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internationale vereinigung der schallarchive

# **phonographic bulletin**

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PHONOGRAPHIC BULLETIN

Review of the International Association of Sound  
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Organe de l'Association Internationale d'Archives  
Sonores  
Zeitschrift der Internationalen Vereinigung der  
Schallarchive

Editor: Dr. Rolf L. Schuursma, Documentationcentre SPW,  
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sent to the secretary of the Association.

## EDITORIAL

Among other things the PHONOGRAPHIC BULLETIN helps to bring the reports of the annual meeting and the papers read during the sessions to the greater part of our membership, who are unhappily not able to attend the conference. This issue contains the minutes of the opening session and the closing session of the 6th Annual Meeting of IASA held in the Sound Archive of the National and University Library in Jerusalem. The papers read during the sessions will be printed in a later edition.

The Editor has received interesting contributions from Mr. Pekka Gronow (Finland), Mr. Dietrich Lotichius (Bundesrepublik Deutschland) and Mr. Léo LaClare (Canada), which are also printed in this issue of the Bulletin.

The Executive Board of our Association wishes to thank The International Association of Music Libraries, the Organizing Committee and the Executive Committee of the 10th Congress of IAML, and the members of the staff of the Sound Archive of the Jewish National and University Library for their great hospitality to IASA during the Congress in Jerusalem, 18th - 24th August, 1974.

Rolf L. Schuursma  
Editor

6th ANNUAL MEETING OF IASA  
Sound Archive of the National and University Library, Jerusalem -  
Opening Session - August 19th, 1974

Chairman : Timothy Eckersley  
Secretary: Rolf Schuurmsma  
Treasurer: Claes Cnattingius

1. Apology for Absence and opening remarks

The Chairman conveyed to those present the apologies of the Vice-Presidents Claudie Marcel-Dubois, Don Leavitt and Ivan Pethes who were unable to be present at the meeting. The participants in the meeting were then asked to present themselves. After that the Chairman thanked the Foundation for Film and Science in Utrecht especially Mrs. Phita Stern and Miss Anneke van Hemert for the work done during the past year. It was decided to send a telegram with thanks to Mrs. Stern and Miss van Hemert.

2. Secretary's report

Mr. Schuurmsma reported that during the past year the secretariat was detached at the Documentation Centre of the Foundation for Film and Science in Utrecht. Due to the ever increasing amount of work to be done by the Documentation Centre it was not possible to expand the activities regarding IASA. From August 1, 1973 to August 16, 1974 161 letters were sent and 158 letters were received.

He mentioned the following state of membership during the past three years.

	<u>September 1, 1972</u>	<u>August 1, 1973</u>	<u>August 1, 1974</u>
institutional members	49	63	79
individual members	41	46	58
total	90	109	137

On August 1, 1974 the institutional membership was divided as follows:

sound archives in universities, university institutes and university libraries	26
sound archives of state and national libraries, public libraries and other non-university libraries	19
broadcasting corporations	12
independent or semi-independent research sound archives, sound archives in museums, documentationcentres etc.	11
sound archives of state and national archives, and the UNO	8
other institutions	3
total	79

The Secretary illustrated his report with some more figures. Membership according to countries, 1 August 1974.

	<u>total</u>	<u>institutional</u>	<u>individual</u>
USA	56	28	28
BR Deutschland	12	6	6
Great Britain	9	6	3
The Netherlands	9	9	-
Canada	6	5	1
Australia	5	3	2
Denmark	5	3	2
Sweden	5	3	2
Switzerland	5	1	4
Finland	4	2	2
DDR	3	3	-
France	3	1	2
Israel	3	1	2
Hungary	2	1	1
Norway	2	2	-
Austria	1	1	-
Belgium	1	-	1
Hong Kong	1	1	-
India	1	1	-
Italy	1	1	-
Japan	1	-	1
Tasmania	1	-	1
USSR	1	1	-
total	137	79	58

During the past year the Secretary had attempted to increase membership by asking members in several countries to act as his representatives in distributing the IASA leaflet etc. Mr. Burgis in Sydney had been especially active in this field. There had been also correspondence with members in Austria, Denmark, Italy and Sweden, while the Secretary himself tried his best in The Netherlands. Although the amount of members is steadily growing this is more due to contacts of different kind than to this drive. In several countries only one or two research sound archives are to be found so that IASA cannot profit there anymore. Especially in the United States many new members joined the Association.

Only two issues of the PHONOGRAPHIC BULLETIN were published: nr. 8 (April 1974) and 9 (August 1974). Because of lack of time no more issues could be prepared.

Articles were published about Sound Archives in Australia, Oral History, The IFTC Conference about documentation of audio-visual media, and summaries in connection with the Jerusalem Conference. It was not possible to produce summaries in other languages.

The Secretary/Editor got a growing amount of communications, booklets, leaflets etc. for publication or reference in the Bulletin.

The Secretary had spoken to Mme S. Duval, permanent secretary of the Bureau of the International Scientific Film Association in Paris, about UNESCO. Mme. Duval being very much "au courant" with UNESCO affairs agreed to make inquiries about an eventual IASA membership with the UNESCO Department on Non-Governmental Organisations.

### 3. Treasurer's Report

Mr. Cnattingius presented the following details of receipts and expenditure:

<u>RECEIPTS</u>		<u>EXPENDITURE</u>	
Balance	f 321,28	Postage (including Phonographic Bulletin no.8,9	f 633,20
Institutional members		Cover Phonographic Bulletin	- 220,54
64 x f 30,--	-1.920,--	Binding costs Phonographic Bulletin	+ 149,29
Individual members		Reprint of Phonographic Bulletin no 2, 3 and 4 (these issues were out of stock)	+ 478,80
45 x f 9,--	- 405,--	Phonographic Bulletin no 8	+ 96,--
		Phonographic Bulletin no 9	- 140,40
		Note-paper	- 20,40
		Programme Jerusalem	- 3,20
		Allowance for representation	- 53,05
		Balance	- 851,40
	<hr/>		<hr/>
	f <u>2.646,28</u>		f <u>2.646,28</u>

Note: not yet received:

Institutional members  
8 x f 30,-- f 240,--  
Individual members  
11 x f 9,-- f 99,--

The Chairman then raised the question of an eventual increase of the institutional subscription, which was discussed also on the 5th Annual Meeting in London, 27 August, 1974. Since IASA during the past year had not been able to be as active as he would have liked the Association to be he declared himself not in favour of such an increase. Mr. Schüller and Mr. Lance, however, thought that the institutional subscription should be increased. Mr. Roberts declared himself against this, pointing out that several institutions in the USA had had to cut expenditure rather severely. He even proposed that institutions should pay for several years at the same time in order to lower the costs of conversion of the fees. With 10 to 6 votes the meeting decided against the increase of the institutional subscription.

#### 4. Phonographic Bulletin

The Chairman raised the matter of translations of articles, and asked members present if articles in English would have to be translated. Mr. Lotichius spoke in favour of the present policy of articles in English, French and German according to the language used by the author. Mlle. Bloch found that articles in English can be read by most French speaking people but proposed, nevertheless, that they should be published in French also.

The Chairman then brought forward the lack of articles about technical subjects. The Editor reported about the disappointments in that field during the past years, taking into account the fact that specialists like Mr. Carneal of the Library of Congress are rare and are like him so overburdened with work that writing articles seems impossible. Mr. Schüller said that he was under the impression that the technicians in sound archives (and elsewhere) never seemed to be content about the position of affairs in their special field and therefore were not agreed to put their findings in writing. Mr. Lance felt that they would be willing to write about everyday practice in their archives in order to inform other people about that very important aspect of their work. A proposal by Mr. Adler to publish an article about the new artificial stereo-head ("Kunst-Kopf") was not accepted because members present found it not a matter for IASA to write about these specialized technical developments. The Chairman thanked him for his proposal and then asked if the sound cassette should be treated in the Bulletin. Mr. Schuppner said that developments in the field of 8-track recording were, in his opinion, much more important. Mr. Herzog encouraged the publication of articles about video-tape recording in connection with sound recording in the field.

#### 5. Radio Sound Archives and National Research Sound Archives

The Chairman reported about new developments since the meeting of IASA in the British Institute of Recorded Sound in London, August 1974, where Mr. Patrick Saul put forward a plan for national research sound archives and their cooperation with radio sound archives on a national and international scale,

based on a code as proposed by Mr. Spivacke in his paper about this matter (Phonographic Bulletin, no. 7, July 1973). The Chairman then read part of the minutes of a meeting of the European Broadcasting Commission, Genève, March 1974, as follows.

It was recalled that the London meeting had been informed of a proposal which had just been put up to the International Association of Sound Archives by the British Institute of Recorded Sound which had a two fold object: firstly, that national broadcasting organizations might consider including in the contracts they concluded with their artists a clause to the effect that the artists authorized recordings of their performance to be made and supplied to certain approved non-radio archives for research and/or such purposes: the second part of the proposal attempted to define the type of non-radio archive which would qualify for such treatment and the suggestion was made that the EBU as such should issue "certificates of approval" in respect of such archives and that only such certificates enable non-radio archives to receive broadcast material. The report of the London meeting had said that this proposal was due to be studied by a special working party and Dr. Heckmann added this working party would consist of three of the ARD Heads of Archives including himself. Until now nothing had been done but he hoped that in the autumn of this year the whole problem would be examined at a meeting of the "Studienkreis Rundfunk und Geschichte" (Study Circle of Radio and History) joined by some German radio and research people which would in due course report to IASA. There was thus no likelihood of any development in this respect in time for the summer meeting of the International Association of Sound Archives. The experts felt that, depending on the recommendations of this group there might one day be a case, if IASA recommended it, for EBU to see whether it might be possible to propose a draft clause to this effect to its members for inclusion in their national contracts with artists.

From communications by Mr. Lotichius and Mr. Hempel, it became clear that a committee of the German association "Rundfunk und Geschichte" (Radio and History) will occupy itself with the matter. The committee will be chaired by Mr. Heckmann. Thereafter Mr. Cnattingius explained the situation in Sweden and Denmark. In both countries government committees have been at work for several years. The Swedish committee will report in September 1974. The report which will be summarized in a later edition of the Phonographic Bulletin will, according to Mr. Cnattingius, contain a proposal for the establishment of a central institute for every kind of audiovisual recording as far as they have been produced in Sweden. The report will be published by Allmänna Förlaget

Fack  
STOCKHOLM  
Sweden

which is also the address for further information.

Mr. van Dalfsen asked if the Swedish project includes a change of policy, since in former days it was proposed to let the broadcasting corporation itself care for the distribution of its programmes for purposes other than broadcasting. Mr. Cnattingius answered that the broadcasting organisation would indeed concentrate on their primary task and that distribution to outsiders would be the matter of the Central Archive for Sound and Pictures.

#### 6. IASA and Traditional Archives

The Chairman raised the point of traditional archives and audio-visual media. He thought that the archives of written records should be encouraged to come to terms with new media. According to his view he thought it would be desirable to have a representation of IASA at the International Conference of Archives in Washington DC, 1976, on the theme "The Archival Revolution of our Time".

The Secretary reported in brief about the situation in the Netherlands, where a group of municipal archives and the State Archive together with the Dutch Film Museum and the Foundation for Film and Science are trying to establish a kind of central dépôt for audio-visual material and also to come to an agreement with the Dutch Broadcasting Organization (NOS) on this matter.

Mr. Hickerson reported about the situation in the United States, especially in the field of American Indian recordings. The Chairman then referred to the Watergate tapes and asked whether important historical records like these were going to be the responsibility of the U.S. National Archives. He mentioned these tapes as example of the ever growing importance of the sound recordings media as archival documents. The Secretary mentioned Dr. Israel Adler's proposal for a round table conference of archives of every medium, which he made at the International Archive Conference in Moscow, 1972. He also referred to Dr. Kohte's paper on the same conference about the new media. Since Dr. Kohte retired from the Bundesarchiv in Koblenz the endeavours of the Secretary to follow up Dr. Adler's proposal have so far come to nothing. He urged a new attempt in Washington.

#### 7. The IASA Program for 1974/1975

The Chairman announced his plan to start the questionnaire project again. Since he now retired from the BBC he hoped to have time to finish this project before the Montreal Conference.

The Chairman also made mention of a plan to do some research into the recording of Parliamentary Proceeding in various countries. Mr. Lance supported this proposal, as did Mr. Schüller. Especially in Austria where tape is used as an aid to the making of a short hand record of debates. IASA should perhaps help to overcome the barrier against the use of these tapes for archival purposes.

The Chairman closed the meeting.

6th ANNUAL MEETING OF IASA  
Sound Archive of the National and University Library, Jerusalem -  
Closing Session, August 23rd, 1974.

Chairman : Timothy Eckersley  
Secretary: Rolf Schuurmsma  
Treasurer: Claes Cnattingius

1. The Chairman thanked Mr. Avigdor Herzog, head of the Sound Archive of the National and University Library, for his great hospitality and cooperation and for the perfect meeting place. He also thanked the ladies of the staff of Mr. Herzog for their help.
2. The President then brought up the Montreal Conference, 15 - 24 August, 1975, and said that the Board of the International Association of Music Libraries, which again will be the host of IASA during that conference, kindly agreed in principle to a joint meeting of IASA and the American Recorded Sound Collections Association (ARSC).
3. Mr. Lance felt that more has to be done in between the annual IASA meetings and that in general too much work is done by the President and the Secretary. He proposed to set up some committees as a solution for this problem. Mr. Heckmann, however, warned against committees especially in a small organization like IASA. Mr. Schüller, nevertheless, would like to have at least one or two committees (for instance a committee on technical problems) hoping that by that course more activity could be generated and more people would wish to join IASA. The Secretary then reported about earlier efforts to get people to work between meetings. Many promises were made but not effectuated. Only individual people are sometimes ready to do a special job. He urged for the preparation of the directory of research sound archives first. Mr. Schüller, however, agreed to try to get reports from technicians for publication in the Bulletin: a 'one-man' committee.
4. Thereafter the President put forward the point of a technical committee raised by Mr. Schüller. He asked himself if technical problems were really that important to IASA. Mrs. Neidorff, as well as the Secretary, were very positive about this matter from the point of view of the research sound archive, where real technical expertise is seldom found. Mr. Hempel proposed cooperation with a broadcasting organization in the town where the annual meeting takes place, in order to get information and to be able to discuss special matters with the staff of the organization. The Chairman, however, did not like too much accent on radio because IASA is primarily an association of research archives. Mr. van Daltsen followed this up by bringing attention to the technical committee meetings of the European Broadcasting Organization, which issues publications available to those outside

broadcasting. The Chairman even thought that the EBU might not object to the reprinting of such articles in the Phonographic Bulletin.

Mr. Schüller then came back on the technical problems of research sound archives like his own and stressed the difference between these problems and the recording engineering of radio corporations. The Chairman draw attention to courses run by the BBC for oral historians which had been organized because of the need for such material for the BBC documentary feature programmes. Mlle. Bloch said that to her knowledge no such courses existed in France.

5. Mr. Herzog brought up the program of Montreal and conferences thereafter. He asked for listening sessions dedicated to recordings from different archives, to be followed by discussions. The Chairman warned against a non-focussed discussion. Mr. Lotichius, however, took up Mr. Herzog's point and proposed such sessions dedicated to special subjects like methods of interview or statements by famous composers and so on. Mr. Heckmann then advised against discussions on the content of recordings. He thought that IASA should concentrate on methodological problems relating to the making of recordings, their storage, etc. Mlle. Bloch, later on supported by Mr. Lance, Mr. Schüller and others, said that both contents and technical matters are important especially in the case of selection of material. Mr. Roberts also supported Mr. Herzog's proposal and Mr. Lance came back on Mlle. Bloch's statement saying that oral history needs discussion about what is the primary document and what is only of secondary importance (the original recording or the transcription). Mr. Heckmann agreed on so far as the contents of the interviews were not at stake.
6. Mr. Lance raised the point of the directory of research sound archives and asked if it would indeed be possible to present this in Montreal. The Chairman confirmed this and concluded that after this Mr. Schüller will try to get some technical reports for publication in the pre-conference Bulletin. There should also be a "record show" in accordance with Mr. Herzog's proposal. Mr. Roberts proposed to have these "shows" in the evenings in an informal way.
7. Mr. Harran wished an exchange of tapes with recordings illustrating articles in the Bulletin or as a special contribution to these articles. The Editor asked him to explain his ideas in an article in order to get response before starting. In any case it would have to be done on a bi-lateral way without involving the IASA Secretariat.
8. Mr. Lotichius said that he was very happy about the summaries of contributions to the Jerusalem conference in the Phonographic Bulletin. The Editor assured him of his positive intentions as to this subject in connection with the Montreal Conference.
9. The Chairman then closed the meeting.

LIST OF PARTICIPANTS IN THE VARIOUS IASA SESSIONS

Mr. C. Abrabanel	Ramban 11, 55 Jerusalem	Israel
Dr. W. Adler	Sender Freies Berlin	W. Germany
Mrs. R. Amiran	University Tel Aviv	Israel
Mrs. E. Anati	National Sound Archives Israel Braodcasting Authority Jerusalem	Israel
Dr. S. Arom	Centre National de la Recherche Scientifique Paris	France
Mr. M.P. Baumann	Lentulusrain 6, Bern	Switzerland
Mlle. F. Bloch	Phonothèque Nationale, Paris	France
Mrs. B. Carlsson	Stockholm Public Library	Sweden
Prof. B. Churgin	Bar Ilan University	Israel
Mr. C.M. Cnattingius	Sveriges Radio Stockholm	Sweden
Mr. Y. Cohen	Israel Broadcasting	Israel
Mr. J.F. van Dalfsen	NOS Hilversum	The Netherlands
Mrs. J. Dan	Broadcasting Jerusalem	Israel
Mr. T. Eckersley	London	England
Mr. W. Elias	Israel Music Institute Tel Aviv	Israel
Mr. U. Eppstein	Jerusalem	Israel
Mrs. S. Forman	Folklore Research Centre Jerusalem	Israel
Prof. E. Gerson-Kiwi	Jerusalem	Israel
Mr. I. Hadar	Studio Haifa	Israel
Dr. D. Harran	Hebrew University	Israel
Mrs. L.J. Hassell	Metropolitan Toronto Music Library Toronto	Canada
Mr. K.W. Hempel	Südwestfunk Baden-Baden	W. Germany
Miss G. Herz	Jerusalem	Israel
Mr. A. Herzog	The National Sound Archives Israel Broadcasting Authority Jerusalem	Israel
Mr. J. Hickerson	Archive of Folk Song Library of Congress Washington	U.S.A.

Mr. K.A.R. Horn	State Library of Victoria	Australia
Mrs. J. Jacks	Australian Opera	Australia
Mrs. D. Jacobson	Duquesne University Library Pittsburgh	U.S.A.
Mr. A. Karttunen	Finnish Broadcasting Co. Helsinki	Finland
Dr. Z. Keren	Bar Ilan University	Israel
Mr. D. Lance	Imperial War Museum London	England
Mr. D. Lewis	B.B.C. London	England
Mr. D. Lotichius	Norddeutscher Rundfunk Hamburg	W. Germany
Mrs. K. Manor	Congress Office	Israel
Prof. C. Marcel-Dubois	Musée des Arts et Traditions populaires, Paris	France
Mr. J. Mazor	Jerusalem	Israel
Miss P. Neidorf	National Library of Australia, Canberra	Australia
Mr. E. Offenbacher	New York	U.S.A.
Sr. E. Parente	Jerusalem	Israel
Mr. D.L. Roberts	Northwestern University Evanston	U.S.A.
Mr. J.O. Ruden	Swedish Music Information Center	Sweden
Mr. M. Schaffner	New York	U.S.A.
Dr. D. Schüller	Phonogrammarchiv Wien	Austria
Dr. R.L. Schuursma	Stichting Film en Wetenschap Utrecht	The Netherlands
Mrs. M. Sheer	Bar Ilan University	Israel
Sr. A. Sibiliala	Jerusalem	Israel
Miss. G. Snekenes	N.R.K. Olso	Norway
Mr. R. Ternisien	C.B.C. Montreal	Canada

## THE LEGAL DEPOSIT OF SOUND RECORDINGS: A FINNISH VIEW

Pekka Gronow, Pietarinkatu 12 A 21, 00140 Helsinki 14,  
Finland.

In 1973, the Finnish Ministry of Justice appointed a committee to revise the provisions on the legal deposit of printed matter. The present law was passed in 1919 and is in many respects out of date. One of the tasks of the committee was to study the possibility of extending legislation to include legal deposit of audio-visual materials as well.

As the Chairman of the committee, I had to devote some time to the study of the problems of legal deposit in general, and although I have naturally looked at the matter mainly from a Finnish viewpoint, my conclusions may perhaps be of more general interest.

Compulsory deposit of books and other printed publications has a history almost as long as printing. From the 16th century on, printers in many countries have been required to submit to some government agency sample copies of all publications printed. Such regulations were at first mainly connected with censorship and the control of the press, but there were often also more humanistic aims involved. Today, in many countries the legal deposit of printed works is considered imperative for the compilation of statistics and the cataloguing and preservation of national literature.

The basic idea behind the legal deposit of printed matter is simple: to ascertain that at least one copy of every book, periodical and newspaper published is catalogued, made available for scholars and preserved for posterity. But when the Finnish committee obtained information on legal deposit in other countries, it was discovered that in different countries this basic idea has been executed in different ways.

There seems to be considerable variation as to who is responsible for the deposit and what is to be deposited. (I will not discuss here such details as the number of copies to be deposited, which varies from one to 76, the frequency of deposit, or the institutions where the copies are deposited).

It seems that in most countries, including Finland, the printer has the responsibility of depositing copies of works printed. In France, both the printer and the publisher are responsible. In some countries, such as Sweden, the publisher is responsible if the work is printed abroad, as is often the case today.

In some countries legal deposit is connected with copyright legislation. A typical example is the USA, where the author or copyright owner must deposit copies in order to obtain copyright protection.

In passing, it should be mentioned that some countries have no provisions whatsoever for legal deposit. As far as I know, these countries include the Netherlands and the German Federal Republic (although some German states do have such regulations). In such countries, national book collections must be based on purchases and/or coluntary donations from the publishers.

There is also considerable variation as to what is to be deposited. In countries where legal deposit is connected with copyright, the matter is simple. All copyrighted works, regardless of size or method of reproduction, are deposited. But if we take as an example Finland, where the printer is responsible for deposit, the rapid development of printing methods has made it quite ambiguous as to who is a printer and what is printed matter. Is a book reproduced by Xerox, or a duplicating machine, or a small office-type offset machine a printed work? This was one of the questions that the Finnish committee had to tackle. Of course, certain types of printed matter are usually excepted from legal deposit. In Finland these include packages, labels, letter forms, visiting cards and other such specimens of printing which contain little or no information.

This lengthy excursion into the problems of the legal deposit of printed matter is not irrelevant to the questioning of the legal deposit of sound recordings. In fact there are numerous analogies between sound recordings and printed matter in this respect.

Many countries have a national library collection of all printed works published in the country. Usually the publications are obtained by legal deposit. In most cases the institutions housing these collections (national, royal, university libraries or whatever) also publish national bibliographies and other catalogues of their holdings.

Sound recording will soon be 100 years old, and commercial phonograph records have existed for eight decades. Some countries have large, well-equipped sound archives; in others, the preservation of sound recordings has been almost completely neglected. There are many different kinds of sound recordings, but I think that every country should at least have a national collection of phonograph records and publish national discographies.

A commercially released phonographic record (or tape or cassette) is not just a sound document. It also has a social significance: it has been made available to the public, in many cases it has been manufactured in large quantities and it has become a part of the country's national culture.

A national record collection should strive to obtain copies of every locally produced record released in the country. (Of course it could - and should - also try to obtain a representative selection of foreign phonograph records and possibly also other sound recordings).

Compared with the job of the national library, this would be a relatively simple task. To cite just one example, in 1972 the Helsinki University Library (the national library of Finland) received 41179 publications by legal deposit, counting annual volumes of periodicals as one publication. This figure includes over 10.000 publications in book form (i.e. over 48 pages). In the same year approximately 600 records and pre-recorded cassettes were published in Finland. Even in the USA, the country with the world's largest record production, only about 10.000 different records are released annually.

The best method of obtaining recordings for the national collection would be legal deposit of sound recordings. From the above discussion it should be evident that no single universally valid system for the legal deposit of sound recordings can be suggested. On the other hand it seems that the principles evolved in the legislation on the deposit of printed matter can easily be applied to sound recordings.

Just like printed works, commercially released phonograph records usually have a publisher, a "printer" and a copyright owner. Records are pressed by a method analogous to the printing press in quantities that do not differ much from the press runs of books. Just like books, records may be pressed by the publisher's (record company's) own pressing plant or by an independent company which operates much like the printer who does jobs for many publishers.

The same also applies to pre-recorded tapes and cassettes, although here we run into problems that we have already encountered with printed matter. The making of a record matrix, just like the setting of type, is a costly process, so records are usually manufactured in fairly large quantities. But a cassette is in many respects similar to a xeroxed or mimeographed book: it can be duplicated in 5, 10 or 50 copies. But commercially released cassettes which bear catalogue numbers and have printed boxes are usually made in much larger quantities.

Such questions concern us only if it is the manufacturer or publisher who is responsible for the legal deposit of the recording. Of course the depositor can also be the copyright owner. Most countries today permit copyright protection of sound recordings (apart from the copyright of the compositions performed). Quite logically, when the USA amended the Copyright Law in 1972 to include sound recordings, copyright owners were required to deposit copies of recordings.

Of course not all sound recordings can be subject to legal deposit. Many recordings are never duplicated or only a few copies of the recording exist. Whether they are on tape, acetate, wire, sound film or other material, they may be considered analogous to documents in manuscript.

Most countries also strive to archive important documents in manuscript. They may even have legislation on the preservation of public records. However, documents in manuscript are usually preserved only selectively. They are usually collected in institutions other than the national library, and the personnel in charge usually has a training different from that of librarians.

In my opinion it might be useful to apply this distinction to the archiving of sound recordings as well. It seems quite feasible to try to preserve a copy of every commercially released sound recording (1) in a national collection in every country. Legal deposit would be the best way of obtaining these recordings. The preservation and cataloguing of these recordings and the publication of national discographies would, however, be a job large enough for one institution. In fact, it seems to me that none of the existing national record collections has yet been able to reach the same standard of documentation and service which is usually expected of national libraries.

Of course many other types of sound recordings should also be preserved: broadcasts, concert recordings, recordings made for various scholarly purposes. But it would be impossible to preserve and catalogue every sound recording ever made. Such recordings must be preserved selectively, and they cannot usually be obtained by compulsory deposit.<sup>(2)</sup> Such recordings should perhaps best be handled by separate institutions.

This is, however, only a private opinion. The actual situation in various countries may suggest different solutions. There is only one principle for which I claim universal validity: every country that has statutory prescriptions on the deposit of printed matter should also have similar legislation on the deposit of sound recordings. Some countries, including the USA and France, already have such legislation, but their number is small indeed compared with the number of countries that have legislation on the deposit of printed matter.

1) This should, of course, be understood to include non-commercial and private recordings, too, if they are duplicated in quantities large enough to suggest that they have been released to the public for instance, 100 copies or more.

2) I will not go into the very complicated question of the archiving of broadcasts here, which in most European countries could be considered public documents of some kind.

To go back to Finland, the Finnish committee recommended (3 that the government should submit a bill on legal deposit which would cover all kinds of duplicated information: printed matter, phonographic records and cassettes, videodiscs and cassettes and other audiovisual materials. The manufacturer of the material (printer, pressing plant, etc) would be required to deposit 2 - 5 copies of all works produced. If a Finnish publisher has the work done abroad, the publisher would be responsible for the deposit. The audiovisual materials thus acquired would be preserved in a new audiovisual department of the national library.

The committee finished its work late in 1973, and at the time of writing (Aug. 1974) no steps have yet been taken on the basis of its recommendations. However, I would like to point out that the Icelandic government has recently submitted to Parliament a new bill in most respects similar to the Finnish motion, and legislation seems to be under discussion in other Scandinavian countries.

3) In "Vapaakappaletoimikunnan mietintö", Komiteamietintö 1973: 128. Helsinki: Government Printing Office.

A NEW SYSTEM FOR THE IDENTIFICATION OF SOUND RECORDINGS:  
INTERNATIONAL STANDARD RECORDING CODE (ISRC)

Dietrich Lotichius, Head of the Sound Archives of the Nord-deutscher Rundfunk, Hamburg, Western Germany.

Readers of the Phonographic Bulletin who are closely associated with the field of commercial gramophone records may remember that a number of years ago a group of experts in the United States thought about proposing a standard numbering system for products of the phonographic industry. First steps into this direction date back to 1969, and the projected system which was later known as "MIC" (Music Industry Code) came under the auspices of the International Organization for Standardisation (ISO) in April, 1971. At the time it was resolved that the development of a code for commercial sound recording products fell within the scope of an ISO Working Group already in existence. Furthermore, in the interest of overall standardisation it was felt that a new numbering system for gramophone records should be similarly structured as other codes (such as the ISBN = International Standard Book Number) to ensure the greatest possible compatibility. The task was to overcome the now existing great variety of overlapping individual numbering systems by a worldwide universal code, accepted by any manufacturer of sound carriers.

For this purpose ISO provided appropriate working facilities and eventually a draft proposal was sent out to a number of national working groups for study and voting. As this point the history of MIC (which, as far as I know, had to be dropped later on owing to lack of support and was temporarily discussed under the name of ISRN = International Standard Record Number) and the history of ISRC link together when the German group of experts in the course of their discussions on the ISRN draft proposal began to realise that before numbering a commercial product (i.e. a sound carrier) it is equally important to apply a numbering system to an earlier stage, namely the sound recording itself (i.e. the fixing of a performance of music or spoken word on a sound carrier). Anyone familiar with the commercial record market knows that a single sound recording can (and very often is) the basis of a number of various releases on commercial products. This makes it necessary to find a suitable instrument to go back to the origin, which in the case of gramophone records or similar media is the original recording.

The first fixing of a performance of a whole opera, for example, may appear on the market in various forms of products:

the complete recording  
the overture alone or together with other ouvertures  
the highlights of the opera  
the choir parts  
arias, sung by prominent artists

or simply parts coupled with parts of other recordings in a later release or in special editions as well as on different sound carriers (such as Long Play Record, Music Cassette, 8 track a.s.f.).

Up to know just a small percentage of gramophone records bear indications when the actual recording was made, where and by whom. In most cases, however, the archivist, the librarian, the researcher is at loss about correct information as is the music lover and even the shop assistant selling records.

It becomes obvious at once that a clear and unequivocal identification of the recordings contained in commercial sound carrier products is needed in the first place, while a numbering system for the products themselves has to be tackled next. Of course, the ideal identification system will be a linkage of both codes: ISRC and ISRN (which is to be developed as a corresponding scheme).

Just to be very clear about the two codes it should be remembered:

ISRC is a code to be assigned to recordings  
ISRN will be the code assigned to records (or other media).

In the following a more detailed description of the International Standard Recording Code, composed by the German Working Group of Experts, will be found.

The Draft of this International Standard will soon be sent out to the various national ISO expert groups for voting.

P.S. A copy of this Draft International Standard may be obtained from ISO TC 46 Secretariat at the Deutscher Normenausschuss, D - 1 Berlin 30, Burggrafenstrasse 4-7.

## DESCRIPTION OF THE INTERNATIONAL STANDARD RECORDING CODE - ISRC

Dietrich Lotichius, Head of the Sound Archives of the  
Norddeutscher Rundfunk, Hamburg, Western Germany.

### 1. PREFACE

The International Standard Recording Code (ISRC) holds an exceptional position among other numbering systems which have been developed or planned up to now. Whereas the International Standard Book Number (ISBN), the International Standard Serial Number (ISSN), the International Standard Record Number (ISRN), and the International Standard Music Number (ISMN) stand for issues of publishing houses in the form of finished products - e.g. books, magazines, sound carriers, printed music - the ISRC identifies sound and audio-visual recordings on sound and audio-visual carriers. This code clearly indicates any recorded item (sound or audio-visual) and can be allocated even in the stage of planning. Therefore, this code is of value to all those concerned with the production of recordings.

The Deutsche Normenausschuss formed a team of experts from the phonographic industry, broadcasting organisations, the copyright organisation (GEMA) as well as library, archive and publishing areas. This team has developed the ISRC.

### 2. PURPOSE AND APPLICATION AREAS

The purpose of ISRC is the worldwide unequivocal and clear identification of any sound and audio-visual recording. The ISRC accompanies them at all stages of production and use. ISRC is an integrated part of each documentation to a recording and guarantees correct information and immediate access.

### 3. STRUCTURE

To avoid central numbering of worldwide recording production and as safeguard against overlapping of numbers, the 12-digit code has been divided into 5 parts, the ISRC as an alphanumerical code having no check-digit.

		<u>Responsibility of allocation</u>
Part 1	country code	international agency
part 2	first owner code	national agency
part 3	year of recording	first owner
part 4	recording code	first owner
part 5	separate recording item code	first owner

The 5 parts of the 12-digit-code are separated by hyphens.

		<u>Function</u>
Part 1	country code	for residence of first owner
part 2	first owner code	for first owner
part 3	year of recording	the year in which the production is completely finished
part 4	recording code	the identification of the recording
part 5	separate recording item code	for the identification of any part of a recording which can also be used separately

The structure of ISRC is shown in the following examples:

ISRC DE-A01-73-1234-0 or  
ISRC DE-A01-73-345-00

Note:

No 12-digit-number structured according to this standard yet without the letters "ISRC" placed in front of it, will be accepted as International standard Recording Code.

COUNTRY CODE

The country code indicates the residence of the first owner. It is based on the 'ISO code for representation of the names of countries' in the 2-digit alpha-structure as per ISO draft 3166.2.

FIRST OWNER CODE

The code to be allocated by a national agency identifies the first owner of a recording. Should there be more than one first owner contractual arrangements can be made to denominate the owner who assigns the ISRC, if not a common first owner code is assigned by the relevant agency for all parties concerned. This is a non-systematical 3-digit alpha-numerical code from A01 to 99Z. The letters I and O must not be used

so that its capacity is 3 x 24 x 99. If the capacity for denominating first owners proves not to be sufficient in a particular country (such as USA) the non-systematical 3-digit alphanumerical code will be extended as follows:

The first owner code is a non-systematical code from A01 to 99Z which in case of insufficient capacity will be extended to a non-systematical code from AAA to ZZZ. The reserve thus gained sums up to 13.824 alpha characteristics.

#### YEAR OF RECORDING

The year of recording is shown as a 2-digit numerical code with the last two digits of the year number to be assigned by the first owner. The year of the recording results from the last day of the finished session.

#### RECORDING AND SEPARATE RECORDING ITEM CODE

The amount of digits of the recording code is variable and is dependent on the amount of separate recording items.

Recordings with less than 10 separate recording items have a recording code 0000 to 2999 and a separate recording item code 1 to 9

Recordings with more than 9 separate recording items have a recording code 300 to 999 and a separate recording item code 01 to 99

These recording codes 0000 to 2999 and 300 to 999 are to be allocated by the first owner consecutively for each calendar year.

Examples: 73 - 0000 to 2999  
74 - 0000 to 2999  
  
73 - 300 to 999  
74 - 300 to 999

Consequently, the consecutive numbering is bound to start with 0000 and 300 for part 4 at the beginning of each calendar year. This numbering system guarantees capacity as well as sufficient information about the date of the recording for the ISRC.

A recording code once allocated cannot be used again.

The numbering 0 resp. 00 in the section separate recording item identifies a complete recording.

The scope of advantages gained by adopting ISRC in various fields is described in the following statements:

Possibilities for application of the  
International Standard Recording Code - ISRC

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COMMENT BY PHONOGRAPHIC INDUSTRY AND COPYRIGHT ORGANISATIONS

The code developed by a German expert team cannot be fully utilized until it has been extended to the International Standard Recording Code. Apart from the Federal Republic of Germany three other important markets in Europe are known to be interested in applying such a recording code: France, U.K. and Scandinavia, the possible implementation of this system should be examined for the 4 markets mentioned. It will be of decisive importance to interest the most potential international repertoire supplier, the USA, in this system, especially with regard to organisational and administrative support which is offered for the product by an International Standard Recording Code for a standard number being independent from its repertoire contents.

Taking into consideration the intention of establishing a copyright documentation by a PRS, such as the GEMA with a possible extension to the BIEM territory, the ISRC system offers clearly defined tasks in Europe. Obligations for documentation and guarantees for correct information in view of production documentations and application of a recording production are laid down in this system.

The main task of ISRC is to identify the recording. It is only this task which has to be fulfilled in the first stage of application.

In the second stage it has to be clearly defined - according to the structure of this 'telephone number' - how standard forms have to be composed for the documentation of recordings.

In the third stage, instructions for the various users and their collaboration have to be developed.

1. ARCHIVES OF THE PHONOGRAPHIC INDUSTRY

Filing of recordings according to

- 1.1 country
- 1.2 within the country according to the first owner
- 1.3 within the first owner according to the year of recording
- 1.4 within the year of recording according to 0000 to 2999 or 300 to 999 respectively
- 1.5 within the recording number according to separate recording item number 1 to 9 or 01 to 99 respectively.

Any duty for documentation and the information resulting thereof, for destruction or non-destruction of recordings lies entirely with the administrator of the archive who is at the same time "First Owner" of the recordings.

## 2. THE ISRC AS A COST COLLECTING POOL

The clear identification of the 12-digit alpha-numerical part of the ISRC makes it possible to collect information on all costs that have occurred during the various stages. from planning to archiving of the recording and its subsequent use including information on turnover results.

## 3. STATEMENTS OF RECORDINGS

Recordings are stated by the first owner according to the appropriate contractual arrangements including the ISRC. Copyright organisations will supply a clear annotation of the works contained in the recording by allocating work-codes. The recording statement thus supplemented is returned to the First Owner and serves henceforth as an integrated part of the recording 's documentation.

Statement on releases of recordings by either broadcasting organisations or firms of the phonographic industry with respect to the product as a whole selling unit will be made by giving article, order, catalogue, broadcasting or archive numbers while ISRC is applied when describing the contents of a product.

In order to secure the full benefit of the advantages provided by ISRC rules will have to be established which guarantee procedure and maintenance of statements.

This includes the printing of catalogues or publication lists in alphabetical order according to titles, years of recording, names of artists and their recordings, kind of the music recorded; furthermore according to recording techniques and means of reproduction, not to forget the requirements of the audio-visual field (colour or black/white) etc.

## Applicability of ISRC in libraries and archives

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In libraries and archives where sound carriers are being collected the unequivocal identification of recordings on these sound carriers is of great importance. Before purchasing a recording it has to be checked whether a previous edition exists already or whether it is existent on another carrier to avoid the acquisition of identical recordings. For the utilization of sound carriers a library must be in a position to inform precisely whether recordings of one work with the same artists are actually identical or not. Until now the desirable unequivocal identification of recordings is not possible. Therefore, the proposal to give every recording a code which will accompany the recording when released or used for any other purpose is appreciated by libraries and archives as well. The ISRC would be of worthwhile assistance if applied in connection with a code for non-book material (ISRN) corresponding to the already existing ISBN (for books).

## Advantages of ISRC in Broadcasting

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### 1. PRESENTATION IN PROGRAMME

In view of the comprehensive stocks of industrial sound carriers which are kept in the sound archives of broadcasting institutions for transmission purposes, and because of the great number of new articles from current industrial production, a clear identification of each recording is absolutely necessary, especially when recordings which have already been released appear in a new combination or are combined at a later date with another product (with a different designation). In this case reference should be made to the origin, i.e. the first recording on a sound carrier; and also to the recording period. The P - symbol is not suitable for such an identification. It can mislead, especially if older recordings are combined with new products, or if recordings produced in earlier years and never released, are released due to a wave of nostalgia.

If a conclusive reference concerning the actual recording period is lacking, not only can the listener be deceived, but also the reputation of the artists can be damaged.

The ISRC is the only code that gives a clear identification of a recording. Furthermore, it has the advantage of being very short despite its large content of information.

Reliable information on the correct notification of commercial recordings for compiling and presenting them in radio is always available through recourse to the basic data appertaining to ISRC.

## 2. ACQUISITION OF THE TRANSMISSION RIGHTS

It is often difficult to identify the first owner when older industrial products are used in the programme, especially when the label has been sold many times and the firm of the last-known purchaser does no longer exist. It is, however, possible that recordings which have been deleted from the industrial catalogue, can be found in sound archives and are used for broadcasting purposes. Under these circumstances extensive investigations are necessary to trace the first owner with regard to the acquisition of the transmission rights.

ISRC clearly states the first owner who is in a position of giving detailed information about the legal situation. This considerably facilitates the application of industrial sound carriers for programme purposes.

## 3. SETTLEMENT OF BROADCASTING

The producing companies, when registering new industrial recordings, supply the copyright organisations with the ISRC, too. These organisations can then assign to the ISRC additional necessary information on the recordings so that the broadcasting institutions can register the transmitted recordings only by means of the ISRC adding the actual playing time. This would considerably simplify the working procedure and reduce the EDP storage capacity in the broadcasting institutions, too.

It must, however, be mentioned that ISRC should only be an integrated part of a complete code which unmistakably characterizes the recording (ISRC) as well as the industrial product (ISRN). Only if such a complete code is applied all those who are concerned with the administration and settlement of industrial sound carriers can benefit from it.

## 4. STORAGE ROOM

As soon as ISRC is in a position of giving a clear reference to the origin of new recordings, it will be possible to discontinue the present inevitable - although not intended - situation where several versions of identical recordings are kept in the archives. This will save storage space.

## 5. UTILIZATION OF DOCUMENTATION

Stored basic data, assigned to ISRC as documentation, enable the print of catalogues for the broadcasting institutions which would serve as informative material for programme compilation. This catalogue could be updated continuously so that all products deriving from the ISRC coded recording (ISRN codes) could be assigned to this code.

CANADIAN AURAL/ORAL HISTORY CONFERENCE

Léo La Clare, President, Canadian Aural/Oral History Association  
Ottawa, Ontario, Canada.

1. On the 18th and 19th of October some 170 persons attended the first Canadian Aural/Oral History Conference. This meeting, held at Simon Fraser University in Burnaby, British Columbia, was organized through the joint efforts and contributions of Simon Fraser University, the Provincial Archives of British Columbia, the Public Archives of Canada, and the Oral History Committee of the Canadian Historical Association's Archives Section. It should be mentioned that expenses of some conference participants were covered by a grant from the Canada Council. Representation at the conference was truly national since there were delegates from all Canadian provinces except Prince Edward Island; even the Yukon and Northwest Territories were represented. There were, as well, a few delegates from the Pacific Northwest region of the United States. The meeting was also bilingual in that the conference programme was printed in English and in French, and the public Archives of Canada provided, as hand-outs, copies of printed publications in both English and French as well as presenting public auditions of its English and French sound documentaries: "Canada: The Sound of Time" and "Le Canada à l'écoute du temps". Although the organizing committee was unable to obtain funds and facilities for simultaneous translation, the use of French in addition to English was encouraged, and French was actually spoken during the proceedings. The conference was interdisciplinary in scope, with participants being practitioners of various professions or occupations such as historians, teachers, archivists, librarians, museologists, broadcasters, journalists, and writers. The link between these individuals is that they are using, or are interested in using, aural/oral history recordings as a means of documenting the past.
2. The conference programme itself consisted of an all-British Columbia session during the morning of the first day, and several all-Canadian sessions for the remainder of the meeting. The British Columbia session included the following panel discussions: A survey of Aural History in relation to B.C. Studies, chaired by Derek Reimer of the Provincial Archives of B.C. with Margaret Andrews of Capilano College's History Department, Barry Truax of Simon Fraser's World Soundscape Project, and Phil Thomas, folklorist, as panelists; and Providing Aural/Oral History Materials for Primary and Secondary Education, chaired by Allen Specht of the Provincial Archives of British Columbia. To wrap up the B.C. session, W.J. Langlois of the Provincial Archives of B.C. chaired an open discussion on the future of aural history in B.C.
3. The all-Canadian sessions were opened with words of welcome to Simon Fraser University by Dr. Dallas Smythe, Chairman of Simon Fraser's Department of Communications Studies, Then Léo LaClare, Chairman of the Oral History Committee of the Canadian Historical Association's Archives Section, welcomed delegates to the Conference and talked about how the aural/oral history movement in Canada had

developed, what was its present state, and what could be its directions for the future. The format of conference sessions was varied between panel discussions, workshops, and sound and film documentaries in order to make the proceedings more demanding at times and more relaxing at others. The panel discussions were held as follows: Aural/Oral History in Research, Teaching and Writing, Chaired by Gordon Wilson of Capilano College's Department of Geography, with George Cook of Simon Fraser's Department of History and J.L. Granatstein and David Millar of York University's History Department, as panelists; Sound Documentaries, chaired by Robin Woods, of the CBC's Programme Archives, with Elspeth Chisholm, free-lance broadcaster, Anita Gordon of the CBC and Imbert Orchard of Simon Fraser's Department of Communication Studies as panelists; Canadian Authors and Aural/Oral History, chaired by Imbert Orchard, with Barry Broadfoot, James Gray, and Peter Stursberg, authors, as panelists; and Aural/Oral History Projects in Canada, chaired by Jane McCracken of the Manitoba Museum of Man and Nature and Dr. D.F. Campbell of the College of Cape Breton, with J. Boutilier of Royal Roads College, A. Gregg Finley of the New Brunswick Museum, Bruno Jean of Laval University, W.J. Langlois of the Provincial Archives of B.C., Jean Morrison of McGill University, Jean Morrison of the Thunder Bay Labour History Project, Trevor Powell of the Saskatchewan Archives Board, and J.D. A Widdowson of Memorial University, as panelists. All panelists gave well-thought and well-prepared presentations which stimulated lively discussions about ideas and principles in aural/history, between panelists and the audience, as well as amongst members of the audience.

4. A series of concurrent workshops were held on the following subjects: World Soundscape Project, chaired by R. Murray Schafer of Simon Fraser's Department of Communications Studies; Video-taping in relating to aural/oral history, chaired by Paul Thompson of Simon Fraser's Department of Communication Studies; Interviewing, recording, and transcribing techniques, chaired by Sue Baptie of British Columbia Forest Products Limited; and Archival techniques in aural/oral history chaired by Léo LaClare of the Public Archives of Canada. Since each workshop was attended by only 15 to 30 people, it was possible to have a very useful exchange of ideas and suggestions on detailed procedures, practices, and techniques.
5. The sound programmes, "Vancouver Soundscape" produced by Simon Fraser's Department of Communication Studies and "Canada: The Sounds of Time" and "Le Canada à l'écoute du temps" produced by the Public Archives of Canada, and the film "Legend of the Magic Knives" produced by Encyclopedia Britannica Films and presented by Dr. Ida Halpern, ethnomusicologist, provided conference participants with useful relaxation since they were at the same time informed and entertained by the sound and film programmes.

6. However, the most important feature of the conference was the formation of a Canadian Aural/Oral History Association. Delegates accepted unanimously a constitution which calls upon the association to:
  - 1) encourage and support the creation and preservation of sound recordings which document the history and culture of Canada,
  - 2) develop standards of excellence and increase competence in the field of aural/oral history through study, education, and research, and
  - 3) work with and support any other association or institution whose objectives are consistent with those of the Association.The meeting elected by acclamation an executive for the Association composed of Léo LaClare as President, Janet Cauthers as Vice-President, John Widdowson as Treasurer, Jane McCracken as English-Language Secretary, and Denis Gagnon, French-Language Secretary. Finally the newly-elected executive was given the task of preparing by-laws for the approval of members at the Association's next annual meeting.
7. Planned social activities included a guided tour of Simon Fraser University and a banquet on the evening of the 18th. The banquet, tendered by the people and government of British Columbia, was of course the social highlight of the conference. Guest speakers, Pauline Jewett, President of Simon Fraser University and Allan Turner, Provincial Archivist of British Columbia, pointed out the novelty of aural/oral history since sound recordings have not yet been greatly used as a form of documentary evidence in the study of history. However, Dr. Jewett stated that the chief value of aural/oral history resides in the fact that it is first-hand evidence in which history is documented by the participants themselves, in their own words and with their own voices.
8. Even Mother Nature contributed to making the conference a success since the weather remained bright and warm, allowing delegates, at between session breaks, to step outside into the sunshine and to contemplate the mighty Rockies which serve as an inspirational background to the campus of Simon Fraser University.

## CONFERENCE CANADIENNE SUR L'HISTOIRE ORALE ET SONORE

Léo LaClare, President, Canadian Aural/Oral History Association  
Ottawa, Ontario, Canada.

Aux dates des 18 et 19 Octobre 1974, quelques 170 personnes participaient à la première Conférence Canadienne sur l'Histoire Orale et Sonore. Cette assemblée tenue à l'Université Simon Fraser, à Burnaby, en Colombie-Britannique, fut rendue possible grâce aux efforts conjoints et aux subventions de l'Université Simon Fraser, des Archives Provinciales de la Colombie-Britannique, des Archives publiques du Canada et du Comité sur l'Histoire Orale de l'Association Historique du Canada, Section des Archives. Le Conseil des Arts du Canada y contribuait pour sa part en défrayant par une bourse, les dépenses de quelques délégués. La représentation à cette conférence était on ne peut plus nationale puisque toutes les provinces canadiennes, sauf l'Ile du Prince Edouard, y étaient représentées; même le Yukon et les Territoires du Nord-Ouest y avaient leurs émissaires. Cette conférence outrepassait aussi les frontières canadiennes puisque la côte Nord-Ouest des Etats-Unis y était présente. La caractère bilingue de la conférence fut mis en évidence par l'impression d'un programme anglais-français, par la distribution par les Archives publiques du Canada de documents imprimés dans les deux langues ainsi que par une présentation publique de ses documentaires sonores: "Le Canada à l'écoute du temps" et "Canada... The Sounds of Time". Malgré les carences de fonds et de moyens de traduction simultanée, le français comme l'anglais furent mis à l'honneur et le français par exemple fut mis en évidence au cours de certaines discussions. D'aspect inter-disciplinaire, la conférence réunissait des professionnels oeuvrant dans des domaines aussi variés que l'histoire, l'enseignement, l'archivistique, la bibliothéconomie, la muséologie, la radio-diffusion, le journalisme et la littérature. Ces individus avaient dans les circonstances un lien commun soit un intérêt marqué pour l'usage de documents oraux et sonores comme moyen de connaissance du présent et du passé.

Le programme de la conférence comportait outre une session d'une demie-journée (le 18 en avant-midi) exclusivement consacrée à la Colombie-Britannique, une suite de sessions cumulatives à caractère national qui occupèrent la journée et demie restante. Le cheminement de la session sur la C.B. fut le suivant: En un premier temps: un tour d'horizon de l'Histoire Sonore en Colombie-Britannique, présidé par Derek Reimer des Archives provinciales de la C.B., avec le concours de Margaret Andrews du Département d'Histoire au Collège Capilano, Barry Truax du World Soundscape Project à l'Université Simon Fraser et Phil Thomas, folkloriste, et en second lieu: la documentation orale et sonore dans l'enseignement aux niveaux élémentaire et secondaire, présidé par Allan Specht des Archives provinciales de la Colombie-Britannique. En guise de terme à la session "côte ouest", W.J. Langlois des Archives provinciales de la C.B., dirigea une discussion

ouverte sur l'avenir de l'histoire sonore en C.B.

Les sessions multi-provinciales ou nationale furent ouvertes par un mot de bienvenue à l'Université Simon Fraser du Dr. Dallas Smythe, Directeur du Département des Etudes en Communication de l'Université Simon Fraser. Puis Léo LaClare, Président du Comité sur l'Histoire Orale de l'Association Historique du Canada, Section des Archives, souhaitait la bienvenue à son tour aux délégués et donnait lecture d'un exposé sur l'évolution et les perspectives d'avenir du mouvement d'histoire orale et sonore au Canada. Le type de séances de la conférence tint à la fois de la table-ronde, de l'atelier et du documentaire audio-visuel pour ainsi concentrer les travaux et permettre la détente. Les discussions sous forme de panel se succédèrent comme suit: l'Histoire Orale et Sonore dans la Recherche, l'Enseignement et la Publication, présidé par Gordon Wilson du Département de Géographie au Collège Capilano, avec comme panélistes George Cook du Département d'Histoire de l'Université Simon Fraser, J.L. Granatstein et David Millar du Département d'Histoire de l'Université York; les Documentaires Sonores, présidé par Robin Woods des Archives des Programmes à Radio-Canada, avec comme participants Elspeth Chisholm, annonceur à la pige, Anita Gordon de Radio-Canada et Imbert Orchard du Département des Etudes en Communication à l'Université Simon Fraser; les Auteurs Canadiens et l'Histoire Orale et Sonore, présidé par Imbert Orchard avec comme interlocuteurs les auteurs Barry Broadfoot, James Gray et Peter Stursberg; et enfin, les Projets d'Histoire Orale et Sonore au Canada, présidé par Jane McCracken du Musée de l'Homme et de la Nature du Manitoba et par le Dr. D.F. Campbell du Collège du Cap Breton avec la présence de J. Boutilier du Collège Royal Roads, A. Gregg Finley du Musée du Nouveau-Brunswick, Bruno Jean de l'Université Laval, W.J. Langlois des Archives Provinciales de la C.B., Jean Morrison de l'Université McGill, Jean Morrison du Project sur l'Histoire du Travail à Thunder Bay, Trevor Powell du Conseil des Archives de la Saskatchewan et D.J.A. Widdowson de l'Université Memorial. Tous les conférenciers ont suscité par leurs réflexions choisies, à propos et constructives, des discussions animées tant sur les idées que sur les principes de l'histoire orale et sonore et ce, non seulement au niveau des panélistes eux-mêmes mais également au niveau de l'auditoire.

Les sujets suivants furent abordés simultanément dans divers ateliers: le World Soundscape Project, présidé par R. Murray Schafer du Département des Etudes en Communication de l'Université Simon Fraser; la Vidéographie en Rapport avec l'Histoire Orale et Sonore, présidé par Paul Thompson du Département des Etudes en Communication de l'Université Simon Fraser; les Techniques de l'Interview, l'Enregistrement et la Transcription, présidé par Sue Baptie de la British Columbia Forest Products Limited; et les Techniques d'Archivistique en Histoire Orale et Sonore, présidé par Leo LaClare des Archives publiques du Canada. Etant donné le nombre restreint de participants dans chaque atelier (15-30), il fut possible d'établir des échanges fructueux tant au niveau des idées qu'au niveau des suggestions méthodologiques, pratiques et techniques.

Les présentations sonores, "Vancouver Soundscape" produit par le Département des Etudes en Communication de l'Université Simon Fraser et "Canada ... The Sounds of Time" - "Le Canada à l'écoute de temps" produits par les Archives publiques du Canada, de même que le film "Legend of the Magic Knives" produit par l'Encyclopedia Britannica Films et présenté par le Dr. Ida Halpern, ethnomusicologue, joignaient l'utile à l'agréable en offrant à la fois détente et connaissances aux délégués de la conférence.

Cependant, le "clou" de la conférence fut sans contredit la création de la Société Canadienne d'Histoire Orale et Sonore. Les délégués acceptèrent à l'unanimité une constitution dont la teneur fut par le biais de l'Association de 1) promouvoir et soutenir la création et la conservation d'enregistrements sonores qui documentent l'histoire et la culture du Canada, 2) développer des critères d'excellence et accroître la compétence et histoire orale et sonore par l'étude, l'éducation et la recherche et 3) collaborer et soutenir toute autre association ou institution dont les objectifs seraient compatibles avec ceux de la Société. L'assemblée procéda à l'élection par acclamation d'un exécutif pour la Société, exécutif composé de Léo LaClare comme Président, Janet Cauthers comme Vice-Président, John Widdowson comme Trésorier, Jane McCracken comme Secrétaire de langue anglaise et Denis Gagnon Secrétaire de langue française. Enfin, cet exécutif a été chargé de préparer les règlements de la Société, devant être ratifiés par les membres, lors de la prochaine réunion de l'Association.

La couleur sociale des activités tint être autre en une visite de l'Université Simon Fraser et un banquet en soirée le 18. Offert par la population et le gouvernement de la Colombie-Britannique, le banquet fut à n'en point douter la marque sociale de la conférence. Les conférenciers invités soit Pauline Jewett, Présidente de l'Université Simon Fraser de même que Allan Turner, Archiviste Provincial de la Colombie-Britannique, soulignèrent dans leurs propos la nouveauté de l'histoire orale et sonore et malheureusement le peu d'usage que l'on fait des enregistrements sonores et tant qu'évidences documentaires pour l'étude de l'histoire. Poursuivant encore, le Dr. Jewett rapporta le fait que pour l'histoire orale et sonore, il faut compter autant comme source et valeur de l'ordre, sur la voix que sur les paroles de ceux qui se racontent.

Ne pouvions-nous espérer plus grand succès? La clémence de la température y contribua à n'en point douter car elle permit à tous et chacun d'aller glaner un rayon de soleil par-ci ou un coup d'oeil sur le massif des Rocheuses par-là.

ANNOUNCEMENTS

Holdings of The Chinese Music Archives

Music Department, Chung Chi College, The Chinese University of Hong Kong, 1974. (502 and 42 pages).

From the Preface by the Director Dr. Dale A. Graig:  
"The Archives was begun in September, 1972, working with a grant from the commission for the Advancement of Christian Higher Education in Asia of U.S.\$9,00. The surplus of HK\$2,569 from the Chinese Music Symposium of October, 1971, was added to that amount, totalling HK\$53,114 as working budget for the academic year 1972-1973".

From the accompanying letter: "Although we are not charging a set price, we would be very grateful for a donation from you of U.S. \$3,00 or more in support of the Archives, since the catalogue took considerable effort and expense. As new materials are added to the archives, the catalogue will be expanded and re-distributed. Supplementary cross-indexing - e.g. a complete index of all the Chinese melodies we possess in score - will also be sent to you upon completion.

EXCHANGE INFORMATION

We welcome direct exchanges of materials.  
Printed materials may be made available to those requesting them for U.S. \$20,00 per page.  
No complete recordings of commercially available materials will be provided. Ampex cassettes are used. The charge is U.S. \$4,00 per cassette.  
Copies of both printed materials and recordings are made for research purposes only.  
There will be a uniform fee of \$1,00 U.S. for handling expenses. All items will be sent registered mail.  
Cheques should be made out to "Chung Chi College".  
There are no charges for in-person use of the Archives.  
We shall answer all inquiries as promptly as possible.

Further information: Archives of Chinese Music, Chung Chi College, Chinese University of Hong Kong, Shatin, N.T., Hong Kong.

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(ARSC)

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Editor Gerald D. Gibson

Membership in ARSC includes a subscription to the JOURNAL. Annual dues, 1974: \$ 10,00. The address: James B. Wright, Association for Recorded Sound Collections, Fine Arts Library, University of New Mexico, Albuquerque, New Mexico 87106, U.S.A.

Articles in this issue of the JOURNAL:

The Edison Diamond Disc Phonograph - Perfect Fidelity, Sixty Years Ago!, by L. Brevoort Odell.

The Yale Collection of Historical Sound Recordings, by Karol Berger.

Australian Institute of Aboriginal Studies

A 1973 Publication List, including Recordings, available at: The Australian Institute of Aboriginal Studies, P.O. Box 553, Canberra City, A.C.T., Australia, 2601.

The Institute was established by the Australian Government in 1961 to promote scientific scholarly research and to record the traditional life of the Australian Aborigines. The Institute's work covers the fields of social anthropology, linguistics, prehistory, material culture, ethnomusicology, ethnohistory and physical anthropology. Funds are granted to research workers, both in Australia and from overseas, who wish to carry out Australian Aboriginal studies in these fields. The results of their work, together with bibliographies, and manuals for fieldworkers, are published by the Institute.

The Institute publishes a Newsletter twice yearly, usually April and October. Emphasis is given to information and reports on research and preservation projects in progress. Institute study grants, recent publications and a current bibliography are included. The Newsletter is distributed free to members, associate and corresponding members and to libraries, universities, Government departments and associations concerned with Aborigines. Annual subscription (payable for 1, 2 or 3 years) is \$A1,00 which includes postage by surface mail.

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