

1 November 1984

Lucy Duran, Curator
International Music Collections
British Library National Sound Archive
29 Exhibition Road
London SW72AS
United Kingdom

Dear Lucy,

For some time now, I have been meaning to write to you to clear up one or two matters concerning the tape copies of Australian and Torres Strait recordings made for us recently in your Archive. I shall refer to these now as follows:

1. Australia's Bicentenary year is 1988 and, as part the celebrations, there is a move afoot to produce a series of disc/cassette recordings under the title Australia's Heritage in Sound. As the participant interested in Aboriginal material, I am writing to ask whether the BLNSA would have any objections to a limited amount of your Australian and Torres Strait material (approx. 15-20 minutes) being used as part of the Aboriginal section of this proposed disc series.

Nothing has been finalised yet. At the present time, we are still in the process of trying to raise funds for the disc series. Several large bodies have expressed interest in the venture, including the newly established National Film and Sound Archive. As convener of the committee now preparing a submission for funding, I should be glad to hear from you as soon as possible of any restrictions your Archive wishes to place on the Australian/Torres Strait material.

2. In my letter to you of 9 February, 1984 I added a postscript which referred to our options form, that is, to the depositor's conditions for access and use (see enclosed). The Institute of Papua New Guinea has recently written to me requesting copies of the Cambridge Expedition's recordings. Do we make these available from the tapes you have sent us? Or, should we refer this request to your Archive? As the depositor, would your Archive kindly indicate your conditions under A (listening access) and B (tape copying). My suggestion is that you choose A1 (i.e. any one at the Institute may listen to the tapes) and B1 (i.e. special permission is required if copies are to be made and

used outside the AIAS). The BLNSA may wish to transfer Option B1 to the Principal of the AIAS or to the Principal's nominee.

3. In my letter of 9 February, I also referred to 'a few queries' that I still have about the cylinder-copying project recently carried out on my behalf in your Archive. I shall list these here as follows:
 - 3.1 Would it be possible to have the first cylinder in Series 'F' mended and copied? There has been a special request for this and if Lloyd Stickells could do this (and let me know how he did it) I would like to publish the information in the IASA (Australia) Newsletter.
 - 3.2 During my work at the BIRS in 1978 I used, as far as possible, the numbering systems appearing on the cylinders themselves; and, as a general rule, I added numbers only to the cylinders which bore handwritten inscriptions only. Unfortunately, I used the same number for the same cylinder inscription and this may have caused some confusion (e.g. 1, 1*, 1** etc.). But apart from this, I am concerned about the existing numbers in the Torres Strait 'C' series. This series commenced at 32, skipped the 40s, continued from 52 to 78, skipped the 80s and 90s, then proceeded from 103 - 117. After 117, C1 appeared and the numbers then continued, more or less consecutively, up to 32 again. This makes nearly a full series except for numbers 40 - 51 and numbers 79 - 102.

These omitted numbers should, I think, be borne in mind. Since I 'recovered' the Australia/Torres Strait cylinders at the BIRS, it is possible that some at least of the missing Torres Strait 'C' cylinders (numbers marked in red ink on small adhesive labels attached to tin lids) may have reappeared. I wonder if there is any chance of these being found?

I enclose for your interest a copy of the current IASA (Australia) Newsletter in which there are references to Australia's National Film and Sound Archive.

Regards and best wishes

Yours sincerely,

Alice Moyle (Dr)
Honorary Fellow