

REPORT ON THE “DIGITAL ARCHIVING AND DELIVERY OF WORLD MUSIC SOUND AND VIDEO” SESSION (MLA 2011)

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The session opened with Atesh Sonneborn of Smithsonian Folkways Recordings. He stated that they survived by selling recordings, and that they received no federal or trust money. Their primary way to acquire rights is to acquire labels, with a contract confirming digital rights, including current technology and any technology to come. They also partner with other institutions in digitization projects. He discussed the problem with new material, using the example of people from tribes feeling that they cannot give rights to performances away, because they are not the composers themselves but merely the mouthpiece for the voices of ancestors. Sonneborn expressed concern for artists and their need for proper compensation when their material is streamed, but he also made it clear that some performers were also highly interested in having their names known, compensation or not.

Tim Lloyd of Alexander Street Press discussed the company's *Dance on Video* (286 titles) and *Ethnographic Video Online* (750 hours) series. He said they definitely take risks with regard to rights and permissions from the performers/culture groups represented, stating that the company does not employ in-house lawyers, and would not be in business if they did. Sonneborn interjected with a short description of the UNESCO convention on the intangible cultural heritage of humanity.

Scott Landvatter, the moderator of the session, closed with a description of the Digital Media Archives at the University of Chicago, which dates from the 1920's. Their mission is two-fold: to digitize all of their archival materials and to stream them to the University of Chicago community. The question the legal office always has to consider is whether or not the person making the recording (as opposed to the one being recorded) actually has the legal right to give those rights away.