

iasa

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internationale vereinigung der schallarchive**

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PHONOGRAPHIC BULLETIN

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

Editor: Dr. Rolf L. Schuurmsma, Documentationcentre SPW,
Hengeveldstraat 29, Utrecht, The Netherlands

The PHONOGRAPHIC BULLETIN is only available to members of IASA, the International Association of Sound Archives. The subscription price, covered by the membership dues, is dfl. 9.00 for individual members and dfl 30.00 for institutional members. Applications for membership are to be addressed to the secretary of IASA.

Le PHONOGRAPHIC BULLETIN n'est destiné qu'aux membres de l'IASA. Le prix de l'abonnement est compris dans la cotisation; cette dernière est de hfl 9.00 pour les membres individuels et de hfl 30.00 pour les membres collectifs. Les demandes d'adhésion doivent être adressées au Secrétariat de l'IASA.

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President: Timothy Eckersley, ex Head of Recording Services,
Radio, British Broadcasting Corporation,
72 West Bourne Park Road, London W1. England
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Musée National des Arts et Traditions populaires,
6 Route de Mahatma Gandhi, 75116 Paris, France
Donald L. Leavitt, Music Division of the Library of
Congress, Washington D.C. 20540, USA
Dr. Ivan Pethes, Department of Scientific Information,
National Management Development Centre, Könyves
Kálmán krt. 48-52, H-1450 Budapest, Hungary
Secretary: Dr. Rolf L. Schuurmsma, Documentationcentre SPW,
Hengeveldstraat 29, Utrecht, The Netherlands
Treasurer: Claes M. Chattingius, Record Library,
Sveriges Radio, 105 10 Stockholm, Sweden

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The annual dues of individual members are dfl 9.00 and institutional members dfl. 30.00. Payments should be sent to the secretary of the Association.

EDITORIAL

In a few weeks IASA and the Association for Recorded Sound Collections will convene together in Montreal as guests of the International Association of Music Libraries. This issue of the PHONOGRAPHIC BULLETIN contains several contributions in relation with the annual meeting of IASA, including a preliminary list of IASA members who will attend the Montreal Conference. Mr. Timothy Eckersley publishes a first survey on his enquiry into parliaments and broadcasting, while Dr. Dietrich Schüller goes further into his talk delivered on the Jerusalem Conference of 1974 about a Technical Committee of IASA. Both subjects will be under discussion in Montreal.

The Executive Board of IASA looks forward to meeting many members of the Association for Recorded Sound Collections. The cooperation with the International Association of Music Libraries, and in particular with the Record Libraries Commission of IAML and its Subcommittee of Radio Sound Archives, will once again be a great pleasure for IASA.

Rolf L. Schuursma
Editor

PRELIMINARY PROGRAMME OF THE ANNUAL MEETING OF IASA
Montreal, 17 - 23 August, 1975

- Sunday 17 Aug. 10-22 General Registration
15-18 IASA Executive Board meeting (members of the Board only)
20-22 Vin d'honneur - Reception sponsored by McGill University
- Monday 18 Aug. 9-11 Opening Session IAML/IASA/ARSC
14-16 IASA annual business meeting (IASA members only). Chairman Timothy Eckersley.
Election of the officers for the Executive Board of IASA. The nominations are as follows:
- President
Dr. Dietrich Schüller, Phonogrammarchiv der Osterreichischen Akademie der Wissenschaften, Vienna
- Vice-Presidents
Prof. Dr. Claudie Marcel-Dubois, Musée National des Arts et Traditions Populaires, Paris.
Timothy Eckersley, ex Head of Recording Services Radio, BBC, London
Rolf Schuursma, Foundation for Film and Science, Utrecht
- Secretary
David Lance, Imperial War Museum, London
- Treasurer
Leo LaClare, Public Archives of Canada Ottawa.
- 16-18 MLA-Panel discussion on the North American Concept of Library Service- Open to all delegates
20.30 Concert: McGill Chamber Orchestra
) Followed by a reception
- Tuesday 19 Aug. 9-12 IASA/ARSC session on Oral History. Chairman Rolf Schuursma. Papers by Leo LaClare, David Lance and Samuel Proctor.
14-16 IAML Record Library Commission
Chairman Donald Leavitt
IASA members free to attend this meeting
Cataloguing of 78 rpm records as a step towards a "Repertoire int. des sources enregistrees".

- 16-18 IAML Record Library Commission,
together with IASA and ARSC.
Chairman: Donald Leavitt
An International Standard for Discographies
- Wednesday 20 Aug. 9-11 IASA/ARSC session of Ethnic and Folk
Music in Canadian Sound Archives
14-17 IASA/ARSC Tour of Radio Canada
(members only)
20.30 Concert: Maureen Forrester
- Thursday 21 Aug. 8.15 Excursion to Ottawa
Leave Montreal (by bus)
11-11.50 Tour of National Arts Centre
12-14 Lunch hosted by the Secretary of State,
National Arts Centre Foyer
14.30-15.30 Concert
15.30-18 Free time
15.30-17.30 IASA/ARSC - Visit to Sound Archives
(Members only)
18-19.30 Reception, National Library
20.00 Leave Ottawa
- Friday 22 Aug. 9-11 IASA/ARSC session on Legal Deposit
of Sound Recordings. Papers by
Pekka Gronow and Claes Cnattingius.
11-13 IASA business meeting (IASA members
only) Chairman: Dietrich Schüller.
14-16 ARSC business meeting (ARSC members only)
MLA business meeting (Members only)
IAML U.S. Branch - Business meeting -
open.
19 Corn roast
- Saturday 23 Aug. 9-11.30 ARSC/IASA session on the History of
American and Canadian Record Companies
9.15-11.45 Tour of Montreal (Optional)
11.30-14 IASA/ARSC sound demonstrations and ad
hoc meetings of members of both
Associations.
14-16 Closing Session IAML/IASA/ARSC

IASA members are invited to join receptions, concerts and
excursions planned by the IAML Organizing Committee. Sessions
of IAML Commissions are open for IASA members, unless for
members only.

IAML members are cordially invited to join IASA/ARSC sessions.

For further information contact Conferences and Special Events,
McGill University, 3587 University Street, Montreal,
Canada H3A 2B1.

THE BROADCASTING AND RECORDING OF PARLIAMENTARY PROCEEDINGS

A Preliminary Survey by Timothy Eckersley, President of IASA.

At one of our meetings in Jerusalem last year it was agreed that IASA should promote the idea that sound recordings of Parliamentary proceedings ought to be preserved as original documents for historical research and I undertook to make a preliminary survey. As a starting point for a wider international enquiry I have been investigating the situation here in the United Kingdom.

In January 1975 Parliament agreed, on a free vote, that for an experimental period of one month the proceedings in the House of Commons should be broadcast (live and/or in recorded form) on radio. Televising the proceedings was rejected. Thus 9th June 1975 was a historic day in the history of broadcasting in the United Kingdom. With the words "Order, order" from Mr. Speaker the first live public radio transmission from the floor of the House of Commons began. For the period of the experiment all proceedings in the Chamber are being recorded by the BBC. Occasional debates are being transmitted live but for the most part extracts from the recorded speeches are being selected for inclusion in news and current affairs programmes such as the daily half-hour programme "Today in Parliament". Despite the technical difficulties the standard of the intelligibility on transmission is excellent.

Although the sound recording of parliamentary debates for archival purposes is not absolutely dependent upon broadcasting it is obviously closely related to it. In introducing one of the many Parliamentary debates in recent years on the broadcasting of Parliament, the late Richard Crossman, Lord President of the Council and Leader of the House of Commons, moving a motion in favour of the sound broadcasting of its proceedings recommended this "..... not merely on its merits for mass-communication but also on its merits from the point of view of the historical record since surely a sound version of our proceedings is worth recording and preserving for ourselves even if we decide not to publish it to the world" (Parliamentary Debates (Hansard), Vol 756 No.30 Col 94 - 11 December 1967). This important point was taken up by several speakers in subsequent debates and eventually a House of Commons Select Committee on the 1975 Public Sound Broadcasting Experiment recommended that "..... the master-tapes of the proceedings taken by the BBC, which will be the source of all broadcasts, should be retained by the House and be available for whatever future use the House may think fit." (House of Commons Session Paper 1974/5, No325)

If at the end of the experiment Parliament decides that the broadcasting of Parliament should be continued permanently there is therefore good reason to hope that the master-tape (a tape "Hansard" as it has been called) of the proceedings will be retained permanently as part of the Parliamentary Archives and made available for future reference and research.

In preparation for the 1975 debate on Broadcasting Members of Parliament were provided with a summary of the practice of other countries. This information, which the BBC has kindly permitted me to use in abbreviated form, provides a useful starting point for the international enquiry upon which I have embarked. The BBC stresses, however, that the information is incomplete and does not cover all countries in which parliamentary proceedings are broadcast. Furthermore the BBC cannot guarantee the strict accuracy of all the information given, some of which may already be out of date.

In the near future I shall be writing to members of the Association asking them to amplify and, if necessary, correct the information given below and in particular to describe in detail the methods adopted to ensure the archival preservation of sound recordings of Parliament in their countries. I hope that their replies will result in a series of short articles for publication in the Phonographic Bulletin similar to the article on the United Nations Sound Recordings Collection by Pierre Furst in Phonographic Bulletin no.5 December 1972.

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| AUSTRIA | All proceedings in the Austrian Parliament are continuously recorded in sound and vision. Live coverage on both radio and TV is frequent. |
| AUSTRALIA | Continuous live radio coverage of Parliamentary proceedings was introduced in 1946. One radio network is devoted to this while Parliament is sitting. |
| BELGIUM | Since last year major debates only have been covered in radio and TV. Recorded extracts are used in news and current affairs programmes. |
| CANADA | Radio and TV are permitted to cover the Opening of Parliament but on no other occasions. It seems however that some MPs favour the broadcasting of Parliament. |
| DENMARK | Radio coverage of debates began in the 1930s. TV coverage was added in recent years. |

- FINLAND Both radio and TV have access to Parliament. Live radio coverage of whole day sessions is not uncommon and the use of extracts in news programmes is allowed.
- FRANCE Broadcasting from the National Assembly was not permitted until 1966. Now both radio and TV coverage is allowed and the networks carry live relays of major ministerial announcements and debates. There is also extensive use of recorded extracts in news bulletins and other programmes.
- GERMANY (Federal Republic) Radio and TV coverage of proceedings in the Bundestag has been permitted since 1953. Important parliamentary sessions are carried live and recorded extracts are extensively used in news programmes.
- ITALY There is no regular service on radio or TV but permission is given for occasional live broadcasts on both media and edited versions are subsequently broadcast.
- JAPAN Parliamentary broadcast began in 1953. There is no continuous coverage. Important occasions are broadcast live (on radio and TV) with subsequent use of edited extracts in news bulletins.
- NETHERLANDS TV coverage was at first restricted to a few major debates each year whilst radio carried a parliamentary programme including recorded actuality almost every day. There are now virtually no restrictions on either medium.
- NEW ZEALAND Radio Broadcasting of debates in the House of Representatives began in 1936. Since 1962 the NZ broadcasting authorities have been responsible for the continuous broadcasting of Parliament. Television is not permitted.
- NORWAY Broadcasting authorities have access to the Chamber and debates can be carried live or deferred, in complete or in edited form.
- SOUTH AFRICA Radio coverage has been permitted on a small number of occasions to cover events of exceptional public interest. There is as yet no TV coverage.

- SWEDEN There are no restrictions of any kind and the broadcasting authorities have continuous access to the debating Chamber for both radio and TV. Unlimited use is allowed of the resulting material, which can be carried either live or deferred, in complete or in edited form. There is no continuous recording of proceedings but the broadcasters have the right to record the proceedings at their discretion.
- SWITZERLAND Both Houses of the Federal Assembly have been broadcast in radio and TV live and in the form of recorded extracts on various important occasions.
- UNITED KINGDOM No public coverage either in radio or TV was permitted until the radio experiment in June 1975. Closed-circuit experiments in radio and TV were recorded in the House of Lords and the House of Commons in 1968. Master-tapes are preserved in the Archives of the House of Lords but are not at present accessible to the public.
- UNITED NATIONS Full radio and TV coverage both live and recorded is permitted of all its public proceedings. (For fuller information see "The United Nations Sound Recording Collection" - Article by Pierre G. Furst. in IASA Phonographic Bulletin No.5, December 1972.)
- UNITED STATES There is no regular daily coverage of the proceedings of either House of Congress. Exceptional occasions such as joint sessions of both Houses are carried live both on radio and TV and may later be used as recorded extracts. The proceedings of important Congressional Committees are covered live in both media. (However on 9th June 1975 the US Senate voted to allow television coverage of one of its debates for the first time. TV networks were reported to be covering the debate on the disputed New Hampshire seat in the Senate.)

TECHNISCHE PROBLEME UND DIE IASA

Dr. Dietrich Schüller, Direktor des Phonogrammarchives
der Österreichischen Akademie der Wissenschaften, Wien.

Hin und Wieder erweist es sich als inspirierend, an einem Punkt seines Weges innezuhalten und, bevor man weitergeht, kurz an den Anfang zurückzublicken, um zu erkunden, ob nicht dort am Beginn irgendeine Richtung angezeigt worden war, die man in der ersten Phase seines Weges, in erster Begeisterung aber auch in erster Bürde, nicht so ganz verfolgen konnte. Tut man dies in Bezug auf die IASA und blättert man in der "Constitution" - jeder von uns hat sie einmal gelesen, aber wer kennt sie wirklich noch genau? - so liest man unter Artikel II; "The purposes of the Association shall be: C. To study techniques for the physical preservation and service of recorded sound documents and to disseminate the results of such study on an international scale."

Es wäre nun keinesfalls richtig zu behaupten, technische Probleme wären bislang innerhalb der IASA negiert worden, im Gegenteil: Wir alle erinnern uns lebhaft der eindrucksvollen Demonstrationen in Bologna und London (1), wir finden einschlägige Artikel im Phonographic Bulletin (2), wir nahmen teil an den zum Teil rein technischen Sitzungen der Record Library Commission und wir haben technische Fragen in vielen Business-Meetings, besonders auf der letzten Jahrestagung diskutiert.

Nun zeigen aber alle diese Demonstrationen, Vorträge und Diskussionen immer deutlicher, dass einige unserer Mitglieder in bestimmten technischen und methodischen Spezialgebieten weit vorangeschritten sind, während der grössere Teil von uns ganz deutlich hinter diesem Wissen zurückbleibt. Dies mag mehrere Gründe haben: Zunächst liegen die spezifischen Interessen und vor allem die finanziellen Möglichkeiten der einzelnen Archive durchaus verschieden, zum zweiten fehlt es ganz eindeutig an Kommunikation auf diesem Gebiet, und zum dritten scheint vielleicht manchen Archivisten die Bedeutung technischer Fragen in Ihrer Tragweite nicht völlig bewusst zu sein. Da aber die Technik unsere Archivtätigkeit erst ermöglicht, gewisse Bereiche der Technik daher von den Archivisten nicht unreflektiert belassen werden können und einer institutionellen Behandlung ebenso bedürfen wie Fragen von Katalogisierung und Distribution, scheint gerade die IASA als internationales Gremium besonders berufen, als Vermittler von Wissen auch auf diesem Gebiet zu agieren.

Es wird daher im Anschluss an die Diskussionen des letzten Jahres zur Mitarbeit in einer "Technischen Kommission" aufgerufen, die folgende Hauptbereiche zu behandeln hätte:

- 1) Konservierung und Aufbewahrung von Schallaufnahmen
- 2) Rekonstruktion historischer Schallaufnahmen
- 3) Modifizierung kommerzieller Schallaufnahmetechniken und -methoden für wissenschaftliche Zwecke

ad 1.) Seit dem grossen, umfassenden Bericht von Pickett und Lemcoe (3) ist nicht nur die Technik fortgeschritten, auch die Publikationstätigkeit über Schallkonservierung ist enorm angestiegen, nur sind diese Veröffentlichungen für die Mehrzahl der Schallarchive schwer oder gar nicht erreichbar, versteckt oft in Zeitschriften kleiner und kleinster Auflagen, oder als interne Rundschreiben wie die des Technical Centre der European Broadcasting Union (E.B.U.) nicht allgemein zugänglich. Aufgabe der Technischen Kommission der IASA wäre es nun, den regelmässigen Erfahrungsaustausch auf Arbeitssitzungen bei Jahreskonferenzen zu pflegen und eine ausgewählte Bibliographie der wichtigsten Artikel laufend zu publizieren. Eine offizielle Zusammenarbeit mit der E.B.U. und die Bitte, deren Erkenntnisse auch den Mitgliedern der IASA zugänglich zu machen, erscheint ebenso erfolgversprechend wie laufende offizielle Kontakte mit Tonbandherstellern. Anzustreben wäre schliesslich die Herausgabe eines Leitfadens für Konservierungs- und Lagerungsfragen, der eine Vielzahl kleinerer Archive, besonders aber die jungen Archive der Dritten Welt in die Lage versetzen würde, ihre Arbeit an international erarbeiteten Standards zu orientieren und überdies eine willkommene Unterstützung bei der Durchsetzung der Finanzierung ihrer kulturbewahrenden Tätigkeit bieten würde.

ad. 2) Besonders krass scheint das Wissensgefälle in Hinblick auf die Rekonstruktion historischer Schallträger zu sein. Was manchem zur täglichen Routine wurde, ist vielen ein unlösbares Problem. Da es aber nicht sinnvoll ist, Dinge zwei- und dreimal zu erfinden, müsste die IASA hier aktiv werden, indem sie Archive vehement zur Publikation ihres Wissens encouragiert und Aktivitäten, die ausserhalb der IASA unternommen werden (4), wahrnimmt und ihren Mitgliedern vermittelt.

ad. 3) Während die ersten beiden Punkte alle Archive angehen, auch jene, die Schallaufnahmen als fertige Produkte empfangen und diese nur lagern, katalogisieren und verteilen, gibt es technische und methodische Probleme für eine Reihe von Archiven, die auch als Produzenten ihres Materials tätig sind.

Angesprochen sind hier besonders die wissenschaftlichen Archive, die akustisches Quellenmaterial aus bestimmten Fachbereichen herstellen. Die Problematik sei hier nur kurz angeschnitten: Wissenschaftler, seien es nun Musikethnologen, Linguisten oder etwa Bioakustiker, sind bestrebt, die sie interessierenden Schallereignisse möglichst objektiv festzuhalten. Mit der steigenden Bedeutung der quantitativen, messenden Auswertung von Schallaufnahmen auch im geisteswissenschaftlichen Bereich kommt dieser Forderung nach weitgehender Objektivität der Aufnahmen besonders Gewicht zu. Zur Bewältigung ihrer Aufnahmetätigkeit stehen ihnen aber Geräte und Methoden zur Verfügung, die entweder nach den Bedürfnissen des Konsumentenmarktes oder der Rundfunkorganisationen und Schallplattenhersteller ausgerichtet sind. Es ist nun nicht notwendigerweise immer sinnvoll und praktikabel, sich in seinem Bestreben um aufnahmetechnische Perfektion nach ästhetisch-kommerziell bestimmten Techniken und Methoden zu richten, sondern gewiss lohnend, sich über die Bedingungen, unter denen man vorgeht, laufend Rechenschaft zu geben. Man wird die umso leichteren Herzens tun, wenn man weiss, dass auch Rundfunktechniker mit überkommenen Normen, die historisch gewachsen der Kompatibilität alter Bestände wegen aufrechterhalten werden, nicht zufrieden sind. Das Überdenken von aufnahmeentzerrungen und Aussteuerungs-Messmethoden sei hier nur ebenso kurz angedeutet wie etwa die Festlegung einer geeigneten Norm für Aufnahmen mit geringer Geschwindigkeit auf 1/4 - Zoll Chromdioxydband. In methodischer Hinsicht sollten wir uns systematisch überlegen, wie wir das Angebot des Audio-marktes optimal für unsere Zwecke adaptieren und nützen könnten. Auch hier nur zwei kleine Beispiele: Miniatur- und Sendemikrophone zur Herstellung möglichst unbeeinflusster Aufnahmen sowie Zwei- und Mehrkanal-Aufnahmegeräte zur Herstellung analytischer Aufnahmen in der phonographischen Feldforschung. Wenn diese Probleme auch nur für einen kleinen Teil der IASA-Mitglieder aktuell sind, so sollten sie doch systematisch auf unseren Konferenzen behandelt werden.

Gewissein umfangreiches Programm, das wir uns hier gestellt haben. Bedenken wir aber die brennenden Sorgen, die jeder von uns auf irgend einem technischen Sektor hat, so ist es bestimmt nicht zu früh, wenn wir jetzt eine Technische Kommission ins Leben rufen. Montreal scheint hierfür ein geeigneter Ort zu sein, weil in Amerika gerade in Bezug auf Schallkonservierung ein deutlicher Vorsprung besteht. Hier können daher die für die künftige internationale Zusammenarbeit wesentlichen Kontakte zu den einzelnen Archiven bzw. Organisationen wie ARSC oder AES (Audio Engineering Society) von allem Anfang an leicht geknüpft werden.

Jeder von uns ist zur Mitarbeit eingeladen.

Anmerkungen:

- (1) Bob Carneal Records and their Preservation,
nicht veröffentlichter Vortrag,
gehalten auf der IASA-Jahrestagung,
Bologna 1972
- Wilfried Zahn Die technische Bearbeitung historischer
 Tonträger im Deutschen Rundfunkarchiv,
 Vortrag, gehalten auf der IASA-Jahres-
 tagung London 1973
 Zusammenfassung in Phon. Bull. 7, 1973
- (2) Dietrich Lotichius Zur Lagerung von Tonträgern Phon. Bull.
 2, 1972
- Dietrich Lotichius Sicherheit zuerst - auch für Tonträger
 Phon. Bull. 4, 1972
 " Safety first" - Essential in the
 Preservation of Sound Recordings
 Phon. Bull. 5, 1972
- (3) A.G. Pickett and Preservation and Storage of Sound
 M.M. Lemcoe Recordings
 Library of Congress, Washington 1959
- (4) Um nur zwei rezente Beispiele zu nennen:
 Donald Aldous Record Care and Cleaning Devices, sowie
 Peter G. Craven and
 Michael A. Gerzon The Elimination of Scratch Noise from
 78 r.p.m. Records, Vorträge, gehalten
 auf der 50th Convention der Audio
 Engineering Society, London 1975.

SUMMARY

Article II of the Constitution of IASA says: "The purposes of the Association shall be: C. To study techniques for the physical preservation and service of recorded sound documents and to disseminate the results of such study on an international scale". IASA has indeed been active in this field: demonstrations and discussions at our annual meetings as well as some articles in the Phonographic Bulletin have met wide interest. At the same time it became evident that only a few archives are far advanced technologically while the greater part do not seem to reach these standards partly due to lack of information. A "Technical Commission" could deal with these questions systematically and thus help to bridge this gap of information.

This Technical Commission should be active in three fields:

- 1) Preservation and storage of sound recordings
- 2) Reconstruction of historical sound documents
- 3) Modification of commercial sound recording techniques for research purposes.

While group 1 and 2 will certainly be of the greatest interest to all sound archives, group 3 will function as a forum for those research archives which are also active in the production of sound recordings for research purposes. The main activities shall be to publish a select bibliography, to encourage publication of technical articles in the Phonographic Bulletin and to organize systematic discussions at our annual conferences. Montreal seems to be an ideal place to get work started, since cooperation with American archives and societies like ARSC or the AES (Audio Engineering Society) could be established right from the beginning.

A detailed discussion (in English!) is planned for the IASA-business meeting on Friday, August 22nd, 1975, in Montreal.

THE CHINESE MUSIC ARCHIVES, HONGKONG; ANNUAL REPORT FOR 1974-1975.

Dale A. Craig, Director

The Hong Kong Archives of Chinese Music based at Chung Chi College had an enormously active and productive year. Great numbers of acquisitions were made, chiefly through a major gift from Rediffusion Television, Hong Kong, of 5,786 78 rpm discs (many of them unused) and 4,000 tapes. Field-recording equipment was purchased, and several field projects were completed, including several full days at Buddhist and Taoist temples, music at evening entertainment districts in Kowloon, and sound movies of puppet-operas.

Mr. Cheung Sai-Bung was again giving his valuable services, now with the official title of Curator of the Archives; Mr. Tong Kin-Woon, now Assistant in the Archives, continued to demonstrate his versatility, energy, and musicality. Both these staff members finally had their own offices in the new Archives headquarters in the Chapel, secured temporarily through the kindness of President C.T. Yung and Reverend Franklin Woo.

The arrival of visiting Professor Rulan Chao Pian in February gave new impetus to the work of the Archives and the Chinese Music Programme. Professor Pian gave eight lectures; two of them were in City Hall and were well-attended, one was presented along with a reception and concert in the Art Gallery of the Institute of Chinese Studies, Chinese University of Hong Kong, and the remaining five were given in the C.K. Tse Room at Chung Chi. Dr. Pian gave helpful advice concerning research and development, and she was very well-liked by the music students, who took her to their hearts and made her presence a very special one. It is hoped that she will continue to serve as advisor to the Archives after her departure in June.

The acquisition of a Chinese typewriter made it possible to create an increasingly professional card catalogue. The new typewriter will also be used to make up the masters for the second CATALOGUE OF HOLDINGS, to be printed in 1976. In 1974 the Archives published its first CATALOGUE OF HOLDINGS; it was distributed to other Archives internationally. (We are now a member of the International Association of Sound Archives.) The Catalogue was warmly received by overseas scholars and archivists; among those responding enthusiastically were

Professor L.E.R. Picken of Cambridge University, Tony Trebble of the B.B.C., Lucrecia Kasilag of the Cultural Centre of the Philippines, W.J.F. Jenner of the University of Leeds, Colin Mackerras of Griffith University, Australia, S. Wakimoto of the Research Institute for Humanistic Studies in Kyoto University, Arthur Wright of Yale University, Prof. Herbert Franke of Munich University in Germany, A.C. Scott of the University of Wisconsin, Shigeo Kishibe of the Society for Research in Asiatic Music in Tokyo, Chao Yuen-Ren of the University of California at Berkeley, V. Hrdlickova in Prague, Czechoslovakia, Professor Liu Ts'un-yan of the Australian National University, Dr. Arthur Simon of the Museum fur Volkerkunde in Berlin, Professor Frank Callaway of the University of Western Australia, and Prof. David Liang Ming-Yueh of the University of British Columbia.

The Archives is now realizing one of its desired functions: to serve as an important information centre: requests for materials such as excerpts from recordings, scores, books, and photographs of instruments have come from Tran Van Khé (the leading authority on Vietnamese Music) in Paris, the University of Illinois, and the University of Western Washington (U.S.A.).

New electronic equipment purchased during the year were a Nakamichi 550 fiels tape recorder, two AKG condenser microphones, a Chinon 805 Direct Sound movie camera, and an Eumig movie projector, with accessory equipment. Gifts enabling the Archives to remain financially solvent while acquiring this necessary equipment were received from the following (gifts in excess of \$500 are starred):

Mr. Frank Chao	Philips Hong Kong Ltd.
Mr. Q.W. Lee	Dale A. Craig
Mr. D.L. Millar	Mrs. E.J. Fehl
Hong Kong Hilton	
H.K. TVB	
Raymond Sung	
Jeremy Brown	

The Archives was extremely grateful to these contributors, as well as those who from time to time gave musical materials to the archives: most significant of these donations in 1974 were those of Mr. Au Chi, who helped increase the CMP (Chinese Music Printed Matter) category from 264 to 457 and the CMS (Chinese Music Scores) from 187 to 277.

Mr. Tong Kin-Woon traveled to Canton for the Archives and purchased modernized instruments unavailable in Hong Kong, including several stringed instruments and the large sheng (mouth organ) with extending pipes.

Although we have met many obstacles, we have enjoyed much success and can look back upon our achievements to date with pride.

SOUND RECORDINGS AS HISTORICAL EVIDENCE

A lecture by Timothy Eckersley

Timothy Eckersley was invited to speak at the 42nd. Annual Conference of the British Records Association at the Guildhall, London in December 1974. His theme was "Sound Recordings as Historical Evidence" and was illustrated by recordings from the BBC Sound Archives.

The following report appeared in "Archives", the Journal of the British Records Association (Vol XII, no 53. Spring 1975) and is reproduced here by kind permission of the Editor.

On the second day, the meeting sponsored by the Records Preservation Section, at which Miss Stokes took the chair, was devoted to "Sound Recordings as Historical Evidence". The speaker was Mr. T.H. Eckersley, formerly Head of Recording Services, at the British Broadcasting Corporation. He said the medieval records exhibited on either side of him made him feel a little like an intruder from outer space; but he hoped the recordings he would play would do his work for him. The term "archives" was misleading in relation to the B.B.C. Sound Archives, which he began in the early 1930s. It originated as the Recorded Programme Permanent Library because the B.B.C. had to make recordings for the purpose of their Overseas Service. After the war, the potential of these recordings for programmes based upon them was seen. The old title was unattractive to listeners, and the German term Lautarchiv suggested the name "Sound Archives", though the collection was not really an archive at all in the professional sense. They had been mindful of Sir Hilary Jenkinson's advice to avoid the manufacture of archives on a "hopelessly gigantic scale". The Sound Archives covered mainly the B.B.C.'s own programmes, with some outside recordings, but not commercial records. It was not a national sound archive- that was a function of the British Institute of Recorded Sound. Its principal functions were (i) to select recordings likely to have particular value for future programmes, with the needs of producers in mind, and (ii) to document the history of broadcasting itself. This might mean recording, for example, the best programmes, or the typical ones, or a complete day's broadcasting on all the networks. Selection was very rigorous and practical, to serve particular ends. There was a limit to what the B.B.C. could afford to keep. All recordings were first made on tape; then if they were to be kept many, were turned into permanent long-playing records, but the cost of doing so was considerable, and only 3,000 - 4,000 items were taken into the

Sound Archives each year (an "item" being defined as "a separate cataloguable object").

He wanted now to talk in general terms about the value and importance of sound recordings as historical evidence. They brought one very close indeed to a living being, much closer than reading his words on the page in cold print. Mr. Eckersley then played a series of recordings to illustrate this and commented on each. (Extracts were played from about sixteen recordings. Only such of the speaker's comments are reproduced here as can be understood by those who did not hear the recordings.) After playing part of a speech by Stanley Baldwin, he said that he felt sure archivists must be thinking about the question of whether sound archives should be set up. Radio could itself be a political instrument. He instanced its use by Hitler, and the profound effect on morale of Churchill's wartime speeches. He added that he thought it was a pity that occasional recordings of debates in the Commons were not made: in some countries there was direct broadcasting of parliamentary debates. "Oral history" was now favoured in historical studies: the speaker said that the Imperial War Museum now had a department to organize this form of documentation. Local history societies were in a position to capture such material at the grass-roots. The B.B.C.'s local broadcasting stations could help here, and collaboration was beginning between them and local records offices and libraries to collect local recordings. A recording could not always be fully understood without seeing as well as hearing, but videotape recording cost £ 120 an hour. The historical trustworthiness of tape had to be assessed critically, as technicians could do extraordinary things with tape: the speaker illustrated this with an "edited" recording from a speech by Herbert Morrison to show how words could be put into a different order to convey a quite different meaning. Concluding, the speaker hoped he had made the point that documents in sound really were important, and that any archive in the future must take account of this new medium.

The Chairman then opened the discussion by reading a letter from Mr. R. Gard, Northumberland county archivist, describing his work in recording coalminers' reminiscences. He felt this was critical work for a local archivist, though many might not see as an archivist's proper work. Dr. John Bowmer, of the Methodist Archives, said his predecessor had started a project for recording reminiscences of overseas missionaries; he himself hoped to extend this to reminiscences of ordinary Methodists at home. A member asked whether research was being done on producing a more permanent form of tape, i.e. one that could not be erased. Mr. Eckersley said that although some fears had been dispelled at the B.B.C. about the durability of the material of tapes, long-playing records were safer for the durability of sound.

Because tape was vulnerable it was essential to retain and safeguard a master copy, and make working copies for general use. He had heard of experiments to produce a permanently imprinted tape, using heat treatment to fix the sound, but he had no positive information. Mr. E. Jones said the imposition of a "super-audible" signal, not normally heard but apparent if any cutting of the tape was done, was a possibility, though what they had heard showed the difficulties. The Chairman, in thanking the speaker, said this had been one of the most imaginative and entertaining sessions they had ever had. The speaker had given them a challenge and they were grateful for a delightful talk.

SOUND ARCHIVES AND RESEARCH

A meeting of the "Studienkreis Rundfunk und Geschichte" (Study-circle Broadcasting and History) in Bad Homburg (FRG), May 23, 1975.

Rolf L. Schuurisma

On May 23, 1975, the heads and members of the staffs of the West-German Radio Archives met with representatives of the Bundesarchiv and State Archives of Western Germany and University Professors to discuss the research into radio archive collections. Under the presidency of Dr. Harald Heckmann, Director of the Deutsches Rundfunkarchiv in Frankfurt/Main six papers were discussed about subjects like the significance of sound recordings for political and social history, musicology and the history of music and the study of literature, legal problems in connection with the availability of archival documents, and the cooperation of sound archives and archives of written and printed documents. Dr. Heckmann invited me to join the meeting because of the special relationship between the Netherlands Broadcasting Association NOS and the sound archives of the Foundation for Film and Science.

Since the cooperation between sound archives and research workers has been a very important topic of discussion in IASA from the beginning on, it was very useful to listen to the interesting and instructive papers and debates. It is, however, impossible to refer to the many-sided discussion in detail. I am only able to make one or two remarks about some subjects which impressed me most from the point of view of IASA.

The sound archivists present at the conference are very active in acquiring recordings, although the producers of programmes are in fact not always cooperative. However, the sound archivists tend to be more passive when it goes for service to researchers. This approach seems to be necessary because of lack of money and lack of research assistants in the staff of the archives. It was, moreover, confirmed by representatives from the more "traditional" archives where the research worker also has to do the job himself to the greatest possible extent. The university professors present at the meeting asked for much more service than archives ever will be able to give.

Like in The Netherlands and other countries the free use of sound recordings from archives is very strongly restricted. The Bundesgerichtshof, the highest West-German Court,

tends to be "urheberfreundlich", in other words to be more and more against the free use of recordings by archives and their customers. Especially the use of sound recordings for educational purposes outside the archives seems to be hampered by this strict approach. On the other hand research into sound recordings on the premises will be possible, whenever the archive itself is ready to help researchers.

There is a very interesting cooperation developing between the Südwestfunk and the Landeshauptarchiv Rheinland-Pfalz (the State Archive of Rheinland-Pfalz). The Landeshauptarchiv selects radio and tv programmes transmitted by the SWF and acquires these programmes from the SWF whenever the broadcasting organisation is not interested in preservation. The description of these programmes is made by the Landeshauptarchiv. The SWF on its turn profits from this documentation and can afford to preserve less programmes since the Archive is ready to buy part of the tapes. The programmes preserved by the Landeshauptarchiv are not for lending purposes and can only be consulted on the premises.

As usual on German meetings, the 23rd of May, 1975 was a day of hard work. I was, however, very much impressed by the fine atmosphere and the high quality of both papers and discussions. With Dr. Heckmann in the chair the meeting was in the best of hands.

LETTER TO THE EDITOR

Dear Sir,

I would like to point out an error in my article on "The Legal Deposit of Sound Recording" in the Phonographic Bulletin no. 10 (November 1974).

Since March 31, 1969, publishers in the German Federal Republic are required to deposit one copy of all works published to the Deutsches Bibliotek in Frankfurt. And in 1973, additional legislation was passed on the legal deposit of sound recordings (Erste Verordnung über die Pflichtablieferung von Musiknoten und Musikschrallplatten an das Deutsche Musikarchiv der Deutschen Bibliotek (1. Pflichtstückverordnung Musik) Vom 6. Juni 1973).

Record companies are now required to deposit one copy of every record released to the Deutsches Musikarchiv in Berlin. 45 rpm singles are, however, excluded.

I am indebted to Dr. Lanzke of the Deutsches Musikarchiv for this information.

Pekka Gronow

Helsinki, Finland.

ANNOUNCEMENTS

Arbeitskreis Österreichischer Schallarchive.

Am 6. Mai 1975 wurde der "Arbeitskreis Österreichischen Schallarchive" gegründet. Er umfasst bis jetzt die wichtigsten, im Bereich Erziehung und Wissenschaft etablierten Österreichischen Schallarchive, wobei aber die Einbeziehung kommerzieller Archive, besonders die des Österreichischen Rundfunks, angestrebt wird. Aufgabe des Arbeitskreises wird es sein, Aktivitäten auf dem Gebiet der Schallarchivierung zu encouragieren und zu koordinieren sowie organisatorische, methodische und technische Fragen auf nationaler Ebene zu behandeln. Internationale Kontakte sollen in enger Zusammenarbeit mit der IASA gepflegt werden. Zum Vorsitzenden des Arbeitskreises wurde Dr. Dietrich Schüller, der Leiter des Phonogrammarchives der Österreichischen Akademie der Wissenschaften, bestellt.

On May 6th 1975 the "Arbeitskreis Österreichischer Schallarchive" (association of Austrian sound archives) has been constituted. Until now it includes sound archives active in the fields of education and research. It is intended to enlarge the group by commercial archives, specially by those of the "Österreichischen Rundfunk". The aims of the "Arbeitskreis" are the encouragement and the coordination of activities concerning sound preservation and to discuss mutual organisational, methodical and technical questions on a national base. International contacts will be promoted in close cooperation with IASA. Dr. Dietrich Schüller, head of the Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, has been appointed chairman of the group.

Dr. Dietrich Schüller

PRELIMINARY LIST OF ATTENDANTS OF THE MONTREAL CONFERENCE

- Mr. Otto E. Albrecht, University of Pennsylvania, U.S.A.
- Mr. Bo. H. Alphonse, Yale University, U.S.A.
- Mr. M. Biel, Teaneck, N.J., U.S.A.
- Mrs. L. Coral, University of Wisconsin, U.S.A.
- Mr. J. van Daltsen, Radio and TV Organisation, The Netherlands

- Mr. K. Dorfmueller, Bayerische Staatsbibliothek, West-Germany
- Mr. V.C. Duckles, University of California at Berkely, U.S.A.
- Mr. T. Eckersley, London, England
- Mr. D.G. Gibson, Library of Congress, U.S.A.
- Dr. G. Haberkamp, Bayer Staatsbibliothek, West-Germany
- Mrs. K. A. Hagberg, Sibley Library, Eastman School of Music, U.S.A.
- Dr. H. Heckmann, Deutsches Rundfunkarchiv, West-Germany
- Mr. L. Hoefnagels, Theater Klank en Beeld, The Netherlands
- Mr. K.H. Kohler, Deutsche Staatsbibliothek, West-Germany
- Mr. I. Kraus, The New York Public Library, U.S.A.
- Mr. S. Kula, National Film Archives, Canada
- Mr. L. LaClare, Public Archives of Canada, Canada
- Mr. D.G. Lance, Imperial War Museum, England
- Dr. H. Lanzke, Deutsche Bibliothek, West-Germany
- Mr. J. Lavender, University of Toronto, U.S.A.
- Mrs. K. McMorrow, University of Toronto, U.S.A.
- Mr. K. Meyers, Public Music Library, U.S.A.

- Mr. P.L. Miller, New York, U.S.A.

- Mr. D. Robert, Northwestern University, U.S.A.
- Mr. J. Saul, Cleveland, Ohio, U.S.A.
- Mrs. H. Schetelich, Musikbibliothek Leipzig, West-Germany
- Dr. R.L. Schuursma, Stichting Film en Wetenschap, The Netherlands
- Mrs. S. Sommer, New York Public Library, U.S.A.
- Mr. D. Sommerfield, Peabody Conservatory of Music, U.S.A.
- Mrs. M.P. Stern, Stichting Film en Wetenschap, The Netherlands
- Mr. D. Wood, University of Washington, U.S.A.
- Mr. T. Wood, The New York Public Library at Lincoln Center, U.S.A.

- Dr. R. Benton, University of Iowa, U.S.A.
- Mr. F. Bindman, Library of Congress, U.S.A.
- Mrs. F. Bloch, Phonothèque Nationale, France.
- Mr. and Mrs. A. Briegleb, University of California, U.S.A.
- Mr. R. Burns, Syracuse University, U.S.A.
- Mrs. M. Calderisi, National Library of Canada, Canada.
- Mr. R.B. Carneal, Library of Congress, U.S.A.
- Mr. J.F. Emanuel, Library of Congress, U.S.A.
- Mr. M. Gray, Library of Congress, U.S.A.
- Mr. F.J. Gillis, Indiana University, U.S.A.
- Mr. P. Gronow, Finnish Institute of Recorded Sound, Finland.
- Mr. E. Habib, Canadian Broadcasting Corporation, Canada.
- Mr. and Mrs. D. Hall, New York Public Library, U.S.A.
- Mrs. B. Henry, Library of Congress, U.S.A.
- Mrs. C.O. Hunter, Library of Congress, U.S.A.
- Mr. and Mrs. P. Jackson, Recorded Sound Research, U.S.A.
- Mr. S. Joho, NHK Broadcasting Center, Japan.
- Mr. H. Kallmann, National Library of Canada, Canada.
- Mr. and Mrs. D.W. Krummel, University of Illinois, U.S.A.
- Mr. B. Kyhlberg, Swedish Broadcasting Corporation, Sweden.
- Mr. D. Lewis, British Broadcasting Corporation, England.
- Mr. and Mrs. C. Lindahl, University of Rochester, U.S.A.
- Mrs. V. Lowens, Washington, U.S.A.
- Mrs. M. Miller, British Broadcasting Corporation, England.
- Mr. E. Moogk, National Library of Canada, Canada.

- Mrs. D. Pollet, Library of Congress, U.S.A.
- Mr. D. Prentice, National Library of Canada, Canada.
- Mr. J.W. Pruett & Son, University of North Carolina, U.S.A.
- Mr. D.C. Robbins, Cornell University, U.S.A.
- Mrs. I. Rosen, Princeton University, U.S.A.
- Mr. H. Samuel, Yale University, U.S.A.
- Mr. and Mrs. D. Schüller, Wien, Austria.
- Mr. and Mrs. H. Spivacke, Library of Congress, U.S.A.
- Mr. R. Spottswood, Library of Congress, U.S.A.
- Mr. D. Strohmeier, Library of Congress, U.S.A.
- Mr. R. Warren, Yale University, U.S.A.
- Mrs. R. Watanable, Sibley Music Library, Univ. of Rochester, U.S.A.
- Mrs. P. Weeks, Indiana University, U.S.A.
- Mr. J.D. Whitepost, University of Toronto, Canada.
- Mr. S. R. Yong, Yale University, U.S.A.

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