a sliding scale of dues for institutions, but both the Treasurer and the President said there were considerable administrative problems in administering such a scale.

Two tellers were appointed to count the votes at the General Assembly: Magdalena Cseve (Hungary) and Ernest Dick (Canada).

The President then called for a show of hands on an increase in dues. The motion was carried 25 to 1, with no abstentions.

7. Constitutional Amendments

The President first reminded members of the procedure for changing the Constitution. Notification had to be given at least two months in advance of the General Assembly, and this had been done. The amendments could only be accepted or rejected at the General Assembly, they could not be amended further although discussion could take place in order that the Board knew the membership's reasons for acceptance or rejection of the proposed amendment. If the amendments were rejected the Board would be able to take back the reasons for rejection and work out alternative amendments for presentation. Members were reminded that a two thirds majority was necessary for Articles of the Constitution and a simple majority for By-Laws.

The President then reminded members of the clauses which were being considered for amendment. These fell into two groups; Group 1 dealing with the postal ballot, additional officers and consequent changes in responsibilities and minor rewordings.

Group 2 amendments dealing with national branches and affiliated organizations. The President invited the Secretary General to present the amendments to Group 1. (As all members have received papers detailing amendments these are not repeated here.)

Group 1 amendments were read and all agreed to.

The President then invited the Vice-President, Rolf Schuurmsma who had prepared Group 2 amendments dealing with national branches and affiliation to present these amendments.

Rolf Schuurmsma drew attention to the fact that amendments had been requested by the National Branches Working Group and after much deliberation by the Executive Board and the Working Group, two types of National Branch had been identified: those with close ties and those with less close ties, but an interest in the main area of IASA's concern.

The 50% clause which is an essential qualification for National or Regional branches (By-Law to Article X B. 4) means that affiliated organizations need not have any IASA members although some would be appreciated. Peter Burgis suggested that the percentage in the clause should be increased to include a majority in the future as it may result in non-IASA members controlling a National Branch.

Rolf Schuurisma drew attention to the role the National Branches Working Group had played in drawing up these amendments. He also outlined very clearly that organizations and branches were free to decide for themselves which type of association they wanted.

The Articles X and XI were read out and the amendments were carried.

The By-Laws were read. Robert Ternisien pointed out that By-Law to Article XI B. 4 should include the phrase: "on the recommendation of the Executive Board". This was agreed to and the amendments were carried.

Rolf Schuurisma introduced the Board's suggestion on dues to be paid by Affiliated organizations. It was recognized that the Board had not given the necessary notice of these dues, but the sum suggested was that Affiliated organizations would pay four times the Institutional due in line with the four votes they would have at the General Assembly.

After discussion it was agreed to defer this until the full membership had a chance to consider the proposal. It will be presented to the next General Assembly.

Peter Burgis proposed a vote of thanks to Rolf Schuurisma for the considerable time and effort he had expended on the preparation of the Constitutional amendments.

8. Committee reports

(i) IAML/IASA Committee on Sound Archives and Music

Ulf Scharlau reported on the decision taken to set up a Radio Sound Archives Committee under the aegis of IASA and disband the Record Libraries commission Subcommittee on Radio Sound Archives of IAML.

The IASA committee had been set up at the suggestion and under the guidance of Dietrich Lotichius who would remain as adviser to the Committee. Ulf Scharlau thanked Dietrich Lotichius for his efforts on behalf of the Radio Sound Archives committee. The proposition had been accepted by the IASA Executive Board at its meeting 11 May 1983 and the IAML Board were to discuss it on 12 May 1983. At the inaugural meeting held on 9 May 1983 the members elected Magdalena Cseve (Magyar Radio) to the Chair and Michael Gray (Voice of America) as Vice-Chairman.

The Joint committee had held a meeting and agreed to remain extant, but in a more dormant mode until called upon to prepare further sessions or until needed for further tasks.

(ii) Cataloging Committee

Rolf Schuurisma reported on the working meeting of the Cataloging Committee held on 9 May 1983. The committee had received apologies from several members unable to attend Washington, D.C. but the session was well attended which was taken as a positive sign that there is work to be done and interest in doing it. In November 1982 Rolf had drawn up a position paper on the Cataloging Committee and this was reviewed at the meeting together with the recommendations and frame of reference. The frame of reference was agreed and Eckehard Baer (Deutsches Musikarchiv, Berlin FDR) was elected Chairman. David Sommerfield (Library of Congress, USA) was elected Secretary of the committee.

Rolf Schuurisma drew attention to the fact that the IASA committee would cooperate closely with that of IAML in their dealings with IFLA and UBC. There was to be an

open session of the Cataloging Committee on the following day dealing with computerized cataloging which promised to be lively and interesting and it was hoped that the membership would support the reactivated committee by attendance.

(iii) Copyright Committee

Rolf Schuurmsa, acting for the Copyright Committee gave his report. During the 1981 meeting the Executive Board requested the preparation of recommendations for a renewal of the committee and for a more detailed statement of the aims and purposes of the committee than had been done before.

The Board presented Rolf Schuurmsa's subsequent report to a group of interested members during the annual meeting in Brussels 1982. The recommendations were discussed during a meeting of this group on 9 July 1982.

The report was accepted with some amendments and additions. This report, together with the minutes of the Brussels meeting represent the statement of aims and working program of the committee.

However, despite the apparent interest of members attending the Brussels meeting it was then not possible to resolve the question of executive officers of the committee. To make an open session possible at the Washington conference, Ernest Dick (Public Archives of Canada) volunteered to organize such a session and his efforts resulted in the following contributors:

Charlotte Givens, Library of Congress Register of Copyrights office and Robert Ternisien of Radio Canada.

The committee was also able to distribute a paper by Trevor Percy (IFPI London) giving an extensive list of deposit laws in a series of countries throughout the world. The session proved very successful, and gave rise to lengthy and lively discussion.

The committee found a Chairman in Robert Ternisien who has agreed to act for the next three years.

(iv) Technical Committee

Dietrich Schüller reported that it is the fate of the Technical committee (but not only this committee) that after a year, if one compares the planned activities with the results carried out, there is a significant gap. During the previous year the gap appeared mainly in the Committee's new projects. Of the projects outlined in the committee's report for 1982 (PHONOGRAPHIC BULLETIN 34, p. 27) only Lloyd Stickells' LP wear and tear test has been pushed forward. The other projects are not canceled of course and more news is expected before the end of the week.

Technical Manual. Three chapters are available, and the rest of the manual, especially a revised plan to avoid too much overlapping will be discussed in Washington.

Publications. Several technical matters have been published in the PHONOGRAPHIC BULLETIN, two conference items and two independent papers.

Washington conference arrangements. These have been, despite distance, very successful

through Clifford Harkness' extraordinary efforts. The Washington conference sees more technical events than any previous conference: three open sessions and an exhibition of technical arrangements and set-ups in various sound archives. Additionally of course there will be at least one Technical Committee working session.

At next year's conference the Committee will request a double session, one as a basic teach-in for lay-archivists and the other on a more specialized topic, although still of general interest.

(v) Training Committee

Rainer Hubert reported that the Training committee had continued collecting data concerning training facilities available especially in the Third World, and there will be a report on this in the Open session. In correspondence the committee tried to find archives willing and able to receive trainees from the Third World--members may recall the appeal in the PHONOGRAPHIC BULLETIN. With the help of representatives of the national branches the committee have already had offers from several sound archives, and is now in a position to respond to requests for training from colleagues in the developing world. The question of raising the necessary funds is not solved however, but the committee is hopeful. In order to give some recommendations about what could be done in the field of training a subject core for useful courses will be devised, trying to indicate what every sound archivist should know and what knowledge an archivist in a particular field or working at a particular level needs. Such skeleton courses could be part of a manual for sound archivists training, and the committee is discussing this, and hopes to bring concrete proposals to the next conference. Next year the committee's open session will deal with qualifications necessary in the profession of sound archivist: What makes a sound archivist--tick? We hope also to follow this year's session and the paper on training facilities in Nigeria with one on training facilities in South East Asia.

(vi) National Branches Working Group

Grace Koch reported that the NBWG met on 10 May 1983 and those present included representatives from Australia, Austria, England, France, the Netherlands and the Nordic Branch. Three observers attended from ARSC. After the minutes of the Brussels conference meeting were approved a discussion was held on the future name of the group and it was decided to submit the title "National and affiliated organizations committee" to the Executive Board. Each National organization presented a report. Concern was shown for the incorporation of sound archives into libraries, recruitment, training and various conditions of deposit. All organizations then stated their future status as defined by the new Constitutional amendments dealing with categories of national membership.

Discussion was held on the future connections of ARSC with IASA and the National Branches Working Group was seen to be a vital link in communication. It was decided that reciprocal representation of ARSC with IASA should be formalized. The Executive Boards of each organization will raise the affiliation proposals with one another. Also ARSC and IASA will be exploring exchanges of publications, joint activities in training sound archivists and reciprocal representation at one another's conferences.

The future role of the IASA committee was seen in the areas of liaison with the training committee, watching for archives in danger of severe cutbacks or closure, recruitment and generally examining the roles of national representatives in order to see how their positions may be strengthened and made more efficient.

This concluded the committee reports and by this juncture time was running very short. The President apologized to the meeting for this and suggested that rather than rush through National Branch reports the item was removed from the agenda and National Branch reports were published fully in the PHONOGRAPHIC BULLETIN. This was agreed.

9. Future Conferences

The Secretary General reported that the next conference would be held on Lake Como, Italy 2-8 September 1984. Little was known about the conference arrangements at this stage but Helen would keep the membership informed of developments.

In 1985 again during the first week in September the conference would be held in East Berlin. It would occur then to give interested members a chance to attend a large music festival being held in weeks following.

The 1986 conference will be in Stockholm, Sweden, and for the 1987 conference an offer has been made by AFAS, the French association of IASA.

10. Any Other Business

Peter Burgis mentioned that he was going to propose a Discographical Committee to the Executive Board. He felt that this area was of growing importance and was not being adequately debated in the present committees.

Peter Burgis made a motion to tape record the conferences in future. He proposed that 'every effort should be made by the Executive Board to record the proceedings of future conferences.'

Discussion indicated those in favor felt:

- (i) it could be achieved easily;
- (ii) the tapes could be sold to participants and others creating a small income;
- (iii) tapes would provide an accurate, lively record.

Those against pointed out:

- (i) there were organizational problems, not all venues are suited to recording;
- (ii) not all speakers would be agreeable to being recorded--there would be dual standards applying, permissions to apply for and then compliance to administer;
- (iii) papers were already published in full in the PHONOGRAPHIC BULLETIN.

The assembly was called to vote on the motion. Thirteen were for, fourteen against and three abstentions. The motion was not carried.

Copyright

TREAVOR PEARCY, Legal Advisor, IFPI

LEGISLATION FOR THE COMPULSORY DEPOSIT OF PHONOGRAMS

The phonogram or sound recording was first invented in 1877, but it was not until well into the twentieth century that its enormous potential as a carrier of educational and entertainment material was fully realized. With this growing appreciation of the social and educational importance of phonograms came a recognition that they were valuable cultural materials worthy of preservation for future generations. In order to ensure that phonogram collections were comprehensive and complete, some countries made it obligatory for copies of phonograms to be deposited at a designated institution. Other countries, seeking to set up procedures for the protection of sound recordings, made it obligatory for phonograms to be deposited before copyright was recognized or enforceable.

As a result, two different types of deposit law emerged. The one required deposit as part of the system of copyright protection and deposit was a precondition for acquiring or exercising copyright. The other involved deposit with a national archive for cultural purposes.

DEPOSIT FOR COPYRIGHT PROTECTION

As you will see from the Annex to this paper, twenty-four countries have legislation requiring deposit for purposes connected with copyright protection: Argentina, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Iraq, Italy, Korea, Lebanon, Liberia, Mexico, Pakistan, Paraguay, Philippines, Spain, Sudan, Syria, Taiwan, Uruguay and the United States of America. Of these, eleven require deposit as a precondition for copyright protection; in other words, unless a phonogram is deposited and registered within the specified time (which varies between three months and one year of publication), copyright protection is forfeited. This is the case in Argentina, Colombia, Costa Rica, Cuba, Ecuador, Liberia, Paraguay, Spain, Sudan, Taiwan and Uruguay.

The following countries require deposit and registration before the right in the phonogram may be exercised by, for example, bringing an action for infringement against someone who has made unauthorized copies of the phonogram: Chile, El Salvador, Italy, Lebanon, Philippines, Syria and the United States of America.

There is a very small group of countries (Brazil, Dominican Republic, Mexico and Pakistan) which require registration merely to serve as a presumption of ownership. In these countries, neither protection nor enforcement of a right is dependent upon registration.

DEPOSIT FOR CULTURAL PURPOSES

Deposit for cultural purposes is required in a limited number of countries: Canada, Finland, France, Federal Republic of Germany, Greece, Japan, Sweden and the United States of America.

The French law on deposit requires deposit with the Phonothèque Nationale of all sound recordings offered to the public for sale, distribution or hire in France, including imported records. The French law is the most far reaching in existence as well as being the oldest.

In Canada, sound recordings having a Canadian connection must be deposited with the National Library.

In Greece, sound recordings containing folk or popular music published by a Greek national in Greece or abroad have to be deposited with the Discothèque of the Greek Folklore Research Centre of the Academy of Athens.

In Japan, the 1948 law provides that all phonograms published in Japan must be deposited with the National Diet Library.

The German law only applies to phonograms produced in the Federal Republic of Germany, which have to be deposited with the German Music Archive.

The 1976 US law provides for deposit with the Library of Congress of all phonograms published in the United States with notice of copyright.

The 1980 Finnish law requires the deposit of recordings made in Finland or made abroad and published in Finland with the intention of distribution primarily within Finland.

The 1979 Swedish law applies to phonograms with a Swedish connection and made available to the public in Sweden. These must be deposited with the "Sound and Video Archives".

IFPI has given some thought to the need to establish a clear and simple definition of which recordings should be deposited with a national archive and has recommended the following definition:

"All phonograms first fixed or first published in the country where the archive is located and those fixed or published by a national of that country elsewhere."

Although there is little legislation requiring deposit for cultural purposes, it is encouraging that in a number of countries the introduction of such a system is under active consideration. Furthermore, voluntary schemes for the deposit of phonograms are in existence in several countries.

The Norwegian National Group of IFPI has a voluntary agreement with the University Library of Oslo in accordance with which copies of each local recording produced are deposited with the Norsk Musikk Samling (Universitets Biblioteket). In New Zealand, the Recording Industry Association of New Zealand has entered into a voluntary agreement that its members will supply copies of phonograms to the National Library on request. The Australian Record Industry Association agreed in 1982 that its members would voluntarily deposit a copy of every recording they produce with the National Library of Australia. Finally the British Phonographic Industry recommends that its members deposit copies of all their new releases with the British Institute of Recorded Sound.

ANNEX

March 1983

LEGISLATIVE PROVISIONS FOR
COMPULSORY DEPOSIT OF PHONOGRAMS

<u>COUNTRY</u>	<u>LEGISLATION</u>	<u>PURPOSE OF DEPOSIT</u>
ARGENTINA	Law No. 11.723 of 1933 as amended up to 15 January 1973 (Articles 57-64); Decree No. 41233: Regulation of the Copyright Registry as amended up to 1974	(a)
BRAZIL	Civil Code (Article 673); Decree No. 4875 of 1939 Registration of works (Articles 297-311)	(a)
CANADA	1968 National Library Act (Section 11); 1969 National Library Regulations (Sections 1-4)	(b)
CHILE	Law No. 17.336 of 1970 (Articles 72-77); Regulation No. 1063 of 1925 regarding Copyright Register	(a)
COLOMBIA	Law No. 23 of 28 January 1982 (Articles 190-210)	(a)
COSTA RICA	Law No. 6683 of 3 August 1982	(a)
DOMINICAN REPUBLIC	Law No. 1381 of 1947 concerning Registration and Protection of Copyright (Articles 11-12)	(a)
ECUADOR	Law No. 610 of 1976 on Copyright (Articles 60, 110-115)	(a)
EL SALVADOR	Decree No. 376 of 1963 Law relating to Literary and Artistic Works (Articles 77-82)	(a)
FINLAND	Law No. 420 of 12 June 1980 on deposit of free copies; Ordinance No. 774 of 5 December 1980 (Implementing Regulations)	(b)
FRANCE	Law of 21 June 1943; Decree No. 75.696 of 30 July 1975 (Articles 1-4)	(b)
GERMANY (Federal Republic of)	Law concerning the German Library 31 March 1969 (Articles 2, 18-24); Ordinance of 6 June 1973, implementing deposit	(b)

GREECE	Decree-Law No. 4545 of 1966 (Article 13), concerning the Academy of Athens	(b)
IRAQ	Law No. 3 on Copyright of 1971 (Article 48)	(a)
ITALY	Law No. 633 of 1941 on Copyright, as amended up to 29 July 1981 (Article 77); Decree No. 1369 of 1942 (Approving Regulations) as amended up to 1945 (Articles 8, 30-43)	(a)
JAPAN	National Diet Library Law, 9 February 1948 as amended up to 28 January 1955 (Articles 24 & 25)	(b)
KOREA	Law No. 432 of 1957 on Copyright, as amended up to 1971 (Article 44) Law No. 1944 of 1967 concerning recordings, as amended up to 1971 (Article 9) Implementing Decree No. 3304 of 1967 (Article 18)	(a)
LEBANON	Decree No. 2385 of 1924, as amended up to 1946 (Articles 158-162)	(a)
LIBERIA	Copyright Act of 1972 (Section 2.3-2.4)	(a)
MEXICO	Copyright Law of 1956, as amended up to 1963 (Articles 122, 130, 134)	(a)
PAKISTAN	Copyright Ordinance of 1962, as amended up to 1 December 1972 (Articles 38 (1), 39, 42) Copyright rules of 1967 (Articles 3 & 4(1) & (2))	(a)
PARAGUAY	Law No. 94 of 1951 on Copyright (Articles 49, 50, 51, 53, 55 & 58) Decree No. 6609 of 4 September 1951 (Article 16)	(a)
PHILIPPINES	Presidential Decree No. 49 of 1972 (Sections 49-51)	(a)
SPAIN	Copyright Statute of 1879 (Articles 33, 35, 36) Decree of 1942 on Protection of Phonographic Works (Articles 1,3) Decree of 1957 concerning the legal deposit of printed works (Articles 1, 3, 7)	(a)
SUDAN	Copyright Protection Act No. 49 of 16 May 1974 (Articles 2, 14, 16)	(a)
SWEDEN	Law of 1 January 1979 on Statutory copies of printed matter and sound and video recordings (Articles 14-17 and 24-26)	(b)

SYRIA	Decree No. 2385 of 1924, as amended up to 22 September 1926 (Articles 158-161)	(a)
TAIWAN	Copyright Law of 1928, as amended up to 1964 (Article 1) and Regulations governing the regulation of works	(a)
U.S.A.	U.S. Code Title 17 on Copyright: Public Law No. 94.553 of 19 October 1976 (Sections 407-412)	(a)(b)
URUGUAY	Law No. 9739 of 1937 on Copyright, as amended to February 1938 (Articles 6, 53-55)	(a)

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LEGISLATIVE PROVISIONS FOR COMPULSORY DEPOSIT OF PHONOGRAMS

A. DEPOSIT REQUIRED FOR ACQUISITION OR REGISTRATION OF COPYRIGHT

ARGENTINA

1933 Law 11-723; Articles 57-64 as amended up to 15 January 1973

1934 Decree No. 41233; Regulation of the Copyright Registry as amended to 1974.

Article 57: The publisher of works included in Article I must, within three months of publication, deposit at the National Copyright Registry three complete copies of every published work. In the case of a deluxe edition or of an edition not exceeding one hundred copies, it shall be sufficient to deposit one copy.

The same time limit and condition shall apply to works printed in a foreign country if they have a publisher in the Republic of Argentina. In such cases the time-limit shall run from the first day on which the works are placed on sale in Argentine territory.

For works of painting, architecture, sculpture, etc., a sketch or photograph of the original shall be deposited, together with such supplementary particulars as permit of their identification.

For cinematographic films there shall be deposited an account of the plot, the dialogues, the photographs and descriptions of the principal scenes.

Article 58: A person who presents a work for registration by furnishing the required copies thereof shall be given a provisional receipt specifying the data, date and circumstances necessary for identifying the work, and attesting its registration.

Article 59: The National Copyright Registry shall publish daily in the "Boletin Oficial" the list of works submitted for registration, together with any steps taken by the Directorate, with particulars of the title, the author, the publisher, the category to which the work belongs, and any other distinguishing data. After the lapse of a month from such publication, and if no opposition has been lodged, the Registry shall register the works and shall grant to the authors, if they so request, the title of final property.

Article 60: If opposition is lodged within the said period of one month, a written statement thereof shall be drawn up and notified to the interested party, who shall have five days

to reply thereto. The Director of the National Copyright Registry must decide the case within the following ten days.

Any appeal from this decision must be lodged within ten days with the competent Ministry and the ministerial decision shall not be susceptible of appeal; however, the party who believes his rights violated may take legal proceedings accordingly.

Article 61: Deposit of all published works shall be compulsory for the publisher; failure to deposit copies shall be punishable by a fine equal to ten times the selling price of the undeposited copies.

Article 62: The deposit of the work by the publisher fully secures the rights of the author in his work and those of the publisher in his edition. In the case of unpublished works, the author or his successors in title may deposit a copy of the manuscript, accompanied by the certified signature of the depositor.

Article 63: Failure to register shall result in the suspension of the rights of the author until such registration is accomplished. The rights of the author shall be recovered by the act of registration for the corresponding term and under corresponding conditions, without prejudice to the validity of the reproduction, editions, performances or any other publications made during the time the work was unregistered.

No work shall be registered if it does not bear an imprint. An imprint shall consist of the indication of the date, place, edition and the name of the publisher.

Article 64: All government agencies, as well as institutions, associations or persons receiving a subsidy from the Nation's Treasury shall deliver one copy of their publications to the National Congress Library (Biblioteca del Congreso Nacional) in the manner and within the time-limits provided for in Article 57; this, however, does not affect the obligations set forth therein. Government agencies are entitled to reject any infringing work offered for sale.

BRAZIL

Civil code; Article 673

Decree No. 4875 of the 1939 Registration of Works; Articles 297-311

Civil Code

Article 673: In order to ensure his right, the owner of a work disclosed by means of typography, lithography, engraving, moulding, or any other system of reproduction, shall deposit, for the purposes of registration, two copies of the work at the National Library (Biblioteca Nacional), the National Music Institute (Instituto Nacional de Musica), or the National School of Fine Arts of the Federal District (Escola Nacional de Belas Artes de Distrito Federal) according to the nature of the production.

Sole paragraph. The registration certificates shall, in the absence of proof to the contrary, give rise to a presumption of ownership in the work.

Decree

Article 297: In order to secure the owner's right in his property, the register of literary, scientific and artistic property shall be kept either by the National Library (Biblioteca Nacional), the National Music Institute (Instituto Nacional de Musica), or the National School of Fine Arts (Escola Nacional de Belas Artes) according to the nature of the production.

Article 298: If the production is of a mixed nature, it shall be registered in the institution which is more compatible with the predominant nature of the production; but the interested party may register it in all institutions to which its nature is related.

Article 300: In order to obtain registration, whether the work is original or has been translated, and whether disclosed by means of typography, lithography, engraving, modeling or any other method of reproduction, the author of the work or the owner thereof in accordance with civil law shall apply personally or through an agent to the director of the institutions having jurisdiction thereof, and shall deposit two copies of the work in perfect condition.

(1) Theatrical compositions may be registered upon deposit of two typewritten copies, initialed by the author.

(2) Works of paintings, architecture or drawing, as well as plans, engravings, sketches or works of any other nature, may be registered upon deposit of two perfectly clear photographs of the work conforming with the original; of a minimum size of 18 x 24 centimeters.

Article 301: All works to be registered must be accompanied by a corresponding application in which the following shall be expressly set out: nationality and domicile of the author; nationality and domicile of the present owner, in case there has been a transfer of the rights; title of the work; date and place of publication; method of reproduction employed; and all other essential characteristics of the work so that it may be possible at any time to distinguish it from other works of the same kind.

Sole paragraph. Any of the collaborators in a joint work may apply for registration.

Article 304: For the purposes of registration, each of the competent institutions shall keep a special book, signed at the beginning and end by the director of the institution. A special entry shall be made for each work, containing a chronological number as well as all necessary details. The entry shall be signed by the Secretary.

Article 305: One of the copies deposited shall be filed, duly packaged, in the Secretariat and the other shall be placed in the institution's collections. Both copies shall bear the number of entry and the date of registration as well as a seal bearing the name of the institution and the words "Direitos do autor".

Article 306: The registration certificate, signed by the Secretary and legalized by the Director, shall contain an integral transcription of the entry as well as the number of the entry and that of the volume in which the entry was made.

Article 307: When two or more persons simultaneously request the registration of the same work, or of works which seem identical, or whose authorship is disputed or controverted, registration shall not proceed until the question of the ownership of the rights has been decided either by means of agreement between the parties or by a judge.

Article 308: The same procedure shall be employed in cases where, after a work has been registered, a new registration is requested in the name of a different person. In this case,

if it is decided that copyright in the work belongs to the latter person, a new registration entry shall be made and the previous entry shall be duly canceled.

Article 310: A list of registered works shall be published monthly in the Official Journal (Diario Oficial).

CHILE

1970 Law 17.336; Articles 72-77

1925 Regulation No. 1063 regarding the Copyright Register

Article 72: The rights of authors and the neighboring rights which this law establishes shall be recorded in the Register of Intellectual Property.

The Regulations shall also determine the duties and functions of the Registrar and the form and formalities of entries.

Article 73: The transfer of whole or in part of copyright or connected rights, upon any basis, must be recorded in the Register within a period of sixty days, calculated from the date of the accomplishment of the respective act or contract. The transfer must be effected by an attested deed or by a private instrument signed before a notary.

Any resolution of the contract which gave rise to the transfer must also be recorded within the same period.

Article 74: The publisher shall enjoy the rights granted to him by this law only after the registration of the relevant contract in the Register established by Article 72; however, the non-fulfilment of this formality will not deprive the author of the rights which are due to him in accordance with this law or the contract.

Article 75: At the time of registering a work in the Register of Intellectual Property, there shall be deposited one complete copy of the manuscript, printed or otherwise reproduced. In the case of non-literary works, the following rules apply:

- (a) For works of painting, drawing, sculpture, engineering and architecture, sketches, photographs or plans of the original, necessary to identify the work, the explanations where necessary, will suffice;
- (b) For cinematographic works it will be sufficient to deposit a copy of the script, scenification and story of the work;
- (c) For photographic works, it will be sufficient to supply a copy of the photograph;
- (d) For phonograms, it will be sufficient to deposit the copy of the disc or magnetic tape incorporating it;
- (e) For interpretations and performances, it will be sufficient to deposit a copy of the fixation. The submission of this copy will be dispensed with when the interpretation or performance is incorporated in a phonogram or an emission registered in accordance with (d) or (f) of the present Article;
- (f) For emissions, there shall be deposited a copy of the radio or television transmission. The submission of this copy will be dispensed with when a copy has been sent to the Office of Information and Radiodiffusion of the Presidency of the Republic in accordance with the legal provisions in force, and;

- (g) For musical works, a musical score will be necessary; however, in the case of symphonic works, a piano-conductor score will be sufficient. In the case of works involving singing, the text should also be submitted.

Article 76: Entry in the Register of Intellectual Property is effected following payment of the following fees, calculated in percentages of a "vital monthly sum" (sueldo vital mensual), scale (A) of the Department of Santiago:

- (1) Engineering and architectural plans, 15%;
- (2) Cinematographic works, 20%, and;
- (3) Any other registration of the kind envisaged by this law, 0.5%.

All these fees will be deposited in a special open account in the name of the Ministry of Public Education in the State Bank of Chile, under the responsibility and custody of the official designated by the said Ministry and shall be distributed for use in cultural activities.

Article 77: For the purposes of the fees payable for registration in the Register of Intellectual Property, the following shall be considered as a single unit:

- (a) Theatrical works, although having more than one act, and;
- (b) A phonographic disc or magnetic tape bearing a recording, although containing more than one interpretation or performance.

COLOMBIA

Law on Copyright No. 23 of 28 January 1982

Articles 9, 190, 192-198, 200-210

Article 9: The protection granted to the author by this law originates in the fact of intellectual creation, without any registration being necessary. The formalities specified herein are for the greater legal security of the owners of the rights protected.

Article 190: The necessary registers shall be kept at the Office of Registration for the recording of the various works and productions, for instruments and contracts relating thereto, and also for the registration of authors' associations.

. . . .

Article 192: The following shall be subject to registration:

- (i) all scientific, literary and artistic works in the private domain, according to this Law;
- (ii) all artistic productions fixed on a physical medium;
- (iii) any instrument of disposal and any contract for translation, publication and participation, and any other instrument or contract associated with copyright;
- (iv) the associations specified in Chapter XVI of this Law;
- (v) the powers of attorney granted to natural persons or legal entities for dealings with the competent body relating to matters governed by this Law.

Article 193: The purpose for registration of the works and instruments subject to the formalities specified in the foregoing Article shall be:

- (a) to publicize the rights of the owners and the instruments and contracts that transfer or alter the ownership covered by the Law, and;
- (b) to give a guarantee of authenticity and security to the titles of intellectual property and to the instruments and documents referring thereto.

Article 195: In order to effect registration, the interested party shall address a written request to the competent body, in which he shall express clearly:

- (i) the surname, given name and identity card number of the applicant, and his address, including a statement as to whether he is speaking in his own name or as the representative of another, in which case he shall also submit proof of his representative capacity and state the surname, given name, title and address of the person represented;
- (ii) the surnames, given names and addresses of the author, producer, publisher and printer, and identification of each of them;
- (iii) the title of the work or production, the place and date of its publication and, in the case of literary or scientific works, the number of volumes, their format, the number of pages that they contain, the number of copies, the dates on which printing was completed, and all circumstances that in any way contribute towards perfect knowledge of it.

Article 196: If the literary or scientific work is printed, six copies of it shall be submitted as follows:

Two to the National Library, one to the Library of the National University, one to the Library of Congress, one to the Instituto Caro y Cuervo, and another, together with prior receipts and the request for registration, to the Office of Registration. This deposit shall be effected by the publisher within a period of sixty days following the publication of the work concerned.

No request for registration of literary or scientific works shall be processed without prior proof that the copies specified in the foregoing paragraph and that corresponding to Article 207 have been presented.

Article 197: The same requirements as in the foregoing Article shall apply to the registration of phonograms and videograms.

Article 198: If the work is unpublished, the Office of Registration shall be presented with a single copy of it, typewritten, without alterations, deletions or insertions, with the authenticated signature of the author, and properly bound.

If the unpublished work is a theatrical or musical work, it shall be sufficient to submit a copy of the manuscript, also with authenticated signature of the author, and properly bound.

Article 200: If the work is a cinematographic work or an audiovisual fixation obtained by a comparable process, the request referred to in Article 195 shall be accomplished by:

- (a) an account of the plot, dialog, scenario and music;
- (b) the surnames and given names of the producer, scriptwriter, composer, director and main performers;
- (c) a statement of the meterage of the film, and;
- (d) as many photographs as the film comprises main scenes, in such a form that it may be judged that the work is original.

Article 201: In the case of anonymous or pseudonymous works, the rights shall be entered under the name of the publisher, except where the pseudonym is registered.

If the work is posthumous, registration may be effected in the name of the author or of the heirs that have been recognized under the Law.

Article 202: For the registration of instruments of disposal and contracts for translation, publication and participation, and for that of any other instrument or contract associated with copyright, the Office of Registration shall be presented with a copy of the instrument or title concerned, which shall not be considered authentic if this requirement is not met.

Article 203: Where copyright has been transferred or otherwise passed on by way of total or partial disposal, in accordance with a judgment issued by a competent court or for any other reason, the Office of Registration, on request and on receipt of the relevant documents, shall record the operation in the appropriate book.

Article 204: Registration or recording shall be set down in a minute, which shall show:

- (a) the day, month and year in which it is effected;
- (b) the surname, given name, identity card number and address of the applicant, with a mention of whether he is acting in his own name or as the representative of another person, in which case it shall mention the document evidencing representation and the surname, given names, identity card number and address of the person represented;
- (c) the surnames, given names and addresses of the author, publisher and printer, and their identification;
- (d) a description of the work or production, with all identifying details.

Article 205: Immediately after registration has been effected, a certificate shall be made out and issued to the party concerned.

This certificate shall contain the date on which the registration was accomplished; the book or books and the folio or folios in which the registration was effected; the title of the work registered and any other circumstance that may afford accurate knowledge thereof and serve to identify it at any time; the surname, given names, identification and address of the owner in whose name the intellectual rights have been registered.

Article 206: Applicants shall not pay any fees for the first extract from the Register or certificate of registration of a work; for any further certificate, copy or extract that they require, however, they shall pay whatever fees are specified for the production of each document.

Article 207: The publisher shall deposit with the Office of Registration a copy of any printed work that is published in Colombia within sixty working days following its publication. Failure to effect this deposit and comply with the provisions of Article 196 of this Law shall be punished by a fine equal to ten times the commercial value of each copy not deposited. Any person may report such infringements.

Article 208: In the case of foreign works that are protected by international conventions or treaties in force or by mere legislative reciprocity, their registration shall be optional for the owner concerned.

Article 209: The managers or directors of journals, reviews and in general all periodical publications shall be obliged to send three copies of each of their publications, one to the Government Ministry, one to the National Library and a third to the National University. When the managers and directors of these publications fail to comply with this obligation on three consecutive occasions, the registration of the title of the publication shall be canceled by a decision accompanied by a statement of grounds.

Article 210: The directors of official publications, whether journals or reviews or publications of any other kind, shall have the same obligations as other publishers, and they shall effect deposits of works at the offices referred to in the foregoing Article. In the absence of a director, this obligation shall be incumbent on the person responsible for publication.

COSTA RICA

Law on Copyright No. 6683 of 1982

Article 101: The protection provided by the present law is simply the protection of the creation independently of any formalities.

Article 102: For better protection, the Copyright/Neighboring Right Owners can register their production in the National Register of Copyrights and Neighboring Rights. Such a registration is only for the purpose of declaration. One can also register acts or documents relating to legal negotiation for Copyrights/Neighboring Rights.

Article 103: To register a production, the interested party will provide the registrar with a written request including:

(2) name and address of the author, publisher printer;

(4) in the case of phonograms, the name of the performer and the catalog number must be provided.

Article 104: Deals with the registration of cinematographic works.

Article 108: One copy of the phonogram must be deposited at the National Register of Copyrights/Neighboring Rights.

Article 109: A phonogram shall be registered in the name of the producer. A radio and TV program shall be registered in the name of the Broadcasting Organization.

Article 116: The certificate issued by the Registrar provides proof that the work is regis-

tered in the name of the person inscribed thereon except when the registration has been declared fraudulent by a judicial decision.

CUBA

1879 Spanish Copyright Law (modified 1934 Cuban Decree Law No. 283)

1879 Copyright Regulations (amended 1939) Decree No. 163 & Articles 22-27

Copyright Regulations

Article 22: Any person who wishes to enjoy the benefits of the Law shall present to the Registry the following:

Three copies of the work or of the part of the work for which registration is requested. In the case of works mentioned in the second paragraph of Article 36 of the Law, one manuscript copy of the literary part.

The three copies of the work or of periodical collections presented must be simply bound. The covers of each copy or the first number of each collection must be signed by the owner or his representative; in the case of a collection each one of the leaflets or numbers forming the collection must be initialed or sealed. The Registry shall not accept works that do not meet these requirements nor parts or installments of works in course of publication, until said parts constitute at least a volume.

Article 27: The General Registry of Intellectual Property shall issue certificates, when requested, attesting that registration has or has not been made or is pending, as well as any other data concerning the works.

DOMINICAN REPUBLIC

1947 Law No. 1381 concerning Registration & Protection of Copyright; Articles 11-12.

Article 11: Registration of copyright protected by this Law shall be effected in the Copyright Registry (Oficina de Registro de Propiedad Intelectual) attached to the State Secretariat of Education and Fine Arts (Secretaria de Estado de Education y Bellas Artes) who may consult the Directorate General of Fine Arts (Direccion General de Bellas Artes) in all matters requiring a technical opinion.

The said Registry shall maintain a general Register in which, at the request of the author, his successor in title, or persons to whom he has given a special power of attorney, the following information, on the basis of a dated and signed sworn declaration, shall be placed on record:

- (1) the title of the work;
- (2) the name of the author, publisher or printer;
- (3) the place and date of publication or performance, if the work is not an unpublished one;
- (4) The number of volumes of which the work is composed, its format and the number of pages, if applicable;
- (5) the number of copies of the work, if applicable;
- (6) the number of bars and parts, in the case of a musical work, and its kind and the date of its first performance, if any;
- (7) the date on which the printing of the edition was completed, if applicable;

- (8) the nationality of the author, his domicile and place of residence, civil status, profession, and personal identity card.

Article 12: In order to obtain the inscription and registration of any work, it shall be necessary to deposit with the application: in the case of an unpublished work, a copy or description thereof; in the case of a deluxe edition comprising one hundred copies or less, one copy of such edition; otherwise, two copies, except that in the case where musical works, dramatico-lyrical works, "zarzeulas", operettas, operas, cantatas, and works of chamber music or symphonic works of chamber music or symphonic works of great length have not been printed, an original manuscript or a photocopy or a microfilm of such work shall be required.

In the case of a musical work with words, registration will only confer protection upon the music unless the words are included by depositing copies thereof. In such a case a single registration will suffice for the whole.

In the case of photographs, maps, plans, phonograph records and microfilm, one copy shall be deposited.

ECUADOR

1976 Law No. 610 on Copyright; Articles 60, 110-115

Article 60: Manufacturers or producers of phonograms shall be under the following obligations:

- (1) they must mention the following on the disc or equivalent device:
 - (a) the title of the work, the name of the author and the performers, followed by the abbreviated name of the author's society to which they belong, and the fact that their rights are reserved. Choirs and ensembles shall be designated by their proper name, if they have one, and the name of their director shall also be indicated;
 - (b) the year in which the original matrix was cut, this being the requirement constituting the exclusive right of physical reproduction of the copies; the name, corporate name or distinguishing mark of the manufacturer, and the fact that the rights legally accruing to him are reserved.
- (2) They must enter the reproduced work, if this has not already been done, in the National Copyright Register in the name of the author or his successors in title, or register, in the same way, the fact of reproduction, giving the following particulars:
 - (a) the authorization of the author or the authors' society that represents him, if the work is in the private domain;
 - (b) the name or corporate name of the manufacturer, the distinguishing mark on the copies, and the copyright notice;
 - (c) the name of the performers;
 - (d) the total number of copies manufactured with the corresponding date, series and numbering.

Registration shall be requested within a period of not more than thirty days from the time of the reproduced copies being put on the market.

Failure to indicate on the copies the year of the cutting of the original matrix shall deprive the manufacturer or reproducer of the phonograms of the exclusive right of physical reproduction of those copies. Other omissions shall be subject only to the sanctions provided for in the relevant chapter of this Law. No sanctions shall be imposed in the case of omissions due to insuperable difficulty, supported by proof, in obtaining or providing specific information.

Article 115: The registration requirements that have to be met by applicants, as well as the standards, conditions and other formalities for the operation of the National Copyright Register and the provincial registers, shall be specified in Regulations issued for the purpose by the Ministry of Public Education.

EL SALVADOR

1963 Decree No. 376 Law Relating to Literary & Artistic Works; Articles 77-82

Article 77: In order to take the appropriate civil and penal proceedings, copyright owners must, subject to legal exceptions, establish that they have caused the work to be registered in the Register of the Office of Trade Marks, Patents and Literary Property.

Article 78: Civil and penal proceedings on the part of the author of an anonymous work may be taken by the publisher and, for this purpose, and for such time as the author does not reveal himself, the publisher is competent to request registration of the work in the Register.

Article 79: For the registration of the work in the Register, the owner shall deliver three entire copies of the completed work.

As regards photographs, plans, maps and phonographic discs, one copy thereof shall be deposited.

The said copies of photographs shall bear the statement "Derechos Reservados", or the abbreviation "D.R.", the year in which protection commenced, the name of the author, his pseudonym, or an indication that the work is anonymous, if such be the case, and the name of the publisher and, where relevant, the place and date of publication.

Article 80: In addition to the copies specified in the preceding Article, a declaration, in duplicate, by the owner or his agent shall be submitted, stating:

- (a) the name, nationality and domicile of the author;
- (b) the owner of the work and a synthesis or description of its contents;
- (c) the bibliographical facts of the work; the number of pages, the format, place and date of publication and name of publishers;
- (d) in the case of a work first published abroad, the publisher and place and date of first publication;
- (e) in the case of a translation, also the name of the author of the primary work and the title of the work in its original language.

When the registration of cinematographic works is concerned, the indications specified in paragraph (a) of this Article shall refer equally to the producer and to all the co-authors.

Article 81: The Office of Trade Marks, Patents and Literary Property, having received the copies required by law and the declaration referred to in the preceding Article, shall, in the Volume of Entries which it shall keep for the purpose, record the submission of the work, and shall deliver to the interested party the necessary confirmation thereof, in which shall be stated the place, date and time of the submission. Following this, it shall order the advertisement of the subject of the submission by means of notices, one of which shall be published three times, at ten-day intervals, in the "Diario Oficial" and in one of the journals of maximum circulation within the Republic.

Article 82: Upon the expiration of thirty days, calculated from the day following that of the last publication of the relevant notice in the "Diario Oficial", and if no opposition has been entered, the said Office will proceed to register the work and to deliver to the interested party a certificate of the making of the relevant entry, which will serve as his title.

If, during the period mentioned, opposition is entered, the Office will suspend proceedings and will refer the parties to the competent Tribunal to determine their rights. The opponent must submit his case to the competent Tribunal within a period of thirty days and, if he fails to do so, the Office, at the end of the said period, will continue to deal with the process of registration as if no opposition had been entered.

In entries in the Register, any circumstance affecting the rights recorded shall be indicated in the margin.

IRAQ

1971 Law No. 3 on Copyright; Article 48

Article 48: The publishers of the works to be prepared for publication by making copies thereof, must deposit within one month from the date of the publication, five copies at the National Library, and that the non-deposition shall be punishable with a fine not exceeding twenty five Dinars, and that the non-deposition shall not accrue to injure the rights of the author prescribed by the Law. Those provisions shall not apply to the works published in newspapers and periodical reviews unless such works were separately published.

ITALY

1941 Law No. 633 for the Protection of Copyright (as amended up to 23 August, 1946)

1942 Decree 1369 - Approving Regulations - as amended up to 1945; Article 8 Articles 30-43

Article 77: The rights specified in this chapter may be exercised only if deposit has been effected with the Minister of Public Culture, according to the provisions of the Regulations, of one copy of the record or contrivance for which protection is claimed.

Article 8: Any person who wishes to reserve for himself the rights relating to phonographic records or like contrivances for reproducing sounds or voices referred to in Chapter I of Part II of the Law shall submit, in duplicate, to the Office of Literary, Artistic and Scientific Property, a declaration specifying the records or contrivances in respect of which he wishes to make the said reservation. Such declaration shall be in the form indicated in Annex-B to these Regulations.

A copy of each record or contrivance shall be attached to the declaration.

The Office shall return to the declarant a copy of the declaration bearing an endorsement attesting the deposit.

Copies of the aforesaid records or contrivances shall bear, at least in abbreviated form, an indication that the deposit has been effected.

Article 30: The public general register of protected works, for which provision is made in Article 103 of the Law, shall be kept by the Office of Literary, Artistic and Scientific Property, established under the Minister of Public Culture.

The Register shall be composed of four parts:

- (1) the first part shall be for works specified in the first part of the Law;
- (2) the second part shall be for works specified in the second part of the Law;
- (3) the third part shall be for foreign works which, within the meaning of Article 188 of the Law, are subject to formalities equivalent to those to which Italian works are subjected in such foreign State;
- (4) the fourth part shall contain the registration of the instruments specified in Article 104 of the Law, of measures of expropriation of rights belonging to the author, as provided in Article 113 of the Law and of declarations of withdrawal of works from commerce.

The registration shall be consecutive for each of the four parts indicated above and for each work, instrument or measure registered therein. The Office shall maintain card-indexes for categories of works upon the basis of the registrations effected. These indexes shall be classified according to the names of the authors or producers, and to the titles of works.

Article 31: The deposit of works, in accordance with Article 105 of the Law and for the purposes of Article 106, shall be effected for all works, with the exception of those specified in Article 32 of these regulations, by the submission to the Office of Literary, Artistic and Scientific Property of one copy of the work, accompanied by a declaration, in duplicate, in accordance with Article 34.

The Office shall, in the general register provided for in Article 103 of the Law, enter the contents of the declaration, indicating the day of its submission and the serial number assigned to it in the relevant part of the register, in accordance with Article 30 of these Regulations, and shall conserve in its archives the copies of the works and apply the number of registration to them. One of the copies of the declaration shall be returned to the depositor bearing certification of the fact that the registration, with the indications referred to above, has been duly effected.

Article 32: The submission of the Office of Literary, Artistic and Scientific Property of the copy of the work for deposit, as specified in Article 105 of the Law, shall be effected for the various categories of works in the following manner:

For phonograph records and other like contrivances in respect of which it is desired to exercise the rights specified in Part II, Chapter I of the Law, by the submission of one copy in conformity with the original matrix.

Article 34: The declaration accompanying the copy of the work which is to be deposited with the Office of Literary, Artistic and Scientific Property in accordance with the terms of Article 31 above, must contain, according to the nature of the work, the following indications:

In the case of phonograph records or like contrivances in respect of which it is intended to exercise the rights specified in the first Chapter of the Second Part of the Law, in the case of photographs indicated in the second paragraph of Article 92 of the Law, and in the case of simple documentary films, engineering projects and other analogous works indicated in Article 99 of the Law, the declaration must be effected respectively as provided by Articles 8, 10 and 11 of these Regulations.

Article 35: The deposits prescribed by Article 105 of the Law shall be made within a period of ninety days from publication of the work or from the putting of the product into commercial circulation.

In the case of works of public spectacle, including musical works, and in the case of works disclosed by means of recitation but not published by printing, the deposit for the purposes referred to in the first paragraph of Article 106 of the Law shall be effected within a period of sixty days following the first public performance or showing or other public disclosure of the work.

The obligation of deposit devolves upon the person who is responsible for publication or public performance, or who puts the work into circulation for the first time.

In the case of works of graphic art of the kind referred to in paragraph (b) of Article 34 of these Regulations, for which deposit has not previously been effected, its public exhibition or its alienation shall not constitute publication for the purposes of the period specified in the first paragraph of this Article.

KOREA

1957 Law No. 432 on Copyright (as amended up to 1971)

1967 Law No. 1944 Law concerning Recordings; Article 9

Law 1967 Decree No. 3304 Implementing Decree; Article 18

Article 9: Where a person who had obtained registration in accordance with the provisions of Article 3(1) and a person who had obtained permission in accordance with the provision of article 8(1) has manufactured or imported phonograph records, they shall be required to make a deposit, without delay, of two copies thereof with the Ministry of Culture and Information. In this case the State shall, upon request, give due compensation to the depositor.

Regulations

Article 18: The time limit for a deposit made in accordance with the provisions of Article 9 of the Law shall be as follows:

- (1) in the case of the manufacture of domestic phonograph records, two days before the scheduled date of distribution;

- (2) in the case of the importation of foreign phonograph records, two days before the date of customs clearance or, in the case of copying such records in the Republic of Korea, two days before the scheduled date of distribution.

LEBANON

1924 Decree 2385 (as amended up to 1946); Articles 158-162

Article 158: The creation of a work shall, without any other formality, give rise to the right of literary and artistic copyright; but the exercise of this right shall be subject to the formality of deposit. Deposit is a pre-requisite to the institution of action before the courts by the aggrieved author, publisher or successors in title. Deposit may be effected before or after the fact which gives rise to the action.

Notwithstanding the foregoing provisions, the enjoyment and exercise throughout the territory of the States under mandate, of the literary and artistic copyright of authors who are nationals of one of the countries of the Union shall, in accordance with the provisions of Article 4 of the revised Berne Convention, be free of all preliminary formality. An action before the court instituted by the injured author, publisher or successors in title, shall be admissible in all such cases.

Article 159: Any person wishing to deposit a work of which he is the author, or in respect of which he exercises the rights of an author, must make written application to the Director of the Copyright Protection Office. Under penalty of nullity, this application shall give the following particulars:

- (1) the title and nature of the work;
- (2) the name, profession and address of the author;
- (3) if the application is not effected by the author, the particulars referred to above shall be equally furnished by the depositor;
- (4) when the depositor is a person other than the author, the title under which he acts (act of assignment, publishing contract, etc.);
- (5) where it arises, the name and address of the person charged with the material reproduction of the work (printer, founder, etc.).

Article 160: The application for deposit, if not effected by the author himself, shall be accompanied by a copy of or an extract from the title by virtue of which the deposit is made (power of attorney, act of assignment, contract, etc.). In the case of a literary or artistic work that has been reproduced, the application shall be accompanied by three copies of the work. In the case of works of painting, sculpture, architecture, and those of which only one original exists, the copies referred to above may be replaced by photographic or other reproductions in triplicate, giving views of the work in its entirety, and its details. In the case of cinematographic and choreographic works and containing a summary of the subject dealt with and photographs or other reproductions of the most characteristic scenes, episodes or figures. In addition to the booklet, any musical work written as an accompaniment shall be deposited separately.

Article 161: The application, which shall be accompanied by the amount of the fee as hereinafter fixed for each category of works, shall be registered at the Protection Office and a certificate reproducing the particulars of the application shall be handed or sent to the interested party, accompanied by one of the three copies or booklets, dated, stamped and signed by the Director of the Office. This first certificate shall be issued free of charge: any further copies shall each be charged for by the Office at the rate of L.L. (Lebanese pound) 1,50.

LIBERIA
1972 Copyright Act
Section 2.3 - 2.4

Section 2.3:

- (2) Filing requirements for published works. When the work has been published or reproduced for sale, copies of the literary, scientific or artistic work sought to be copyrighted shall be filed in accordance with the following:
- (a) if a copyright is desired of a dramatic, musical or dramatico-musical composition, or a lecture, speech, sermon or other written work, or of a painting, sculpture, illustration, photograph, drawing or similar work of art of which more than one copy can be reproduced, one copy shall be filed with the Secretary of State, one copy in the National Public Library in Monrovia, one copy in the reference library of the Liberian Information Service and one copy in the library of the University of Liberia.
- (3) Filing requirements for unpublished works. When the work has not been published or reproduced for sale, copies of the literary, scientific or artistic work sought to be copyrighted shall be filed with the Secretary of State in accordance with the following:
- (a) if a copyright is desired of a dramatic, musical, dramatico-musical composition or a lecture, speech, sermon or other written work, or of a painting, sculpture, illustration, drawing or similar work of art, of which more than one copy can be reproduced, one complete copy of such work.

Section 2.4: Upon the filing of an application of copyright, if it shall appear that the literary, scientific or artistic work is an original composition or an original translation, adaptation or arrangement made by an author and that the applicant has fully complied with the provisions of Section 2.3, a certificate of copyright shall be issued by the Secretary of State, certifying: (a) that the applicant has complied with the law regulating the copyright of such works, and; (b) that the applicant is entitled to enjoy the rights secured to authors by this chapter. A fee of five dollars shall be paid for such certificate. . . .

MEXICO
1956 Copyright Law (amended 1963); Articles 122, 130, 134

Article 122: Entries in the Register shall create the presumption that the facts and acts therein stated are correct, unless the contrary is proved. All entries are without prejudice to the rights of third parties.

Article 130: Any person who seeks registration of a work shall submit to the Registrar three copies of the work produced, published or reproduced. One of the copies shall be returned to the interested party, with a relevant annotation. In order to comply with the requirements of this Article, it shall, in the case of films, be sufficient to send copies of the plot and shooting script and photographs of principal scenes. In the case of pictures, sculptures, and works of a like kind, photographic copies shall be submitted.

Article 134: The Copyright Directorate shall publish a bulletin entitled "Boletín del Derecho de Autor", in which a list of registrations effected shall be periodically included. Any omissions from the list shall not prejudice the validity of any registration, nor prejudice the legal presumption referred to in Article 122, nor prevent any actions from being brought or pleas filed before the Courts.

PAKISTAN

1962 Copyright Ordinance (as amended up to 1 December 1972);

Articles 38(1) 39 42

1967 Copyright rules; Articles 3 and 4(1) & (2)

Article 38:

- (1) The Registrar shall keep at the Copyright Office a register in the prescribed form to be called the Register of Copyrights in which shall be entered the names or titles of works and the names and addresses of authors, publishers and owners of Copyright and such other particulars as may be prescribed.

Article 39:

- (1) The author or publisher of, or the owner of, or other person interested in the copyright in any work, may make an application in the prescribed form accompanied by the prescribed fee to the Registrar for entering particulars of the work in the Register of Copyrights.
- (2) On receipt of an application in respect of any work under subsection (1), the Registrar shall enter the particulars of the Work in the Register of Copyrights and issue a certificate of such registration for the applicant unless, for reasons to be recorded in writing, he considers that such entry should not be made respecting any work.

Article 42:

- (1) The Register of Copyrights and the indexes shall be prima facie evidence of the particulars entered therein and documents purporting to be copies of any entry therein or extract therefrom certified by the Registrar and sealed with the seal of the Copyright Office shall be admissible in evidence in all courts without further proof or production of the original.
- (2) A certificate of registration of copyright in a work shall be prima facie evidence that copyright subsists in the work and that the person shown in the certificate as the owner of the copyright is the owner of such copyright.

Article 3: The Register shall be kept in four parts as follows:

- Part I Literary, Dramatic and Musical Works
- Part II Artistic Works

Part III Cinematographic Works

Part IV Records

Article 4:

(2) Every application for registration shall be in respect of one work only and shall be accompanied by a copy of the work and fee specified in the Second Schedule.

PARAGUAY

1951 Law No. 94 on Copyright; Articles 49, 50, 51, 53, 55, 58

Decree No. 6609 of 4 September 1951; Article 16

Article 49: The Public Register of Intellectual Rights, under the control of the Minister of Education shall be established in order to provide protection for authors.

Article 50: To obtain the necessary registration, the publisher shall, within three months following the appearance of a work, deposit in the Registry two complete copies thereof. The same period and conditions shall apply in the case of works printed abroad if they have a publisher in the Republic. The period mentioned shall commence to run from the first day of placing the work on sale in national territory.

For works of painting, architecture, sculpture, etc., a drawing, photograph or sketch of the original shall be deposited, together with such additional particulars as will permit their identification.

For cinematographic films, there shall be deposited a summary of the plot together with photographs of their principal scenes.

Article 51: The Registrar shall deliver a provisional receipt to any person who submits a literary, scientific or artistic work for registration; such receipt shall specify the data and circumstances necessary for identifying the work and attesting to its registration.

Article 53: Every authorized transfer, translation, modification, parody or adaptation of a work must be registered in order to secure protection as an original work.

Article 55: The deposit of any work by the publisher shall secure the rights of the author in respect of his work and the rights of the publisher in respect of his edition.

Article 58: Failure to register shall involve suspension of the protection of copyright until registration is accomplished; copyright protection shall commence with the act of registration without prejudice to the validity of the reproductions, editions, performances or any publications made during the period in which the work was unregistered.

Article 16: In the case of photographs, plans, maps and phonogram records, one copy thereof shall be deposited.

PHILIPPINES

1972 Presidential Decree No. 49; Sections 49-51

Section 49: There shall be indicated on each copy of a sound recording, the title of the work recorded, the name of the author and, subject to Section 43 of this Decree, of the principal performers and the date of manufacture.

Section 51: No suit for violation of the rights of the producer of a sound recording may be instituted until he has complied with the requirements of the two preceding sections.

SPAIN

1879 Copyright Statute; Articles 33, 35, 36

1942 Decree on Protection of Phonographic Works; Articles 1, 3

1957 Decree concerning the legal deposit of printed works; Articles 1, 3, 7

Article 33: At three-monthly intervals, the "Gaceta de Madrid" shall publish a report of all works submitted for registration within the said period and the relevant copies of the works shall be delivered to the respective Libraries within a period of thirty days following such publication. The person in charge of the Register shall be held responsible for any failure to carry out the provisions of this Article.

Persons responsible for Provincial Registers shall have like obligations and responsibilities in connection with works deposited in accordance with Article 34 of the Law.

Article 35: The Governors and the officials in charge of Libraries shall be responsible for the immediate forwarding of copies and relevant documents for the purposes of compliance with provisions of international conventions. This shall be without prejudice to the action required by Article 34 of the Law.

Article 36: The representatives of Spain abroad shall accept and acknowledge, for immediate remission through the normal channels to the Ministry of Fomento, all works which are the subject of the Law, provided they are accompanied by the necessary documents duly legalized.

Works delivered in accordance with the foregoing paragraph shall enjoy all legal benefits from the day and hour of their submission.

The Ministry of Fomento shall give an immediate receipt to the Ministry of State and in due course shall, by the same channel, remit the certificate of final registration for transmission to the interested party.

Article 1: Without prejudice to the rights of the author of the original work, the protection granted by the law of copyright shall apply equally to phonographic adaptations, transformations and reproductions authorized by the said author, these adaptations, transformations and reproductions shall constitute phonographic works.

Article 3: Without prejudice to and subject at all times to any rights belonging to the author of the original work, the producers of phonographic plates or records may refuse to grant permission for the copying or reproduction of records they have produced, as well as to perform them in public or for purposes of profit when in the opinion of the phonograph record company, such action would prejudice its artistic reputation or its financial interests. This right concerning the reproduction and other uses extends to the contents of all records that the producing company has lawfully deposited or has registered in the Copyright Register, as the case may be, and upon each of such records there shall be indicated, as a distinctive sign, the number of the original plate or matrix.

1957 Decree

Article 1: All writings, engravings, images and musical compositions produced whether by mechanical or chemical means, in multiple copies, shall be subject to legal deposit. These works consequently include:

- (c) sound imprints or recordings made by means of one or another of the processes or systems presently employed or which may be employed in the future.

Article 3: The following persons are responsible for complying with the legal deposit provisions with regard to the works listed in Article 1 and produced on the national territory: the printer for printed works and the producer for works in the other categories.

Article 7: Two copies of sound recordings should be deposited by the producer.

SUDAN

Copyright Protection Act No. 49, 16 May 1974

Article 2: In this Act, unless the context otherwise requires. . . "work" means any work whether literal or theatrical or musical or singing or any portrait or decoration or sculpture, design drawing, or tape recordings or record or song or cinema film which has not been published before and which has been registered in accordance with the rules of this Act. . . .

Article 14: No author shall benefit from the author's copyright protection as prescribed by this Act unless such author registers his work in accordance with the provisions of this Act.

Article 16:

- (1) Application for work registration of works shall be addressed to the Works Registrar at the head office of the department and such application shall contain the following:
 - (c) a duplicate, a photographic copy or a true copy of the work.

SYRIA

Decree No. 2385 of 1924 (as amended to 22 September 1926)

Article 158: The creation of a work shall, without any other formality, give rise to the right of literary and artistic copyright; but the exercise of this right shall be subject to the formality of deposit. Deposit is a prerequisite to the institution of action before the courts by the aggrieved author, publisher, or successors in title. Deposit may be effected before or after the fact which gives rise to the action.

Notwithstanding the foregoing provisions, the enjoyment and exercise throughout the territory of the States under mandate, of the literary and artistic copyright of authors who are nationals (*ressortissants*) of one of the countries of the Union shall, in accordance with the provisions of Article 4 of the revised Berne Convention, be free of all preliminary formality. An action before the court instituted by the injured author, publisher or successors in title, shall be admissible in all such cases.

Article 159: Any person wishing to deposit a work of which he is the author, or in respect of which he exercises the rights of an author, must make written application to the Director of the Copyright Protection Office. Under penalty of nullity, this application shall give the following particulars:

- (1) the title and nature of the work;
- (2) the name, profession and address of the author;
- (3) if the application is not effected by the author, the particulars referred to above shall be equally furnished by the depositor;
- (4) when the depositor is a person other than the author, the title under which he acts (act of assignment, publishing contract, etc.);
- (5) where it arises, the name and address of the person charged with the material reproduction of the work (printer, founder, etc.).

Article 160: The application for deposit, if not effected by the author himself, shall be accompanied by a copy of or an extract from the title by virtue of which the deposit is made (power of attorney, act of assignment, contract, etc.). In the case of a literary or artistic work that has been reproduced, the application shall be accompanied by three copies of the work. In the case of works of painting, sculpture, architecture, and those of which only one original exists, the copies referred to above may be replaced by photographic or other reproductions in triplicate, giving views of the work in its entirety, and its details. In the case of cinematographic and choreographic works and pantomimes, the application shall be accompanied by three copies of a booklet containing a summary of the subject dealt with and photographs or other reproductions of the most characteristic scenes, episodes or figures. In addition to the booklet, any musical work written as an accompaniment shall be deposited separately.

Article 161: The application, which shall be accompanied by the amount of the fee hereinafter fixed for each category of works, shall be registered at the Protection Office and a certificate reproducing the particulars of the application shall be handed or sent to the interested party, accompanied by one of the three copies or booklets, dated, stamped and signed by the Director of the Office. This first certificate shall be issued free of charge: any further copies shall each be charged for by the Office at the rate of 20 francs (1 Syrian "pound").

TAIWAN

1928 Copyright Law (amended 1964); Article 1.

Article 1: Copyright means the exclusive privilege of reproducing or multiplying the following intellectual production duly registered in accordance with the provisions of this Law:

- (1) literal writings and translations;
- (2) musical notes and dramatic works;
- (3) phonetic records, photographs and motion pictures.

Whoever possesses the copyright on musical notes, dramatic works, phonetic records or motion pictures shall also have the exclusive right to perform or represent them in public.

Note: Regulations governing the registration in accordance with Article 1 above require the deposit of three copies of the sound recording in addition to details of production and taxation, six copies of the music and lyrics and payment of a fee.

URUGUAY

1937 Law No. 9739; Article 6, 53-55

Article 6: Entry in the appropriate Register shall be required in order to secure the protection of this Law.

In the case of foreign works, it shall be sufficient to prove compliance with the requirements for their protection in the country of origin, in accordance with the laws in force therein.

Article 53: The National Library shall maintain a Copyright Register (Registro de los Derechos de Autor) in which interested parties shall be required to register in accordance with Article 6, the titles of works first published in the Republic, and, in the case of literary, scientific, musical and like works, to deposit two printed or manuscript copies or, in the case of other classes or works, two photographs or other reproductions.

A person who presents a work for registration by furnishing the required copies thereof shall be given a provisional receipt specifying the data, date and circumstances necessary to identify the work and attest its registration. The National Library shall also maintain a receipt book of deposits, from which it shall detach and issue a receipt for each work deposited. Such receipt shall be signed for by the Director and sealed with the seal of the Office, and the remaining counterfoil shall provide detailed evidence of the deposit. The said receipt shall be delivered free of charge, to the interested party, and shall be sufficient to produce the legal effects of registration.

The National Library of the Registry specified in the Regulations shall, at the cost of the interested party and at half the normal rate, insert an announcement in the Official Journal (Diario Oficial) for ten days indicating the work, its entry, title, author, nature and any other special data identifying it. After the lapse of a month from publication of the last announcement, the National Library shall grant the final copyright title.

A period of two years from the date of publication, exhibition or performance shall be allowed for registration of works published, exhibited or performed in the Republic.

This period shall be three years when the publication, exhibition or performance takes place abroad, provided the author is a Uruguayan national. The interested party shall pay to the registration authority, as a registration fee, the sum of 50 centesimos in the case of a work yielding so-called "grand rights", or 20 centesimos in the case of one yielding "small rights".

Article 54: In order to have legal effect, transfers of copyright shall be recorded in the Registry at the request of the party concerned, such request to be made upon paper stamped to the value of 50 centesimos.

Article 55. For the registration of any alienation or transfer of a work, the acquirer shall pay a fee equivalent to twenty percent of the consideration involved.

The Executive shall have power to modify the fees referred to in the preceding articles. In no case shall the fee be less than five pesos.

UNITED STATES OF AMERICA

US Code. Title 17 Copyright;

Public Law No. 94-553, 19 October 1976; Section 408 (a) - (b), 409, 411

Section 408:

- (a) Registration Permissive. At any time during the subsistence of copyright in any published or unpublished work, the owner of copyright or of any exclusive right in the work may obtain registration of the Copyright claim by delivering to the Copyright Office the deposit specified by this section, together with the application and fee specified by sections 409 and 708--Subject to the provisions of section 405 (a), such registration is not a condition of copyright protection.
- (b) Deposit for copyright registration. . . the material deposited for registration shall include:
 - (1) in the case of an unpublished work, one complete copy or phonorecord;
 - (2) in the case of a published work, two complete copies or phonorecords of the best edition;
 - (3) in the case of a work first published outside the United States, one complete copy or phonorecord as so published;
 - (4) in the case of a contribution to a collective work, one complete copy or phonorecord of the best edition of the collective work.

Copies or phonorecords deposited for the Library of Congress under Section 407 may be used to satisfy the deposit provisions of this Section, if they are accompanied by the prescribed application and fee and by an additional identifying material that the Register may, by regulation, require.

Section 409: The application for copyright registration shall be made on a form prescribed by the Register of Copyrights and shall include:

- (1) the name and address of the copyright claimant;
- (2) in the case of a work other than an anonymous or pseudonymous work, the name and nationality or domicile of the author or authors, and, if one or more of the authors is dead, the dates of their deaths;
- (3) if the work is anonymous or pseudonymous, the nationality or domicile of the author or authors;
- (4) in the case of a work made for hire, a statement to this effect;
- (5) if the copyright claimant is not the author, a brief statement of how the claimant obtained ownership of the copyright;
- (6) the title of the work, together with any previous or alternative titles under which the work can be identified;
- (7) the year in which creation of the work was completed;
- (8) if the work has been published, the date and nation of its first publication;
- (9) in the case of compilation or derivation work, an identification of any pre-existing work or works that it is based on or incorporates, and a brief, general statement of the additional material covered by the copyright claim being registered;
- (10) in the case of a published work containing material of which copies are required by section 601 to be manufactured in the United States, the names of the persons or organizations who performed the process specified by subsection (c) of section 601

with respect to that material, and the places where those processes were performed, and;

- (11) any other information regarded by the Register of Copyrights as bearing upon the preparation or identification of the work or the existence, ownership, or duration of the copyright.

Section 411:

- (a) Subject to the provisions of subsection (b), no action for infringement of the copyright claim has been made in accordance with this title. In any case, however, where the deposit, application, and fee required for registration have been delivered to the Copyright Office in proper form and registration has been refused, the applicant is entitled to institute an action for infringement if no notice thereof, with a copy of the complaint, is served on the Register of Copyrights. The Register may, at his or her option, become a party to the action with respect to the issue of registrability of the copyright claim by entering an appearance within sixty days after such service, but the Register's failure to become a party shall not deprive the court of jurisdiction to determine that issue.
- (b) In the case of a work consisting of sounds, images, or both, the first fixation of which is made simultaneously with its transmission, the copyright owner may, either before or after such fixation takes place, institute an action for infringement under section 502 through 506 and sections 509 and 510, if, in accordance with requirements that the Register of Copyrights shall prescribe by regulation, the copyright owner:
- (1) serves notice upon the infringer, not less than ten or more than thirty days before such fixation, identifying the work and the specific time and source of its first transmission, and declaring an intention to secure copyright in the work, and;
- (2) makes registration for the work within three months after its first transmission.

B. DEPOSIT REQUIRED FOR CULTURAL PURPOSES IN NATIONAL COLLECTIONS

CANADA

1968 National Library Act. s. 11.

1969 National Library (Book Deposit) Regulations; Sections 1-4.

Section 2: Where copies of a book are not of a uniform quality, one of the copies required to be sent to the National Librarian pursuant to subsection 11(1) of the National Library Act shall be equal in quality to the best quality produced and shall include all maps and illustrations and other material belonging thereto, but the other copy may be a copy equal in quality to the quality of the largest number of copies of the book.

Section 3: Subject to paragraphs (m) and (n) of section 4, only one copy of any phonograph record, audio tape or other sound recording is required to be sent to the National Librarian.

Section 4: No copies of the following classes or kinds of books are required to be sent to the National Librarian unless specifically requested by him:

(n) phonograph records, audio tapes and other sound recordings that do not have any Canadian content or a Canadian composer, artist, conductor, orchestra or similar Canadian connection.

Note: Section 4 (n) limits material to be deposited to that with a Canadian content or connection.

FINLAND

Law No. 420 of 12 June 1980 on Free Deposit and
Ordinance No. 774 of 5 December 1980

Law No. 420

Article 1: In order that our national cultural products may be recorded, preserved, available for statistical analysis and for the use of researchers, students and other persons needed to study them, manufacturers of printed matter and audio and video recordings are obliged to furnish copies of their products free of charge to Helsinki University library in accordance with the provisions of this law.

The archiving of cinematographic films will be dealt with separately.

Article 2: The following definitions apply within the meaning of this Act:

- (1) printed matter is any product whose written text or illustrations are reproduced by any technical means, and;
- (2) audio and video recordings are audio discs, audio cassettes, video cassettes, video discs and other recordings made by reproduction intended for viewing or hearing as technical aids.

Article 3: Manufacturers of audio and video recordings are required to send to Helsinki University two free copies of each product that they make.

Article 4: If the products of two or more makers of products covered by this law should be published as a collected work for instructional purposes or otherwise combined, the publisher shall be obliged to furnish two free copies of the whole.

Article 5: Free copies are also to be provided of products covered by articles 2 and 4 above that are made abroad and published in Finland and intended for distribution primarily in Finland.

The obligation for furnishing the free copies referred to in paragraph 1 of this article rests upon the publisher or, if not in Finland, on the importer of the product.

Article 6: No free copies are required of:

- (4) products referred to in article 2 paragraph 2, articles 4 and 5 of which less than fifty copies have been manufactured or imported in the country;
- (6) audio-visual matter reproduced again unchanged using the same mould or original copy.

Article 7: Free copies are to be complete and to have the same make-up as they had for public distribution or, if not intended for public distribution, the same make-up as when finished.

If copies of different outward appearance are made of the same edition or impression, at least one free copy of each kind is to be provided.

If no publications subject to the requirement for obligatory furnishing of free copies have been produced during any one quarter, Helsinki University library must be informed in writing by the person who produced such products during the previous quarter.

Article 8: In the event of a person liable for provision of free copies going bankrupt, free copies of products produced prior to bankruptcy are to be furnished within one month of the declaration of bankruptcy.

Article 9: Video recordings furnished in two copies and intended for cinematographic viewing will be archived in the Finnish cinematographic record office. In the case of other free copies furnished in duplicate, Helsinki University library will retain one and Jyvaskyla University library the other.

Article 10: In the case of a free copy of a work covered by the Law on copyright to literary and artistic works (404/61), intended for making the said work available to the public, the provisions of the aforesaid law shall apply.

In the case where free copies other than those referred to in paragraph 1 above are to be made available to the public, the relevant provisions laid down in general documents on this matter shall apply.

If a person providing free copies knows that the information in a free copy is restricted he must make this known when furnishing the said free copy.

Article 11: Any person failing to furnish free copies in accordance with this law will be fined.

When a person liable to furnish free copies has neglected to furnish a copy required by this law, the County Authority may impose an appropriate penalty.

Ordinance No. 774 of 5 December 1980

Article 2: Free copies must obligatorily be stamped or marked by other suitable means with the place and year of production.

Article 4: Helsinki University may grant easement from the number of free copies supplied if the obligation for provision of free copies can be considered obviously unreasonable in view of the number of products made by the manufacturer and the costs incurred by him in providing free copies compared to the cost of his products.

Before granting such easement on the obligation to furnish video recordings which in accordance with paragraph of article 9 of the free copy law (420/80) are archived by the Finnish cinematographic record office, the opinion of that office is to be obtained.

FRANCE

Law 21 June 1943

Decree No. 75-696, 30 July 1975; Articles 1-4

Article 1: Pursuant to Article 1 of the Law of 21 June 1943 modifying the regulation of legal deposit, phonographic and photographic works, cinematographic works other than full-length

films of 35 milimeters or more, videographic works, sound recordings and recordings of still or animated images, whatever form or technical process used, offered to the public for sale, distribution, hire or transferred for reproduction or disseminated on the French territory, are subject to the formality of legal deposit.

Article 2: Deposit shall be made with the National Library ("Bibliothèque Nationale").

Article 3: Pursuant to Articles 6 and 8 of the Law of 21 June 1943, deposit shall be effected by the producer and the publisher or the distributor, who shall each submit a complete copy to the National Library, prior to its sale, distribution or hire in accordance with the provisions of the aforementioned Decree of 21 November 1960. When the same natural or legal person is both producer and publisher, in the sense defined in the articles above, he must deposit the two copies. Imported works and recordings are equally subject to the formality of legal deposit. Every new edition, even partial, of a work or recording must be deposited in the same manner as the new work.

Article 4: The copies deposited must be the same as those being manufactured, distributed, offered for sale, hire, transferred for reproduction or disseminated. They must have the same accompanying sleeves, boxes, bindings and notices.

GERMANY, Federal Republic of

Law concerning the German Library 31 March 1969; Articles 2, 18-24

Ordinance 6 June 1973, implementing deposit.

Article 2: (1) The German Library has the task of collecting, inventorying and bibliographically recording:

1. the printed works published or, as far as it is a question of phonograms, produced in Germany after 8 May 1945;
2. as far as the tasks defined in Paragraph 1 relate to musical scores and musical phonograms, there is to be set up for the fulfillment of these tasks, as a department of the German Library, the German Music Archives (Deutsches Musikarchiv) in Berlin, which will minister to them according to the stage reached at any time in the setting up of these Archives.

Article 18:

- (1) Of every printed work as defined in Article 3, which is published or, as far as it is a question of phonograms, produced within the area of application of this law, one copy (obligatory copy) is to be surrendered to the Germany Library.
- (2) With regard to musical scores and musical phonograms, the commencement of obligatory surrender is determined by the competent Federal Minister, according to the stage reached at the time in the setting up of the German Music Archives, by Statutory Order in accordance with Article 24.
- (3) The provisions of the Second Section of this Law do not apply to the surrender of printed works of exclusively official contents.

Article 19:

- (1) The surrender is incumbent upon the publisher and in the case of phonograms, upon the producer.
- (2) For the purpose of this Law, the term "publisher" also denotes anyone publishing on his own account or on a commission basis; the terms "producer of a phonogram" denotes only such producer as also has the right of dissemination.

Article 20: The party liable to surrender must surrender the obligatory copy free of charge and at his own expense to the German Library in Frankfurt on Main; as far as it is a question of musical scores and musical phonograms, the compulsory copy must be surrendered to the German Music Archives of the German Library.

GREECE

1966 Decree Law No. 4545, Article 13--Concerning the Academy of Athens.

Article 13: With reference to any folk or popular (urban) music on records, published by Greeks, in Greece or abroad, a deposit shall be made in each case, free of charge, by the manufacturer or the importer, whenever a foreign manufacturer is involved, of two copies of the record with the Discotheque of the Greek Folklore Research Centre (of the Academy of Athens).

JAPAN

National Diet Library Law, 9 February 1943 as amended up to 28 January 1955

Article 24: One of each publication coming under any of the following categories printed by or for any agency of the government in an edition of five hundred copies or more. . . , thirty copies shall be furnished immediately to the National Diet Library. . . . Of such works printed in an edition of less than five hundred copies, a number of copies less than thirty copies shall be furnished to the National Diet Library. . . .

- (1) books;
- (2) pamphlets;
- (3) publications in series;
- (4) musical notes;
- (5) maps;
- (6) works produced by motion picture techniques;
- (7) phonographic records and works produced by machines designed to reproduce sound mechanically.

Article 25:

- (1) When any person other than specified by the preceding two Articles has printed any of the publications prescribed in paragraph 1 of Article 24, he shall, in order to contribute to the accumulation and utility of cultural goods, furnish a complete copy of its best edition to the National Diet Library within thirty days of its issue, excepting cases coming under the provisions of the preceding two Articles. . . .
- (3) To a person who has deposited publications in accordance with the provision of paragraph 1., the Chief Librarian shall give a compensation equivalent to the expenses usually

required for the printing and deposit of the publication.

SWEDEN

Law of 1 January 1979 on statutory copies of printed matter and sound and video recordings.

Section 13: One Statutory copy of phonograms and videograms which have been reproduced in Sweden in at least fifty copies and have been made accessible to the public here shall be furnished to the Sound and Video Archives unless otherwise provided by Section 15.

Phonograms are made accessible to the public when copies of them are issued for distribution or used for public performance. Performance arranged by a business run for profit to a large private audience shall be deemed to be equivalent to public performance.

Section 14: One statutory copy of phonograms or videograms which have been reproduced outside Sweden and have been made available to the public in Sweden shall be furnished to the Sound and Video Archives. This shall, however, apply only if:

- (1) the party who has had the copies introduced into Sweden has introduced at least fifty copies, and;
- (2) the phonogram or videogram wholly or partly contains work of Swedish originators or a performance by Swedish artists or a performance in the Swedish language or a depiction of Swedish matters.

The regulations in the first paragraph shall not, however, apply if Section 15 provides otherwise.

Section 15: The obligation to furnish statutory copies in accordance with Section 13 or 14 shall not apply in respect of phonograms or videograms:

- (1) which have the same content and form as previously reproduced phonograms or videograms of which a statutory copy has been furnished, or;
- (2) which are included or intended for inclusion in combined material in accordance with Section 18-23.

Section 16: Statutory copies shall be furnished in respect of:

- (1) phonograms or videograms which have been reproduced in Sweden, by the party who ordered their reproduction or, if there is no such ordering party, by the party who did the reproducing;
- (2) phonograms or videograms which have been reproduced outside Sweden, by the party who had the copies introduced into Sweden.

Section 17: Statutory copies of phonograms or videograms shall be furnished within one month of the date when the phonogram or videogram was first made available to the public in Sweden.

Section 24: Statutory copies which are to be furnished in accordance with the provisions of this law shall also include covers, slip-cases, folders, brochures and similar minor accessories accompanying each copy when it is distributed. The statutory copies and accessories shall be in the same state as the copies intended for distribution.

Section 25: Anyone who disregards the obligation to furnish statutory copies in accordance with this law may be ordered, by the authority appointed by the Government, to fulfill his obligation under penalty of a fine.

Appeal against the authority's decision in accordance with the first paragraph shall be made to the Fiscal Court of Appeal (*Kammarratt*).

Section 26: The Government or the authority appointed by the Government may in certain cases allow exemptions from the obligation to furnish statutory copies in accordance with this law.

(1) This law shall enter into force on 1 January 1979. It shall be applied to:

(d) phonograms or videograms made available to the public in Sweden after the end of December 1978.

(5) Statutory copies of phonograms in accordance with Sections 13 and 14 shall be furnished, during the period 1 January--30 June 1979, to the National Phonogram Library (*Nationalfonoteket*) at the Royal Library.

UNITED STATES OF AMERICA

US. Code Title 17, Copyright: Article 407

Public Law 94-553, 19 October 1976

Article 407: Deposit of copies of phonorecords for Library of Congress

(a) Except as provided by subsection (3), and subject to the provisions of subsection (e), the owner of copyright or of the exclusive right of publication in a work published with notice of copyright in the United States shall deposit, within three months after the date of such publication:

(1) two complete copies of the best edition, or;

(2) if the work is a sound recording, two complete phonorecords of the best edition, together with any printed or other usually perceptible material published with such phonorecords.

Neither the deposit requirements of this subsection nor the acquisitions provisions of subsection (e) are conditions of copyright protection.

(b) The required copies or phonorecords shall be deposited in the Copyright Office for the use of disposition of the Library of Congress. . . ;

(c) the Register of Copyright may by regulation exempt any categories of material from the deposit requirements of this section, or require deposit of only one copy or phonorecord with respect to any categories. . . ;

(d) at any time after publication of a work as provided by subsection (a), the Register of Copyright may make written demand for the required deposit on any of the persons obligated to make deposit under subsection (a) - Unless deposit is made within three months after the demand is received, the person or persons on whom the demand was made are liable:

(1) to a fine of not more than \$250 for each work, and;

- (2) to pay into a specially designated fund in the Library of Congress the total retail price of the copies or phonorecords demanded, or, if no retail price has been fixed, the reasonable cost of the Library of Congress of acquiring them, and;
- (3) to pay a fine of \$2,500 in addition to any fine or liability imposed under clauses (1) and (2), if such person willfully or repeatedly fails or refuses to comply with such a demand.

Mini-Computer and Cataloging

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A COMPUTER RETRIEVAL SYSTEM FOR INDIAN MUSIC

The American Institute of Indian Studies, a consortium of American universities which are concerned with South Asian studies, has recently established the Archives and Research Centre for Ethnomusicology (ARCE) in India. The archive itself is located in Pune, Maharashtra, while additional facilities for duplicating recordings are maintained in a more centrally located office in New Delhi. Funding for the project was received from the Smithsonian Institution and the Ford Foundation.

The primary issue underlying the formation of ARCE can be explained as follows:

For more than fifty years scholars from Europe and North America have been conducting ethnomusicological fieldwork in India, and have collected a variety of recordings, photographs, films, and other documentation of classical, folk, tribal, and other types of music. Many of these documents have been removed from India without any record of the event remaining in the country. Often when these field materials have served the immediate purposes of the collector (e.g., for a thesis or publication) they lie unused, eventually ending up in a basement, or, at best, an archive in the western world. Indian scholars, performers and their descendents generally have no access to these materials, and are sometimes not even aware of the existence of publications or theses in which they are featured. The need for access to such materials is also becoming increasingly urgent, particularly because of the recent dramatic changes in Indian culture and society.

In response to this need, the first priority of ARCE is to acquire and organize those materials which have been collected and/or published by foreign scholars. This involves both returning to India older recorded materials, theses and publications, as well as procuring copies of recently recorded materials before they are taken out of the country. It should be mentioned that, although there are several sound archives existing in India (notably the Sangit Natak Akademi, the National Center for the Performing Arts, and the Rupayan Samsthan), none of them are particularly concerned with materials collected by foreign scholars.

Since ARCE is beginning with a completely blank slate, it has been possible to incorporate some of the most recent technological advances into its structural format. Of these, the two most noteworthy are the adoption of a digital audio storage format using the Sony PCM-F1 converter (see Jairazbhoy, N.A., "Downdate on Field Equipment: Pulse-Code Modulation (PCM) Revisited", SEM Newsletter Vol. 7, 1983) and a computerized storage and retrieval system for data pertaining to the recordings housed by the Archives, which is the subject of the present article.

The ARCE system is an outgrowth of a punchcard retrieval system developed by Jairazbhoy at the School of Oriental and African Studies and the University of California, Los Angeles for archiving his personal collection of field recordings. However, this system would not have been adequate for ARCE, as it is anticipated that even within the first two or three years, the Archives will be dealing with 10,000 to 20,000 different recorded items of Indian music.

It should be pointed out that the intent of the ARCE computerized retrieval system is to assist scholars to locate specific items of Indian music archived at ARCE, not to produce a systematic classification of Indian music. The system should accommodate a wide variety of cross-reference

and search capabilities of the sort which would be impossible by manual methods. At the same time, financial restrictions demand that the retrieval be based on a personal "mini-computer", and practical considerations require that the retrieval system be thoroughly tested before being transported to India. The Apple II-Plus, sometimes called a "workhorse", was finally selected, largely because some service facilities are available in Bombay, 120 miles from Pune, the ARCE site. As neither the authors of this paper nor the archival staff are computer experts, it was decided that the data base program selected should be simple to operate ("user friendly") and yet have enough scope to meet the particular needs of the system envisaged.

THE DATAFAX PROGRAM

After experimenting with several different information storage and retrieval systems, the DataFax Program (a trademark of the Link Systems Corporation), forty column version 2.5 was chosen. The principal virtue of this system is that it is largely free-form (no fixed format). Many other programs are of the template type, which are wasteful of storage space since not only the data, but the template itself has to be stored for each entry. DataFax enables the user to design his system to suit his particular needs. The program is based on "folders" (see p.) and search "keywords". There is virtually no limit to the length of a folder nor the number of keywords which may be assigned to it; however, long entries affect search speed and diminish storage capacity. The data is stored either on floppy disks (also called diskettes) or on hard disks, which have a much greater capacity. It should be mentioned that keywords do not have to be entered in a folder, thus avoiding unnecessary duplication and thus saving storage space. Keywords for an entire disk, or portions thereof, may be displayed on request. With an eighty column card and the forty column DataFax both folder and keywords can be displayed or printed out side-by-side.

SEARCHING WITH DATAFAX

The primary function of any computerized retrieval system is that information can be entered directly into the computer which automatically cross-references it in any number of ways. With DataFax, a particular folder containing data is retrieved by any of the keywords assigned to it. These keywords can consist of more than one word (as in a person's full name) and may contain up to 28 characters (letters or numbers). If twenty keywords are assigned to a folder, for example, there would be the equivalent of twenty cross-references. Further, DataFax can be used to conduct Boolean searches, including both "and-ing" and "or-ing". This means that one can retrieve folders which have keywords A and B and C, etc., and also A or B (which would retrieve both, while A and B would retrieve only those folders in which both keywords are entered), as well as more complex searches, such as, A and (B or C), i.e., folders in which A and either B or C are entered as keywords. One other search capability of DataFax, called "wild-card", enables the retrieval of folders through one or more characters at the beginning of a keyword, by following these characters with the <=> sign. Thus entering <A=> would retrieve all folders containing keywords beginning with the letter A.

The DataFax program enables one to display a folder in two possible forms. The E command will display one complete folder at a time, while indicating the number of folders retrieved through the search at the bottom of the display. Keys for these folders are displayed on request, to the right of the screen. The S command displays only the first lines (also called scan lines) of all the folders retrieved in the search. One can then select which of these folders to examine in full.

THE ARCE RETRIEVAL SYSTEM

Folders. In the ARCE retrieval system, information regarding each item on a tape is entered into a separate folder, which contains a minimum of essential information: a scan line giving a brief general identification of the item (usually consisting of two or three salient keywords), some information regarding the original recording (i.e., name of collector, date and context), the ARCE number, and the types of supporting documentation (i.e., photographs, song texts, translations, films and video tapes) to be found in the ARCE files. Apart from the scan line and the ARCE number, the information included in a folder is not considered to be useful for retrieval purposes.

Keywords. The keywords in the ARCE retrieval system are used not only for their cross-reference search capabilities, but also for providing succinct information about the musical item. For this purpose, 21 fields (represented by the numbers from 01 to 21) are identified, each one representing a category of information regarding the musical item. The numbers, given as a prefix for the category, function, in a sense, as a substitute for a template; but, because they contain a maximum of two digits plus the dash <-> and may be omitted when information is not available in a given field for any item, waste of disk storage space is minimal. The fields, divided into two basic groups, Music Information and Performer Information, are as follows:

A. Music Information

- 01-TRADITION
- 02-LOCALE OF TRADITION
- 03-GENRE
- 04-RAG
- 05-THAT/MELA
- 06-TAL
- 07-MAIN INSTRUMENT
- 08-ACCOMPANYING INSTRUMENT(S)
- 09-TEXT
- 10-LANGUAGE
- 11-RELIGION; DEITY OR SAINT ADDRESSED
- 12-COMPOSER/POET
- 13-SUBJECT
- 14-MUSICAL CONTEXT
- 15-MAIN PERFORMER'S NAME
- 16-SEX AND MATURITY
- 17-ACCOMPANYING PERFORMERS' NAMES
- 18-COMMUNITY OF MAIN PERFORMER
- 19-RELIGION OF MAIN PERFORMER
- 20-STATUS
- 21-GHARANA OR SCHOOL
- ARCE-0.0000

The following is a brief description of the type of information entered under each field.

01-TRADITION: Entries are abbreviated as C-N (Classical North), C-S (Classical South) and so forth, encompassing the following subdivisions of Indian music: Classical, Classical Dance, Devotional, Liturgical, Folk, Tribal, Popular, Filmi, and Modern. Further subdivisions of Folk and Tribal items are, Specialist (i.e., performing for a group of which one is not a member) and Community (i.e., performing for one's own group). The major linguistic family is also indicated for Folk (IndoEuropean or Dravidian) and Tribal (IndoEuropean, Dravidian, or Mundari) performers.

02-LOCALE OF TRADITION: Entries may include multiple keywords, one each for the village, district, and state.

03-GENRE: Entries indicate the type of performance, i.e., khyal, thumri, bhajan, etc.

04-RAG: Names are entered for melody types in classical and other performing traditions within which rag names are used (see Use of the Asterisk, below).

05-THAT/MELA: Keywords indicate the scale type, making broader searches of melodic materials possible.

06-TAL: Names are entered for metrical cycles used in classical and other performances in which tal cycles are named within the tradition.

07-MAIN INSTRUMENT: Listings consist of one entry giving the name of the main instrument or type of ensemble, and a separate entry giving the six-digit numeral devised for this retrieval system for every Indian musical instrument. The numerical coding enables researchers to search for specific instrument types on a regional or a pan-Indian basis. (See further description of instrument coding system below).

08-ACCOMPANYING INSTRUMENTS are listed separately so that searches may be directed as desired, thus distinguishing solo performances on any given instrument from accompanying performances using the same instrument.

09-TEXT entries give the first line of a vocal piece, up to 37 characters. In cases where a title exists, it is entered here also.

10-LANGUAGE keywords are abbreviated, indicating the language of the text sung.

11-RELIGION/DEITY OR SAINT keywords give the religion of the text, indicated by a single letter, followed by the name of the deity or saint addressed in the text.

12-COMPOSER/POET keywords give the name of the composer and/or poet of the item.

13-SUBJECT keywords denote the major subject of the text: separation, etc.

14-CONTEXT keywords give the musical context of an item: wedding, etc.

15-MAIN PERFORMER'S NAME gives the shortest version of the name, without honorifics; it may be the name of an individual or of an ensemble.

16-SEX AND MATURITY is indicated here by abbreviations such as MC (Male Child), MA and FA (Male and Female Adult).

17-ACCOMPANYING PERFORMERS' NAMES are listed when relevant. By this device, a musician performing as a soloist in one context and as an accompanist in another can be determined.

18-COMMUNITY OF MAIN PERFORMER indicates the social group (usually hereditary) to which a musician belongs.

19-RELIGION OF MAIN PERFORMER is abbreviated to one letter in this field.

20-STATUS is indicated by abbreviations, such as, P (professional), PP (part-time professional), PJ (professional jajmani, i.e., employed by hereditary patrons), PS (professional seasonal), A (amateur), and M (mendicant).

21-GHARANA OR SCHOOL designates the musical training of the individual.

The following is a completed entry on one musical item, showing the folder on the left and the keywords on the right:

SNAKE CHARMER-MAGICIAN-PUNGI	Keys for this folder (13):
JAIRAZBHOY COLL LONAVLA 10/18/63	01-FS
ARR	02-LONAVLA
DATASHEET, DRAWING, PHOTOS	02-MAHARASHTRA
ARCE-N63-11B	04-BHAIRAVI*
	07-225/183
	07-PUNGI
	14-MAGIC ACT
	14-SNAKE CHARMING
	15-MOHAMMAD ALI
	19-M
	20-P
	ARCE-N63-11-B

SPELLING AND TRANSLITERATION

For retrieval purposes, it is imperative that the exact spelling used in the entry be also used in the search instructions. This can be quite a problem in connection with South Asian studies because of the many languages in the area and the number of divergent spellings which are in fairly common use. ARCE will be using a pan-Indian transliteration system based on generally accepted practices. Diacriticals are, however, not easily available on computers and are wasteful of memory and storage. For the purposes of this retrieval system, words are spelled according to the ARCE system, but diacriticals are omitted, without any compensation being made for their absence. In the case of alternate spellings, the shortest one is used, although alternate spellings can be entered as well. Since the retrieval system is designed to be operated primarily by the Archive staff in assisting researchers, this should not pose serious problems. By referring to keyword lists, the researcher, too, can easily familiarize himself with the conventions of the system.

PREFIX NUMBERS

As mentioned earlier, the keyword prefix numbers serve in place of a template. Thus, an entry beginning with <14-> refers to the context in which the music was performed (in the example above, during a magic act in the general context of snake charming). The numbers serve more than just this purpose, however. They make it possible to distinguish between a principal performer <15-> and accompanists <17->, a principal instrument <07-> and accompanying instruments <08->. This is particularly meaningful in Indian classical music when trying to locate a common accompanying instrument in its infrequent solo role. Thus the tabla, which is virtually omnipresent as an accompanying instrument in North Indian classical music, can easily be located in its solo capacity with the appropriate numerical prefix. These prefixes can also be used to provide alphabetical indexes of all the keywords under any category on a particular disk. For instance, by retrieving all keywords prefixed by <03> <GENRE> the following type of alphabetical display would result.

```
2: 03-ALHA
3: 03-BHAJAN
1: 03-DHRUPAD
1: 03-DHUN
(etc.)
```

The number preceding each keyword indicates the number of occurrences of that keyword on the disk. The researcher can thus examine the folders traced through all occurrences of any keyword.

USE OF THE ASTERISK

The asterisk following an entry is used to indicate information supplied by the researcher; the same entry without the asterisk indicates, however, that the information has been provided from within the tradition in question. This will enable researchers to find melody types among folk and tribal traditions where no nomenclatures may exist. An example of this can be seen in the "Snake Charmer" entry above, where the asterisk following <04-BHAIRAVI> indicates that this information has been supplied by the researcher, and that this term is probably not used within the Snake Charmer's tradition.

The use of the asterisk will also enable researchers to find special regional nomenclature used in certain folk traditions for melodic and rhythmic types similar to those found in the classical traditions. Thus, for instance, a melody type used by Manganhar musicians of Rajasthan was identified by them as being in rag Sub, whereas the researcher discovered that the same melody type is known in North Indian Classical music as the rag Bhairav. Both entries can be included, the researcher's information followed by an asterisk. Thus, by entering the search key <04-BHAIRAV*>, one would locate only the Bhairav-like melody types found among the non-classical recordings in the ARCE. Using the wildcard entry, <04-BHAIRAV=> will retrieve both classical (BHAIRAV) and non-classical (BHAIRAV*) forms of the rag.

MUSICAL INSTRUMENT CODE NUMBERS

The retrieval of instruments poses a similar problem to that of melodic and rhythmic types: How does one find a non-classical or regional variant of a classical musical instrument? More

broadly stated, how does one find examples of particular classes of instruments throughout India, irrespective of regional names and variations?

In order to address this problem, it became necessary to devise a system for coding musical instruments using six-digit numbers, each digit carrying a specific unit of information. The standard sitar, for instance, is given the number 172/152, which would be entered after the prefix 07- for solo performances or 08- if in a particular item it was used as an accompanying instrument (i.e., lehra). The six units of information conveyed by the digits are as follows.

- 1: chordophone
- 7: long lute
- 2: plucked with finger plectrum

- 1: wood with gourd resonator(s)
- 5: with moveable frets and sympathetic strings
- 2: strings made of metal¹

Because DataFax sorts keywords in one order only, from left to right, a researcher may use "wild-card" searches for instrument types beginning with the left column only. For example, he can look for all chordophones by requesting <1=> and all long lutes by requesting <17=>. Due to the limitations of space here, a detailed explanation of this coding system will be offered in a subsequent article.

ENTERING DATA

The previous discussion concerning the ARCE use of the DataFax program raises an issue of major importance: How will the ARCE staff locate and organize the data to be entered according to the specifications explained here? In the case of musical instrument coding, we are in the process of producing a handbook, which, together with the field notes provided by each collector, should enable the archival staff to make appropriate entries in most instances. Since DataFax includes certain editing facilities, additions and changes are easily made, and it is expected that such corrections will constitute an ongoing process in the activities of the Archives. In view of this, errors of commission are less serious than errors of omission, which may result in losing items, whereas incorrect entries can always be corrected later. Users of the system will undoubtedly be an important source of corrections and will be encouraged to offer suggestions and changes. In addition, ARCE plans to employ Research Assistants, and to offer Research Scholarships to those with specialized or regional music knowledge. They will examine the cataloged and uncataloged collections in order to correct and simplify the data.

Another consideration being confronted at present is the limited storage capacity of floppy diskettes. According to our calculations based on the average size of entries already coded, the maximum number of entries per diskette is approximately 200. Anticipating the potential number of entries to reach 20,000 in the first few years, this would result in about 100 diskettes and involve time-consuming searches. It would thus be desirable to use a hard disk system whose capacity is fifty or more times greater than that of a floppy disk. However, to the best of our knowledge, there is no service facility for such a system in India. Since the information on DataFax files can be transferred at any time from floppies to hard disk, we are considering adopting both systems, duplicate floppies for preservation purposes, and a hard disk system (or an intermediate one, such as that produced by Rana Systems) for ease of search.

The ARCE retrieval system is still in an experimental stage, and will continue to be modified even after installation in India this August. We welcome comments and suggestions from the IASA readership.

* * * * *

NOTES

¹Initially, the Hornbostel-Sachs system was considered for this purpose, but, because it is devised for the systematic classification of musical instruments, the information conveyed by the first six digits of the H-S numerical code is relatively limited. These first six digits for the sitar, 321.321, for example, convey the following information:

3: chordophone; 2: composite chorodophone; 1: lute;
3: handle lute; 2: necked lute; 1: necked bowl lute.

Hornbostel, Erich M. von and Curt Sachs, "Classification of musical instruments," trans: Anthony Baines and Klaus Wachsmann, The Galpin Society Journal 14:3-29, 1961. [Originally published as "Systematik der Musikinstrumente," Zeitschrift für Ethnologie, Jahrg. 1914 Heft 4/5, (Berlin)].

* * * * *

APPENDIX: SAMPLE SEARCHES

In order to illustrate some of the search capabilities of the ARCE/DataFax system, the following examples are provided, based upon forty entries.

Example 1. The researcher wants to find all the keywords entered under the category <07-MAIN INSTRUMENT>.

Search key: <07=>

Central command: Examine

Result:

Keywords in file:

1: 07-132/172
3: 07-164/333
1: 07-164/352
2: 07-172/152
2: 07-212/611
1: 07-225/183
1: 07-225/263
1: 07-246/311
1: 07-322/177
2: 07-322/277
1: 07-324/660
1: 07-BAGPIPE
1: 07-BAGPIPES (3)
2: 07-BANSTARANG
1: 07-DILRUBA
3: 07-ENS-INST
1: 07-ENS-V
4: 07-ENS-VOC/INSTR
2: 07-FLUTE
1: 07-KASTATARANG

1: 07-MUSICAL SAW
3: 07-PATALA
1: 07-PUNGI
1: 07-RUDRA BIN
3: 07-SARANGI
2: 07-SITAR
2: 07-TABLA
1: 07-TOTA
8: 07-VOICE
2: 07-VOICES

Example 2. The researcher wants to see the scan lines for all folders retrieved by the keyword <02-Andhra Pradesh>.

Search key: <02-Andhra Pradesh>

Central Command: Scan

Result:

A) ORIYA TRIBE NATAK-KRISHNA LILA-A.P.
B) DUMBU TRIBE-INSTRUMENT DEMO-A.P.
C) BANJARA TRIBE-HOLI SONG-WOMEN-A.P.
D) BAGPIPE BAND-CHARIOT FESTIVAL-A.P.
(etc.)

Example 3. The researcher wants to see all the instruments found in the <DUMBU TRIBE-INSTRUMENT DEMO-A.P.> entry given in Example 2, B (above).

Central Command: Examine Folder B; Edit (in order to display keys).

Result:

DUMBU TRIBE-A.P.-INSTRUMENT DEMO
JAIRAZBHOY COLL ARAKU VALLEY 12/28/63
ARR
DATASHEET, PHOTOS, 16MM FILM, DRAWINGS
ARCE-N63-63

Keys for this folder (23):

01-TC-MU
02-ANDHRA PRADESH
02-ARAKU VALLEY
02-MADAGADA VILLAGE
02-VIZAG DIST
03-INSTRUMENT DEMO
07-ENS-INST
08-237/371-A
08-271/051-E
08-413/111-D
08-423/531-B
08-425/641-C
08-BAQA-E
08-DAPPU-D
08-KIRDI-B
08-MOHORI-A
08-SONAI-A
08-TUDUMI-C
14-DEMO
15-DUMBU TRIBESMEN
18-DUMBU
19-A/H
ARCE-N63-63

Example 4. The researcher wants to see scan lines for all recordings of qawwali or ghazal performed by singers from Rajasthan or Kutch.

Search Key: (03-QAWWALI OR 03-GHAZAL) and (02-RAJASTHAN OR 02-KUTCH)

Result:

5 folders scanned:

- A) QAWWALI-MOHAMMAD SIDDIQ-NA'T
- B) QAWWALI-YACOOB QAWWAL-GHAZAL
- C) QAWWALI-YACOOB QAWWAL-MANQABAT
- D) QAWWALI-MOHAMMAD SIDDIQ-NA'T
- E) QAWWALI-MOHAMMAD SIDDIQ-PRELUDE

Example 5. The researcher wishes to see the complete file indicated by the scan line above,
<QAWWALI-YACOOB QAWWAL-MANQABAT>.

Central Command: Examine Folder; Edit (in order to display keys)

Result:

QAWWALI-YACOOB QAWWAL-MANQABAT
JAIRAZBHOY COLL BOMBAY 16/10/63
ARR
DATA SHEETS, TEXT, PHOTOS
ARCE-N63-10A2

Keys for this folder (26):

01-D-N
02-GUJARAT
02-KUTCH
03-MANDQABAT
03-QAWWALI
07-VOICE
08-142/282
08-207/507
08-431/859
08-BULBULTARANG
08-HARMONIUM
08-TABLA
08-VOICE
09-KOI AJMER AKAR KE DEKHE
10-URDU
11-CISTI
11-M
12-YACOOB QAWWAL
15-YACOOB QAWWAL
17-MAJID ANSARI
17-MOHAMMAD ISHAQUE
17-YUSUF ABDUL REHMAN
18-KHOJA
19-M
20-P
ARCE-N63-10A2

News and Notes

SECOND CONFERENCE ON POPULAR MUSIC STUDIES

The International Association for the Study of Popular Music (IASPM) will stage its second annual conference at Reggio Emilia, Italy, from September 18-23, 1983. The conference program reflects the increasing awareness of the academic and intellectual importance of the many forms of popular culture which have evolved during the twentieth century.

If you are interested in the serious study of popular music you can obtain membership information by writing to IASPM, Sodra Vagen 61, S-41254 Goteborg, Sweden.

* * * * *

PHONOGRAPH SOCIETY OF SOUTH AUSTRALIA

This Australian-based phonographic society is flourishing again due to the efforts of a new committee headed by Mr. Ern Taylor, Secretary, P.O., Box 235, Norwood, S.A., Australia 5067. A number of reprints of rare early catalogs and supplements are offered at very reasonable prices. Overseas members welcome.

* * * * *

MUSICMASTER EXPLODES ON THE SCENE

One of the highlights for many who attended the IASA Washington conference was the opportunity of inspecting "MusicMaster" in the presence of author, Paul Mawhinney, founder of Record-Rama. This outstanding discographic resource is described as a 45 rpm record directory, covering the history of the songs and artists who performed on 45 rpm discs between 1947 and 1982. There are two volumes, comprising 2,500 pages. In Vol. 1 the artists are listed alphabetically whilst in Vol. 2 the record titles are listed alphabetically. A quarter of a million recordings are documented using a computerized data base resulting in over seventy million characters being employed. The author boasts this tome to be the largest resource for record information in the world.

At only \$150 (USA) it is an essential reference tool for both private and institutional sound archives. Write for details to Record-Rama, P.O., Box 150, Allison Park, PA 15101, USA.

* * * * *

COOL JAZZ, WARM JAZZ, OR HOT JAZZ

No matter how you like your jazz you will find enjoyment in "Jazz" published six times a year featuring the cream of Australian jazz writers. Editor is Eric Myers, P.O., Box 408, Leichhardt, N.S.W., Australia 2040, who can provide overseas subscription details. This journal is one of the most informative and authoritative jazz music publications to have appeared in Australia

and is highly recommended. Current issue (May/June 1983) is Vol. 3, No. 3. Issues range in size from 48 pp to 60 pp.

* * * * *

ACT QUICKLY

If you wish to attend the 27th Conference of the International Council for Traditional Music, to be held at Columbia University, New York, from August 8-15, 1983, you will need to act quickly.

Full details regarding this highly respected scholarly get-together can be obtained by writing to: ICTM Conference, Department of Music, Columbia University, New York, NY, USA 10027.

A summary of the program states: "Panels, roundtables and workshops on music and dance in urban life. Lecture-demonstrations and instruction by outstanding musicians from Asia, Africa and the Americas. Films and video tapes from around the world."

ICTM welcomes new members and is a must for those who wish to involve themselves in the "study, practice, documentation, preservation and dissemination of traditional music, including folk, popular, classical and urban music, and dance, of all countries." Remember to act now if you wish to participate in this exciting conference.

* * * * *

A WELSHMAN SPRINGS TO THE AID OF DAWSON

Mr. Ron Hughes, New Hardwicke, Maesteg Road, Llangynwyd, Nr. Bridgend, Mid Glam., U.K. CF 34, 9SN, has founded The Peter Dawson Appreciation Society to bring together fans of one of the worlds most famous gramophonic artists.

Ron would relish providing would-be-members with information on the Society which will work toward perpetuating the name of Australia's most famous baritone (1882-1961). Honorary President of the PDAS is Sir Charles Mackerras, distinguished Aussie conductor.

* * * * *

INDIAN APPEAL

From Bombay comes an appeal for information and help from Mr. Hiro Shroff, Managing Trustee, National Archives of Oral History, 64 Sangita, Behind Telephone Bhavan, Colaba, Bombay - 400 005, India, who proudly informs that:

"A Foundation - National Archives of Oral History (NAOH) - has been formed in India to collect and collate historical material for eventual use by historians, authors, journalists and others.

NAOH wishes to record, on tapes, interviews of persons who have participated in or witnessed historic events - political, social, cultural or economic - and would like your readers to write to us their suggestions and comments."

Our Indian colleagues are to be congratulated on their enthusiasm and resourcefulness in pioneering this project. Please write to Mr. Shroff if you can assist or wish to be involved in any way.

* * * * *

DISCOGRAPHICAL MILESTONE

Greenwood Press have announced the publication (any-day-now) of the long awaited first volume of "The Encyclopedic Discography of Victor Recordings", compiled by Messrs. Ted Fagan and William R. Moran.

The contents of the first volume of this monumental work include: Preface * User's Guide * Description of Listings * Introduction * Special Appendix to the Introduction: "The Victor Talking Machine Company" by Benjamin L. Aldrich * Listing of Pre-Matrix Numbers * Chronological Listing of Recording Sessions * Indexes * Catalog Numbers * Artists * Titles.

It takes 488 pages to document the first three years of this legenday corporate giant - so you best allow plenty of room on your bookshelf to house the complete set which will probably resemble the "Encyclopedia Britannica" in volume cubic capacity by the time it is finished.

To obtain this indispensable reference work write to Greenwood Press, 93 Post Road West, Box 5007, Westport, CT 06881, U.S.A. (Take the opportunity to enquire about other fine discographical publications).

* * * * *

IFPI JUBILEE

The 50th anniversary of the International Federation of Phonogram and Videogram Producers (IFPI) will be marked this year by the publication of an eighty page book entitled "The First Fifty Years", which sets out to record the achievements of IFPI since its origins in the 1930's.

Many personalities in the recording world have contributed to the book (including George Martin, Yehudi Menuhin, Luciano Pavarotti, and Ravi Shankar) which also aims to demonstrate the enormous contribution sound recording has made to musical culture throughout the world.

The book will be published in June at the time of IFPI's Council meeting in Venice and sent to all members of IFPI and to selected organizations, as well as individuals where IFPI is represented.

The Jubilee was also celebrated by a concert held in Venice on June 2 which included an illustrated talk entitled "The Romance of the Gramophone" by John Boriwck, Audio Editor of the Gramophone (THE prestigious UK publication).

* * * * *

COUNTRY MUSIC IN THE AIR

Australian country music discographer/historian, Hedley Charles has prepared an essay on "Who's Playing Our Country Music" which he can supply in photocopy form from his home address: 49 Spencer Street, Brooklyn, Burnie, Tasmania, Australia 7320. Please write to Hedley to obtain

the cost of this most fascinating piece of research into the Australian country music scene today, with an emphasis on radio and records.

* * * * *

THE EDISON PHONOGRAPH MONTHLY

Of all the reprint programs of historic phonographic literature one of the most stimulating and rewarding has been the steady stream of reprints of "The Edison Phonograph Monthly" being undertaken by Mr. Wendell Moore, 3085 W. Hwy 89A, Sedona, Arizona 86336, U.S.A.

The first eight volumes covering the output of the Edison company from 1903-1910 are a goldmine of information. Reproduction standard is first class and prices most attractive.

I understand that a few complete sets of this genuinely limited printing run are available on a first come - first served basis. I can promise that this will be your last opportunity of obtaining a set and as the originals would bring thousands of dollars in auction (if they ever were offered) I encourage you to write to Mr. Moore for details. Every sound archive/library should have this set (and future issues) in its collection.

* * * * *

PRESERVING THE PERFORMING ARTS

Mr. I. Avaqueri, of Ushuaia, Argentina, writes asking if any official documentation of the history of Australia's performing arts is taking place.

I am pleased to advise that three separate bodies are tackling this task with considerable success. They are:

- * The Performing Arts Museum, Victorian Arts Centre, 1 Nolan St., South Melbourne, Victoria, Australia, 3205 (Frank Van Straten, Archivist).
- * The Performing Arts Collection of South Australia, Rear 77 Beulah Rd., Norwood, South Australia 5067 (Josephine Peoples, Archivist).
- * The Dennis Wolanski Performing Arts Library, Sydney Opera House, Bennelong Point, Sydney, N.S.W., Australia 2000 (Paul Bentley, Librarian).

All three administrators are members of IASA and they would be delighted to tender information to persons interested in their activities.

* * * * *

ATTENTION OPERA ARCHIVISTS

A once-in-a-lifetime opportunity is currently available to acquire what is claimed to be "The world's largest private collection of complete operas, Classical vocal recitals, and choral music on long playing records, video tape and 16 mm sound film."

Further information on "The Durbeck Archive of Opera Recordings" can be obtained from the owner, Mr. Edward F.F. Durbeck 111, Post Office Box 2248, Leucadia, California 92024, U.S.A.

A descriptive brochure and videotape are available from Dr. Murbeck. The brochure states: "The scope of this world-class private archive is to provide the broadest possible spectrum of classical vocal color for the multi-purpose of comparative, constructive, and creative listening, from a collection which is a virtual history and discographic marvel of recorded opera, the classical vocal and choral art on LP." Price - \$650,000.00 (USA).

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RADIO READING

The Museum of Broadcasting, One East 53rd Street, New York, N.Y. 10022, U.S.A., continues to publish a most informative 'Newsletter' of considerable interest to wireless and video enthusiasts.

* * * * *

THE BIG BEAT OF THE 50's

Is the official club magazine of the Australian Rock N' Roll Appreciation Society, who welcome members from around the globe. Membership details from Secretary, Post Office Box 254, Frankston, Victoria 3199, Australia. The 'Big Beat' features discographical and biographical articles, as well as disposal lists and auctions. Highly recommended reading.

* * * * *

THE CROSBY VOICE

Is used as the magazine title of the Journal of the Victorian Bing Crosby Society (Secretary, Mr. Bob Machliss, Post Office Box 422, South Melbourne, Victoria 3205, Australia). The Society also published LP discs of rare Crosbyiana. An excellent source of data on one of the most significant of all recording artists.

* * * * *

LP REISSUES OF EARLY AUSTRALIAN 78's

Mr. Ken Henderson, an IASA member, 350 Centre Road, Bentleigh, Victoria 3204, Australia, produces and distributes LP discs of Australian recording artists dubbed from original 78's recorded in the 1920 to 1950 period. If you have any specific needs please write to Ken who can supply many specialist Australian issues.

* * * * *

A SOURCE OF AUSTRALIAN FOLK MUSIC

In recent years there has been an avalanche of LP's of Australian traditional folk music, much of which is musically related to songs and tunes of immigrants from many lands who helped populate the great southern continent during the past 195 years.

A splendid range of such discs is available from Warren Fahey, Larrikin Records, 282 Oxford Street, Paddington, N.S.W. 2021, Australia. Warren is an authority on Australian folk music.

* * * * *

ARE YOU SEARCHING FOR A HARD-TO-FIND DISC?

One of the best avenues for locating hard-to-locate gramophone discs is to subscribe to "Vintage Jazz Mart", a bulging auction and set sale list of rare and not-so-rare records published by Trevor H. Benwell, 4 Hillcrest Gardens, Dollis Hill, London NW2 6HZ, England. Collectors and dealers from around the world present their disposal lists in this long established (and very respected) journal. Its range of sounds includes all types of jazz, plus hillbilly, blues, music hall, dance, celebrity, operatic and comedy. Everything from cylinders to 78's to LP's are available. If you are after a specific item (or items) there is a FREE "wants" Section which you can utilize, which will be read by many thousands of collectors throughout the world. About three issues a year. Marvelous value.

* * * * *

MUSIC HALL REVIVAL

The grand old days (and songs) of music hall are enjoying a world-wide revival which is thoroughly justified. Possibly the best information source on the artists of this genre and their recordings is the journal of The British Music Hall Society, which is marketed under the name "The Call Boy". For details about the Society contact the General Secretary, B.M.H.S., 32 Hazelbourne Road, London, S.W. 12, England.

* * * * *

If you have information for inclusion in these columns please send details to Peter Burgis, Sound Recording Collection, National Library of Australia, Canberra, A.C.T. 2600, Australia.

IASA SPECIAL PUBLICATION NO. 4

SOUND ARCHIVES

A Guide to Their Establishment and Development

Edited by David Lance

The fourth in IASA's series of special publications has been designed as a basic reference source mainly to provide archivists, administrators and scholars responsible for the establishment and development of new sound archives with an introduction to the field. As the first guide of its kind it should also be of interest to all archivists and librarians concerned with sound recordings. The publication, running to 218 pages, contains four general chapters which are relevant to anyone involved with sound archives whatever their specializations might be. These are concerned with the various approaches to the national organization of sound archives; the technical basis of sound archive work; documentation; public access to and the dissemination of sound archive recordings. In the eight other chapters the purposes, functions and operational needs of the main types of sound archives are individually considered. They deal with broadcasting and commercial record archives and with research archives in the fields of dialect, ethnomusicology, folklore, linguistics, natural history and oral history. An appendix to the work provides select bibliographies for each of the twelve chapters.

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The publication is available from Dr. Ulf Scharlau, Treasurer IASA, Süddeutscher Rundfunk, Schallarchiv, Neckarstrasse 230, D 7000 Stuttgart 1, Federal Republic of Germany.

Price, including postage and packing

25 DM (Members)

35 DM (Non-Members)

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