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EDITORIAL

Grace Koch

Editing a journal, particularly for the first time, can only be described as a daunting task. Such a job, however, can also offer creative possibilities in the face of difficulties. The tyranny of distance puts me at the other side of the globe from most IASA members, but this situation will, hopefully, encourage more articles from this geographical area. Also, the value of the Australian dollar may make it possible for the *Bulletin* to be printed in Australia at a lower price than before.

It is exciting to watch new developments in sound archiving. Such events as the increasing cooperation between audio-visual media organisations (and the resultant creation of impressive acronyms!), the growth of national archives, and the changing character of national branches of IASA are slowly enriching and changing our organisation. I hope that members of IASA will feel free to express their opinions about events that will be changing our perspectives, and perhaps some of the more momentous happenings will even generate a few letters to the Editor!

The *Bulletin* has heralded many important events in sound archiving through the years. In the March issue of the *Bulletin*, members will have a chance to see the development of our organisation in a new column from the History of IASA Committee, which is assembling an index of correspondence held by the IASA archives. The column will both provide information on the work of the Committee and let members see how they can help by providing missing documents. I hope that photographs will be included eventually, and I strongly urge members to submit to the Committee any snapshots taken at important times in IASA's history.

As sound archivists, we are the custodians of a wealth of knowledge held within our institutions. It is vital for us to be informed about the content of our collections, for the treasures that we hold are truly exciting. I have been impressed by the descriptions of collections that appear in *Resound*, the newsletter of the Indiana University Archives of Traditional Music. This issue of the *Bulletin* includes an article by Alice Moyle on a cooperative effort between the (then) British Institute of Recorded Sound and the Australian Institute of Aboriginal Studies in re-recording and documenting the collection of wax cylinders made in 1898 by the Cambridge Expedition to the Torres Strait. I hope to include other such articles in subsequent issues.

Finally I would like to thank you as IASA members for giving me the support and, of course, the necessary push to stand for Editor. Some of the most persuasive encouragement came from the past Editors! It is, indeed, an honour to be following in the footsteps of Rolf and Ann Schuurmsma and Dietrich Schüller. I look forward to working with my co-editor, Mary McMullen, who should be able to correct me as I waver between spellings used in Australia and in the United States. I also am pleased that Martin Elste has agreed to continue his excellent work in handling the Review section. Finally, my most sincere thanks to Elizabeth Gould, whose creativity and care has set out this issue so competently. Of course, the content of the *Bulletin* depends upon the interest and enthusiasm of the contributors, and I ask for a large quantity of both qualities from you, the members!

COPYRIGHT

SOUND ARCHIVES AND COPYRIGHT: STRANGE BEDFELLOWS?

M.J.T. Linnemann, Legal department, NOS

Copyright can be defined as the exclusive right of an author to take advantage of the result of his own creativity. This, of course, makes copyright an important economic asset. To put it rather bluntly, it's the link between making films, songs, books etc. on the one hand, and making money out of it on the other.

In most European countries copyright also contains the so-called "droit moral": this entails, for instance, the right to have one's name mentioned on the work, or the right not to have one's work mutilated.

What exactly is protected by copyright? This is a much debated question, which will probably never be solved to everybody's satisfaction. The Berne Convention, the largest international convention in the field of copyright, speaks of "literary and artistic works", which is further explained as meaning "any product in the field of literature, science and art" and the Dutch copyright law uses a similar terminology. These are rather vague terms; one is certainly surprised to find that they may comprise even telephone books and commercial jingles. In Holland, legal literature and court decisions have paved the way for a doctrine that says that anything is copyrightable that has been put down in a perceivable form and bears the personal mark of its creator, in other words the work must have some minimal degree of originality.

Despite this remarkable scope of copyright I should point out that not any sound recording involves copyright. First, copyright doesn't last forever, therefore copyright for instance on a classical musical work may have elapsed; and second, not everybody's creativity is rewarded the prize of copyright. Especially performing artists are the ones to suffer from this. These were traditionally regarded not as creators in their own right, but merely as interpreters. And although this attitude seems out-of-date now, many countries (including Holland) still do not officially recognise the rights of these artists. So, if someone exploits the work of a musician without having asked permission, making for instance a bootleg record from his performance, the musician can at best resort to the law of tort to stop it.

This should make it clear that under many national laws copyright claims against sound archives could only be instigated by "authors" in the traditional sense, whether they are composers or writers of a work that was publicly recited, or any other kind of author.

This brings us to the question to be discussed here: what are these copyright claims that sound archives may encounter? And what exactly would these claims be based upon? These questions seem particularly relevant, now that sound archives are finding out they are not free to make copies of sound material in order to safeguard its existence, even if they had originally acquired permission to store their recordings in the archive. The lifespan of audiotape material is limited, and this problem should not be underestimated. But can an author really control the recording activities of sound archives?

Let's have another look at the Berne Convention. Article 9 contains the crux of the matter. This article confers upon an author and his successors the exclusive right to reproduce his work. The same article specifically states that reproductions of a work also comprise audio recordings or optical registrations. Both these articles have been incorporated into Dutch copyright law.

So does this mean that no one is allowed to copy a protected work without permission from the copyright owner? In that case any person taping at home would be a criminal. The situation is not quite so dramatic: the Berne Convention provides member states with the possibility to make exceptions to this exclusive right of the author, and most member states have taken up this possibility.

In Holland there is, for instance, the so-called quotation right: one is free to quote from articles in newspapers and magazines or from radio or television broadcasts. Furthermore, in the context of a news report one is free to show protected works, visually or by means of sound. Other important exceptions are the right to collect works for anthologies, to use for teaching purposes; and, of course, the saviour of the home tapper: the right to reproduce protected works, or parts of them, if this is done solely for one's own use, study or training.

This last exception is a very interesting one. It stems from a section in the Berne Convention which states that legislation of member states may allow for reproduction of protected works, provided this reproduction does not endanger the normal exploitation of the work and does not go against the legitimate interests of the author. On the basis of this exception one is perfectly able to build up and maintain a private sound archive. One is even allowed to keep back-up tapes and renew tapes if necessary.

But the word "private" has to be interpreted very narrowly. Almost as soon as one starts making these archival recordings available to third parties, the archive will no longer be regarded as being "private" and therefore reproducing works under this exception will no longer be legitimate.

Moreover, if the archive is an organisation, then it is very doubtful under Dutch law whether it can benefit from the "own use" doctrine, even if the archive is not accessible to outsiders. Dutch court rulings seem to reserve the "own use" doctrine strictly for individuals.

So, assuming that an archive derives its value partly from the fact that it makes culture and cultural history accessible to the outside world, the "own use" exception is too restricted in scope to completely legalise the recording activities of sound archives.

The Berne Convention contains one more exception, which merits closer examination in this respect. This is the so-called "ephemeral recording" rule, which makes it possible for a member state to allow broadcasting organisations to make recordings of protected works for the purpose of broadcasting them. These recordings may be kept for a limited period of time. Such an article has indeed been inserted into Dutch copyright law. The relevance of this to the legal position of archives may not be immediately clear, but can be explained as follows. When broadcasting organisations attempted to keep their recordings beyond the limits of the "ephemeral recording" rule, the following theory could be heard. Assuming that broadcasters have a quotation right like everybody else (and Dutch copyright law explicitly confirms this) one can't do without a permanent archive of image and sound recordings in order to be able to exercise this quotation right.

One could argue even further. Considering that one is free to use copyrighted works for the purpose of creating a new, original work, shouldn't one be able to have as many works as desired at one's disposal in order to have maximum option when creating new works on the basis of old ones? If such a theory would be accepted in court, then life would become a lot easier for sound archives, for they could present themselves as institutions helping people to either exercise their quotation right or helping them to unleash their own creativity upon existing works, transforming speeches by Churchill into mindblowing sound collages and who knows what else. It would, of course, be very difficult to check whether users of archives would actually limit their use of the works to these activities.

The problem is that I doubt whether any court would accept such a theory. It seems to be in blatant contradiction with the spirit of the law. The main point against it is that the exclusive right of the author to reproduce his work would become totally meaningless. And besides, if people really have this urgent need for citation material or ground material for new works, it's only fair they collect the original works themselves and not have an archive do it for them. That way the user can benefit from the "own use" doctrine and the interests of authors are not unnecessarily impaired.

It is worth mentioning that Dutch copyright law opens up the possibility for a regulation as to which "ephemeral recordings", intended for broadcasting, may be preserved in official archives. These recordings would have to be of extraordinary documentary value. Such a regulation does not as yet exist, but it is clear already that its scope would, again, be too limited to provide a general relief for sound archives.

The sad conclusion has to be that the exceptions to copyright cannot be construed so as to give a general permission for reproducing sound material for archival purposes, neither in the Berne Convention, nor in the Dutch copyright law.

Now let us, for a moment, approach the problem from a different angle. Suppose a Dutch public archive has made a recording of a radio broadcast of a musical performance without permission of the composer. Suppose the composer finds out and sues the archive for infringement of copyright. If we look at the law, the composer stands in his right; he could demand, for instance, that the recording of his work be erased. Strictly speaking, the same would even be true if the composer *had* given the archive permission to make one recording and after a number of years the archive had copied the material onto a new tape, because the old one had begun to wear out. But what would the composer gain by his action? Certainly in most cases an author won't object to the fact that performances of his work are preserved for present and future generations. But he will be rightfully keen on retaining control over the *use* that is made of such a recording,

whether any money be made from it or not. And so I think we touch upon the clue to a possible solution to the problem. We must distinguish between the actual storage of the material in the archive and the use that is made of the material once it has been stored, particularly making the work available to other people.

There are circumstances in which an archive is free to loan sound carriers to third parties. There is a rule in Dutch copyright law, which says that once a copy of a protected work has been lawfully put on the market, the copyright owner can no longer control further use that is made of such a copy. So, for instance, if you buy a book, you are allowed to sell it to someone else: this is no infringement of copyright. Similarly, if a sound archive stores records, cassettes or compact discs that have been put on the market in the normal way, the archive is free to loan them to third parties (although in several countries there is now a system whereby authors receive payment if such use is made of their works).

Anyway, this story no longer holds when the sound material wasn't purchased on the market, but for instance was recorded from a radio broadcast. And permission given by the author to record the material for archival purposes will not normally entail permission to let others use the recording. Separate permission is also required if archives want to loan *reproductions* of records or tapes that they have acquired.

Of course, few of the legal barriers described here are invoked in practice. But this does not deny their existence; furthermore it is important for archives to get legal acknowledgement for the general interest that is served by their activities. A general exception should be created which allows for the recording of sound material for archival purposes; this exception should also cover the right to keep at least one back-up copy of each recording and the right to renew recordings when loss of quality occurs. Proliferation of digital sound recording techniques will probably reduce the need for such a "right of renewal" in the future.

In order to get an exception like this incorporated into the copyright law of any country, IASA should turn directly to the World Intellectual Property Organisation and UNESCO. These organisations supervise the two main conventions in the area of copyright: the Berne Convention and the Universal Copyright Convention. As these conventions provide a minimum degree of protection that member states should grant to authors, member states cannot extend exceptions to copyright further than is allowed by the texts of the conventions. Both conventions contain sections which enable member states to make exceptions on the exclusive rights of authors; these are article 9 section 2 of the Berne Convention (which I mentioned before) and article IV bis section 2 of the UCC. The options that these articles create are in both cases formulated rather vaguely. Exceptions are allowed, if they leave the author enough room to exploit his work. The Berne Convention speaks of "certain special cases", but if this has enabled member states to adopt exceptions as far-reaching as the "own use doctrine", then certainly copying for archival purposes could also be legalised under this article. Indeed, some countries have adopted special regulations to allow for reproducing by archives, libraries etc.; but as many others have not. Therefore IASA should endeavour to get such an exception explicitly mentioned in the conventions, just as this has been done with the quotation right in article 10 of the Berne Convention.

The international copyright community needs to be convinced that the exploitation rights of authors will not be jeopardised. In this respect IASA's "Guidelines for Libraries and Archives" could play an important role. Of course, massive storage of copyrighted sound material in public archives is a potential threat to the interests of authors. Therefore it will be essential to keep a comprehensive and effective registration of the rights resting upon any recording within the archive, and of the use that is made of them. Archives must be prepared to transfer to authors any net income generated by payment for using, borrowing or copying the sound material. For repartition purposes negotiations with organisations of right holders will have to be conducted. To be short, the legitimate interests of authors will have to be protected as much as possible. Only this way a clear, workable and acceptable situation for both parties can be created.

It has been argued that copyright presents an obstacle for the spreading of culture. It is my personal conviction that copyright is rather a stimulus, if not a cornerstone of our modern cultural life. But copyright is in itself no more than a vague notion, details of which have to be filled in or corrected to keep it up with the times if it is to retain this essential function. I'm sure that, when applied in a just and reasonable way, copyright can serve to fully balance the interests of both authors and those who preserve the authors' products for posterity.

IASA COPYRIGHT COMMITTEE REPORT

Ellen Johnson, Chairman

The conference was fortunate to have two very knowledgeable speakers. Mr Rob du Bois, representing BUMA (performing right association) and STEMA (technical and reproducing rights association) spoke on copyright arrangements as they relate to the authors and performers and to the Copyright Committee's "Guidelines." Mr Matthys Linniman, NOS (Netherlands Broadcasting Corporation) spoke on the relation of the Dutch copyright law, Article 17, and international conventions to preservation in sound archives. The papers of both speakers will be submitted to the editor of the "IASA Phonographic Bulletin" for publication.

The committee suggests that the revised (6-25-87) "Guidelines" be used as, 1) an opening for discussion in the proposed study to which eight copyright protection agencies have been invited for participation. Invitations over the signature of Helen Harrison, Secretary General, IASA, were mailed May 15, 1987, and, 2) as potential guidelines in lieu of this study, and, 3) as a model for libraries and archives.

The following sentences in the Guidelines For Libraries and Archives of Sound and Video Recordings were revised:

PURPOSE:

- 2) Guidelines shall follow the principle of reasonable research use and preservation use known as fair dealing or fair use.

REPRODUCTION BY LIBRARIES AND ARCHIVES:

- 6d) Appropriate costs for services may be charged for reproduction services.
- 7) When a user makes a request for a reproduction of the entire recording, or a substantial part of it from the library where the request is placed or from another library, the library where the request is placed shall first determine from the requester that a reproduction of the recording cannot be obtained at a fair price.

Ellen Johnson, who will be retiring from her position at the University of Kansas, USA, in July 1988, will continue as chairman until a replacement is found who will fill out the appointment for the duration of the customary three years.

New members of the Copyright Committee are Lukas Handschin, Paul Sacher Stiftung, Basel and P.A.M. van Wijk Hoofd, Stichting Film en Wetenschap, Utrecht.

RESOLUTION ADOPTED BY THE GENERAL ASSEMBLY OF THE INTERNATIONAL ASSOCIATION OF SOUND ARCHIVES (IASA) IN AMSTERDAM 26th June 1987

The General Assembly of IASA wishes to register its concern about certain proposals to implement "spoiler" or anti-copying techniques in commercial recordings.

As sound archivists we are concerned with the integrity of sound recordings, in particular the faithful replay of past, current and future sound carriers. Therefore any audio anti-copying techniques which alter the wanted signal in any way, are considered by IASA to be a serious intrusion on the integrity of the recording.

Whilst understanding and supporting in principle actions and measures to protect commercial recordings against illegal copying - IASA has already in 1979 supported IFPI's campaign for a levy on blank tape - it is our firm belief that such protection must be external to the audio information so as not to devalue the fidelity and the artistic value of sound recordings.

IASA represents archives responsible for the long-term preservation of sound recordings - the majority of which are products of the phonographic industry - and in this capacity we would ask that you give this resolution serious consideration.

Signed

Helen P. Harrison
President, IASA

AUDIOVISUAL ARCHIVES IN THE NETHERLANDS

A SOUND ARCHIVE IN USE

Henriëtte F. Schatz, P.J. Meertens Institute for Dialectology, Folklore and Onomastics of the Royal Netherlands Academy of Arts and Sciences

1. *Introduction*

In 1950, the Institute for Dialectology, Folklore and Onomastics of the Royal Netherlands Academy of Arts and Sciences--now named the P.J. Meertens Institute--began to collect recordings of Dutch dialects. These recordings were made by the Institute staff or they were copied from recordings made by others in the Netherlands, in Flemish-speaking Belgium, or in other parts of the world where Dutch dialects were (still) spoken.

Over the years, a fairly large-scale recording program has been carried out at the Institute and, as a result, the collection has grown steadily into a substantial sound archive. The Institute's sound archive now comprises a total of approximately 2800 recordings, ranging in length from 15 minutes to more than two hours. With an average recording length of about one hour and 15 minutes, this amounts to roughly 3500 hours of recorded material. The major part of this material contains the dialects of speakers from approximately 700 different places in the Netherlands, Flemish-speaking Belgium and Flemish-speaking France, as well as speech from Dutch immigrants recorded in the United States, the Philippines and Brazil. Another particularly interesting part of the Institute's sound archive is formed by about 500 recordings of folk-songs in Dutch, a collection of approximately 250 hours of recorded material.

Initially, the Institute experimented with fairly primitive dictation equipment, and as a result, many of the early recordings were of poor quality. Of course, early recordings that were copied from elsewhere frequently did not meet current standards of recording quality either. Later on, these recordings--as far as they were worth keeping--were transferred to audio-tape and they formed the basis of the Institute's extensive sound archive.

The better part of the archived material is now recorded on audio-tape, while regular phonograph records also form part of the collection. The use of both of audio-tape and of records poses problems with respect to conservation of the recorded material. A very limited number of recordings have therefore been transferred onto metal records in order to ensure better long-term conservation. Considering the size of the Institute's archive, storage and conservation will increasingly become a serious problem. It cannot be solved adequately until appropriate funding can be secured to apply new technologies to the conservation of this valuable material.

2. *Recording the material*

The Institute's dialect recordings are made in order to collect samples of the many regional dialects of Dutch in their natural form, as they are spoken by real dialect speakers in spontaneous speech situations. The samples are collected, in the first place, to document the many different dialects of Dutch, but, in addition, they provide valuable data on regional variation in aspects of culture, folklore and folk tales. Also, the recordings may serve as valuable source material for scholars of oral history, though this aspect of the collection has not been emphasized systematically.

Providing realistic language data on the dialects of Dutch enables scholars to describe and compare linguistic aspects of the various Dutch dialects as accurately as possible. Obviously, a recording is only useful if the conversation is as natural as possible. Reading a text, for example, introduces many unnatural factors in a person's speech, so recordings of a text read aloud are of little use. Care must also be taken that a recording is not influenced by disturbing factors, such as noise and distractions of the speaker, or speech defects and denture problems that may interfere with a speaker's enunciation.

In general, the Institute's recordings contain the speech of one or more local speakers. To ensure that their speech is as spontaneous as possible, they are usually recorded in their own homes. The recordings are most often made by a fieldworker who contributes as little as possible to the conversation. At the same time, the dialect speakers are encouraged to speak freely and profusely, because, after all, the dialect

sample is the interesting part of the recording, not the fieldworker's voice. Spontaneous speech is achieved, in most cases, by suggesting topics of local interest or of special interest to the speakers themselves.

3. *Analyzing the material*

Once the speech material has been collected on tape, the dialectologist--and in some cases the folklorist or the historian--can study the recorded data from the point of view of his or her discipline. In order to do so successfully, a transcript of the recorded material is in most cases indispensable. Not all the recordings in the archive have been transcribed, since transcription of dialect material is extremely time-consuming, and therefore expensive. When recordings are needed for a research project, they are transcribed, generally by students who are native speakers of the dialect in question.

Dialectological research can be carried out in a number of ways. It may focus on one particular dialect, resulting, for example, in a dialect monograph: a scholarly article or book describing that dialect in as much detail as possible. This type of research relies on a large body of recorded data of the dialect in question, preferably spoken by more than one speaker. On the other hand, a dialectologist may also attempt to find out in which dialects certain linguistic phenomena do or do not occur. Such dialect comparisons are often visualized on dialect maps with symbols showing clearly in which way the various dialects differ from one another. Originally, these maps were always drawn by hand, but recently substantial advances have been made in the area of computerized map-making on the basis of selected dialect data.

Dialect scholars may also be interested in the linguistic changes that may have taken place in a dialect over time. In order to document possible changes or stagnation, it is, of course, necessary to obtain recordings with comparable language material from more than one period.

4. *Dutch immigrants recorded*

One of the several research projects that are currently underway at the Institute is my own analysis of tape-recordings of Dutch immigrants in the United States, recorded in 1966. This material is a treasure of valuable data for linguistic and other research. The recordings are of considerable interest for the study of structural processes of language maintenance and loss, language choice, or linguistic interference from English.

The material covers approximately 75 hours of recorded speech of 285 different speakers. The speakers were a diverse group, including members of groups of Dutch immigrants, their children, Protestants as well as Roman Catholics, speakers of Dutch dialects and speakers of Frisian. All speakers either had immigrated before World War I, or they were the children and--in some cases--the grandchildren of immigrants from that period. They settled in a variety of places in the United States, mostly in the nineteenth-century settlements in Massachusetts, Michigan, Iowa, and Wisconsin.

The recordings are representative of all the recorded material collected in the Institute's sound archive, because they all contain free, informal conversations about topics that are of interest to the speakers. Most often the conversations concern the situation of Dutch immigrants in the United States in the early part of the twentieth century. The immigrants frequently tell their histories and adventures in vivid detail and, as a result, the material may not only offer interesting data to linguists, but may also be of interest to historians who specialize in the oral history of immigration.

In choosing the speakers, the point of departure was that the speakers themselves, their parents, or their grandparents must have immigrated before the major social changes after World War I had taken place in the Netherlands. These social changes resulted in more physical and social mobility and in more extensive education for large sections of the population, and they had a profound effect on the use and the nature of dialects in the Netherlands.

The social circumstances of the immigrants--both before and after their immigration--determined to a great extent whether or not they maintained their native language or dialect in their newly adopted country.

For example, when a young unmarried man decides to leave for the New World for economic reasons and ends up in a factory where English is the only language that all immigrant factory-workers have in common, he will be unlikely to retain much of his native Dutch in his old age. Should this same young man have ended up in a small Protestant community of Dutch settlers, who have all retained their Dutch and still use it in church and in school, he would probably have continued to use Dutch throughout his life, side by side with English.

In order to be able to take this type of influencing factor into consideration, information on the social circumstances of the various speakers has been collected, wherever it proved possible. Some information regarding the speakers had been written down at the time of recording, but most details concerning the immigrants' lives in the United States and in the Netherlands had to be gathered from the stories told by the immigrants themselves in the recorded interviews.

5. *Investigating immigrant Dutch*

The investigation of this body of recorded data from the United States may serve as an example of how a sound archive such as the one at the Institute may be used for research purposes.

The first order of business in this investigation was the transcription of the tape-recordings. Not all recordings have been transcribed, because only those speakers who were actually born in the Netherlands but who did not speak Frisian were considered of interest for this particular research project. In all, this reduced the corpus of data to the recordings of about 100 persons, whose speech was completely transcribed. At the same time, as much of the social information as possible was collected about each speaker. The social data was entered into a computer for later analysis and comparison with the linguistic data.

Next, a rough linguistic analysis was carried out on all the transcripts, by making due note of all linguistic phenomena that could qualify as unusual. These phenomena were then grouped in various linguistic categories to aid more detailed description.

For example, there may be changes or differences in the Dutch vocabulary used by immigrants as opposed to those who stayed behind in the old country. People who never had a washing-machine in 1918, when they left for the United States, will most likely not know the Dutch term to identify this household appliance. They may either choose to use the English term, even in Dutch conversation, or they may even coin some semblance of a Dutch term, often without being aware of it. Of course, this mechanism applies to the naming of many objects or events that did not form part of normal life in the early twenties when most of the speakers immigrated. On the other hand, people also tend to forget their native language when they do not use it regularly. As a result, they often find it easier to borrow from their newly adopted language than to search hard for the appropriate term in their native language which has gone unused for so many years.

Similarly, interference from English may take place in the way words are formed, the way sentences are constructed, or the way in which the sounds of Dutch are produced. Certain sounds do not occur in Dutch, while they do in English, and when Dutch words are pronounced with these English-sounding sounds, it can clearly be considered a case of interference. For example, English has a very typical pronunciation of 'r', in which the tip of the tongue is flexed backwards. Many of the immigrants have learned to use this 'retroflex' pronunciation of 'r' in English and some are also applying it to Dutch, generally without realizing that their English pronunciation is interfering with their Dutch.

The language of the immigrants turns out to show quite a number of these interference phenomena, although the Dutch of some is more accented than that of others. Some still speak Dutch almost as if they had never left their native country, while others speak a language that sounds more like English and Dutch duly mixed, and still others speak only English with a little Dutch thrown in for good measure.

6. *The results*

One purpose of the research project is to describe in detail the ways in which the language of Dutch immigrants into the United States differs from the language of those that stayed behind in the Netherlands. This linguistic information will in turn be related to the different social circumstances of the various immigrants. Such extensive descriptions of the language of a group of immigrants will add to the body of general knowledge of what happens to immigrants--linguistically speaking--under varying social circumstances.

In addition, the project will provide information about the type of factors that influence the perception of foreign accents. One particularly interesting question in this respect is why exactly we perceive the Dutch of one speaker as more accented than another speaker's Dutch. A comparison of linguistically different speech samples by a panel of judges, who rate them according to their accentedness, will help to shed light on this question.

7. *Conclusion*

Within the framework of this paper it is not possible or necessary to go into much further detail about the way in which linguistic research on the basis of recordings of Dutch immigrants is carried out. The project merely serves as an illustration of the many ways in which a sound archive can be used. The various research fields at the P.J. Meertens Institute--even if they might not seem such likely users at first glance--represent a few of the many disciplines which might make use of a sound archive.

Sound archives, as compared to conventional archives, are relatively fragile and it is clearly very important that proper care and adequate funding is provided to preserve important sound material that might otherwise be lost through decay. In this respect, attention generally seems to be focused on large, relatively well established sound archives. On the national level millions are spent on conservation programs for sound archives. Bunkers are built, video discs and computerized access systems are developed, and seemingly endless time is spent transferring fragile tape recordings onto new, more durable media.

On the other hand, when it comes to channeling funds to smaller institutions to finance conservation measures in relatively small sound archives, these needs are almost completely ignored. It might be worthwhile to change this funding policy and to include smaller, but not necessarily less important sound collections. Such small sound archives, which will otherwise deteriorate to the point of being completely lost within a few decades, might thus be preserved for generations to come with relatively modest means. The sound archive of the P.J. Meertens Institute is a case in point. A relatively small investment in the use of new recording technologies would ensure the archive's preservation for continued research. Future linguists would then be able to avail themselves of unique recordings of spontaneous speech for the historical language research that could formerly only be based on written material.

THE TORRES STRAIT PHONOGRAPH RECORDINGS: A PRELIMINARY LISTING OF CONTENTS

Alice Moyle

Australian Institute of Aboriginal Studies, Canberra

The list of recordings presented here follows a recent auditioning of the contents of the Torres Strait cylinders made possible by tape transfers in the AIAS Sound Archive. (1) Close scrutiny of the aural contents of the cylinders - 83 in all - has revealed that in addition to islands in the Torres Strait recordings of music were also obtained by members of the Cambridge expedition from New Guinea and Borneo. A summary of the collection is as follows:

Islands in Torres Strait

Murray (Mer)	(37 cylinders)
Mabulag	(17 cylinders)
Saibai	(7 cylinders)
Yam	(2 cylinders)

"British New Guinea"

Kiwai	(8 cylinders)
Mawatta	(1 cylinder)
Port Moresby	(1 cylinder)

Sarawak

(Several places)	(4 cylinders)
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Other

(Not identified)	(6 cylinders)
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One of these "others" contains European band music and apparently was part of the music collection brought from England by members of the expedition. (2)

The following itinerary listed by A.C. Haddon (1901:xiii-xiv) confirms that the phonograph collections from the Torres Strait and New Guinea were all made in 1898. It also gives details as to field work localities of individual members of the expedition.

1898

Mar. 10th	Left London.
Apr. 22nd	Arrived Thursday Island, where joined by Seligmann.
Apr. 30th	Left Thursday Island.
May 6th	Arrived Murray Island.
May 23rd	Haddon, Ray, Wilkin, and Seligmann left for New Guinea.
June 25th	Seligmann went to Rigo.
July 20th	Haddon, Ray and Wilkin returned from New Guinea to Murray Island.
Aug. 24th	Myers and McDougall left Murray Island for Sarawak.
Sept. 8th	Haddon, Rivers, Ray, and Wilkin left Murray Island for Kiwai.
Sept. 12th	Seligmann arrived at Saguane.
Sept. 15th	Haddon, Rivers, Wilkin, Seligmann left Saguane for Mabuiag.
Oct. 3rd	Arrived Mabuiag.
Oct. 19th	Ray came from Saguane.
Oct. 19th	Rivers left to return home.
Oct. 21st	Wilkin left to return home.
Oct. 22nd	Haddon, Ray, Seligmann left for Saibai, etc.

Nov. 15th	Left Thursday Island.
Nov. 28th	Arrived Hongkong.
Dec. 3rd	Left Hongkong.
Dec. 9th	Arrived Singapore.
Dec. 10th	Left Singapore.
Dec. 12th	Arrived Kuching.

1899

Jan. 4th	Left Kuching for Baram.
Jan. 8th	Arrived Limbang.
Jan. 16th	Left Limbang.
Jan. 28th	Arrived Marudi (Claudetown).
Apr. 20th	Left Marudi.
Apr. 25th	Left Kuching.
May 31st	Arrived in London.

In his introduction to Volume I of the *Reports* (1935:xiii) Haddon gives the reason for the south east Asian excursion: "the expedition as such broke up in October 1898 but Myers, McDougall, Seligmann, Ray and myself accepted the cordial invitation of Charles Hose to make a supplementary expedition to Sarawak, which led to many interesting experiences and to various ethnographical studies... We were in Sarawak during the first four months of 1899".

Together with Rivers and McDougall, Myers was invited by Haddon to join the Cambridge expedition and to undertake field work in psychology. Haddon later referred to Dr C.S. Myers F.R.S. as "an accomplished musician and, in addition to his psychological investigations, he interested himself in native music in the Straits and has since done so elsewhere" (*Reports*, Vol. I, 1935: xii). Myers himself writes (1912a:261) "My anthropological work in the Torres Straits was confined to Murray Island. To Mr S.H. Ray who visited other islands of the Straits, I am indebted for phonographic records of the music of Mabulag, Yam and Saibai. He informs me that he knows nothing about the age of these songs, but from its title ("Waiat song - dance of dead men") the Mabuiag Song XI is likely to be old, and Song XIII bears the title 'Sea and island - song from Kwaiam'; probably this, therefore, is also old".

Sidney H. Ray, the linguist of the expedition, supplied translations of the words of most of the songs Myers has notated. He also made a few recordings of Mabuiag speech (see cylinders C3, C8 and C26). The audio quality of these speech recordings probably would be of little use for linguistic analysis, but at least the contents of cylinder C8 ('Amipurungu. Story told by Waria'), can be followed by means of the transcription Ray has published in the *Reports* (Vol. III 1907:220).

The list given below is based on the songs which Myers selected for his notations and frequency measurements. No attempt has been made here to analyse the heard contents, nor to examine critically the work done by C.S. Myers. However, in order to confirm the titles of the songs and the information given on the cylinder containers, an attempt has been made to match audible contents with the published notations of Myers (See *Reports*, Vol IV, 1912a 244-247; 262-263).

As a result of this exercise it is clear that some of the cylinders are missing.

There are no aural counterparts for the music notations of Murray Island songs Nos IV, X and XII; nor the Mabulag IX and Saibai 1A and 1B. That is to say, of the 31 music notations listed below only 26 can be matched with sounds heard on the cylinders. In some cases there appear to be more than one cylinder associated with the same notation. Some of these may be duplicates; others may be different "takes" of similar performances. Due to the mixture of surface scratch and other extraneous noises, it is difficult to make comparative judgements.

The Preliminary Listing gives song number and classification as published by Myers together with cylinder number and the number of the AIAS archive tape. The "container inscriptions" are those sighted by the writer in London in September, 1978. In some cases the song words written by hand on the cylinder containers have been revised with the help of Ray's published song texts. Numbers appearing in brackets in the "container inscription" column for some of the entries were found written in red ink on the lids or surfaces of the containers. According to a written communication from Alan Ward of the British Library National Sound Archive these red-inked numbers are attributed to James Frazer who so marked each cylinder apparently as it came to hand. These numbers found marked on the containers of the cylinders, which are now part of the Frazer collection of wax cylinders in the British Library National Sound Archive, rarely conform to a logical sequence.

PRELIMINARY LISTING

The cylinders and their container inscriptions*

Notation No. (C.S. Myers)	Classification (C.S. Myers)	Container Inscription	Cyl. No.	Archive Tape No.		
Song I	Malu	Emarar A (45)	A11	9200	Adud A	
		Murray I Emarar own voice	C109	9204	Murray Is (103)	C103 9203
Song II	Malu	"Weii" C Adud A (97)	A5	9200	Murray Is Adud leluti own voice (104)	C104 9203
		Ulai Weii B wau weluba o lewerlewer o meriba tamera o qulabora tamera o weii	A9	9200	Adud B	C105 9203
		Murray I Weii own voice	C108	9204	Adud B	C105A 9203
Song III	Malu	Izib B Ulai and Wanu	A3	9200	Song V	Keber
		Izib A	C106	9204	Keber death song	
		[No inscription; almost inaudible. Similar to C106] (107)	C107	9204	Ulai Kab Aa V uwa kodiaba . . . (82)	B3 9201
		M I Iriam own (113)	C113	9204	Song VI	Keber
Song IV	Malu	—	—	—	Song	Keber
Song IVA	Malu	Adud leluti C and C ¹ Drum Ulai and Gasu later Gasu (100)	A4	9200	Dz Aa Joe Brown Ulai zera markai (87)	B10 9201
		Adud leluti B Ulai (Malu kupa isauado neukarik leluti ia) ² Bo: Bu:	A7	9200	Song VII	Keber
		Wau goi wakoi goi ko eidarariei goi baugem (Kegar baugem e na baugem) ³ wau aka Maluet uzer taurameti Warbir naukarik leluti Warbir dereble segura tuglei Izib K Adud B [See Reports Vol IV:267; and VI:300] (101)			Ulai: Dz VII zera markai wau kubi uti sa baibai ita . . . were were tepe were waru gedge were sidar gedge were tepe were baua gedge were VII IX	A2 9200
		Adud leluti A Wau aka Maluet adud leluti (yca) (indeed) (malu) (bad) (man) Adud teregeti Warbir naukarik (bad) (teeth) (Warbir (haul me out:) leluti Warbir derebele (man) (dug out) segura tuglei (song) (stand round)	A10	9200	Song VIII	Keber
		Gasu Malu 'push canoe'	C14	9205	meket siriam Wanu meluba Dudiie Dz Ca VIII (89)	B4 9201
					Song IX	Keber
					meket siriam Wanu Dz Da IX	B1 9201
					Song X	Keber
					—	— —
					Song XI	Keber
					Dimer Dz Ga Joe Brown and Ulai (84)	B5 9201
					Song XII	Keber
					—	— —
					Song XIII	Keber
					Billy Gasu Old Daaur sitting song v. good pun pun (96)	A8 9200
					Song	XIIIA
					Keber	— — —
					Song XIV	Secular
					Dz Ea . . . Ulai Kolap Diawl first . . . Diner second . . . Third . . . malasika teresika umura kiweia ba isiaba ba walskia naigaia (umuru kiweia naigaia) ² (86)	B11 9201
					Song XV	Secular
					XV kolap nab ulai song (83)	B2 9201
					Song XVI	Secular
					Song XVI Agoko . . . Ias (Babini mena Taiseda) ² e o wa Secular song; made Akoko of Ias	B9 9201

Of particular note in the Murray Island collection is the Malu Song IVA for which there are several corresponding cylinders (A4, A7, A10, C14, C103, C104, C105A). Of this song Myers writes as follows (1912a:249): "This is a very interesting song, in many respects different from the other Malu songs. It is far livelier in character, and the characteristic intervals instead of being whole tones are fourths and fifths. Apart from the opening phrase, which is repeated, it consists essentially in an ascending *glissando* approximately of a fourth and in descending by an exceedingly drawn out *glissando* approximately through a fifth to a prolonged note. This rise to a fourth and descent through a fifth are repeated, the pitch being consequently lowered by about a tone after each repetition, until the song becomes too low for the performers to sing it, or until the words belonging to it have been exhausted. A series of sacred words (see page 267) are then whispered and the song ends with a number of short high-pitched shouts, *bua, bua, bua*, as indicated in the transcript." (See the notation by Myers, Figure 1).

All the available recordings made in Torres Strait during the Cambridge expedition are of men's voices. As Myers writes (1912a:239) "there are doubtless children's and women's songs but they were not heard or recorded during the stay of the Expedition". Names of some of the singers appear in the container inscriptions. According to Myers "Song I was sung into the phonograph by Ulai. Of Song II three records are available, of which two were sung by Ulai and one by Gasu. The two records of Song III were sung by Ulai and Wanu. Song IV was sung by Enoka. Song IVA was sung during the exhibition of the sacred masks of Bomai and Malu... Three records of this tune have been obtained, two of which were sung by Ulai and Gasu". (ibid)

Fig. 3 A Malu drum.





Fig. 2 Ulai singing Malu songs into a phonograph. Gasu is beating the Malu drum. ³

Of the Murray Island Keber, or funeral ceremony songs numbered VIII and IX, Myers writes that "These two songs were sung into the phonograph by Wanu" and that Joe Brown and Ulai were responsible for most of the others.

It will be noticed that the words "own voice" and "own" appear in the container inscriptions listed below for four of the Murray Island Malu songs. Inevitably this raises the question as to the voice's owner. If the singer had been a Murray Islander his name would surely have been mentioned. With the high surface noise and indifferent audio quality of most of these musical remnants, it is difficult to detect any marked differences between the "own voice" recordings and those of other singers. Had these recordings been made electronically as in more recent times differences would clearly emerge. The conclusion is that if the "own voice" is that of C.S. Myers himself, he has produced some remarkably good imitations. By dint of repeated listening it does seem that in the case of the "own voice" recording of Song IVA (C104) the singer is actively aware of the conventions of music notation and may in fact be reading as he sings. This seems to be especially apparent in the rendering of the note groups and accentuations of the final triplets which appear in the notation (by Myers) of this song.

Myers registers the occurrence of drum beats in his notation by placing asterisks underneath the music staff. In the Torres Strait cylinder recordings drum accompaniments are to be heard - unmistakably - on the following Murray Island cylinders: B7; C104; C108-109; C113. Drum beating is also audible in some of the Kiwai recordings.

Sounds of mourning or wailing have been recorded in a number of instances though such sounds will not be found among the notated song recordings. Wailing is to be heard in the following Mabuia cylinders: C52, C57, C57A (duplicate) and C59.

Other Torres Strait song recordings (not notated by Myers) include:

Murray Island

A1 (Archive tape 9200); B7 (A. tape 9201); B8 (A. tape 9201); C75 - from Tud (A. Tape 9201); C117 - Kolap (A. Tape 9204).

Mabulag

C7 (A. tape 9204); C13 (A. tape 9205).

Saibal

C60 (A. tape 9201); C62 (A. tape 9203); C64 (A. tape 9203).

Durations of the contents of the phonograph recordings appear on the "audition sheets" prepared from the tape transfers. These sheets are filed, according to Archive Tape number, in the resource section of the AIAS Library.

NOTES

1. Copies of tape transfers of the cylinder collection made by members of the Cambridge Anthropological Expedition to islands in the Torres Strait have been deposited recently in the AIAS Sound Archive by courtesy of the British Library National Sound Archive (formerly the British Institute of Recorded Sound). See "A note on early recordings in the AIAS archive" by Alice Moyle, *Aboriginal Studies* 1983/2.
2. In a diary entry during a visit to the Mekeo district, Papua New Guinea, Haddon writes "We all went to early morning Mass and Ray afterwards exhibited the phonograph to a very large audience of demonstrative, excitable natives and delighted missionaries... The phonograph selection was decidedly mixed but that did not matter in the least. The Sisters appeared most pleased with the European orchestral marches" (Haddon, 1901:273).
3. I gratefully acknowledge the assistance of the Cambridge University Museum of Archaeology and Anthropology, who supplied Figures 2 and 3.

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IASA BUSINESS

GENERAL ASSEMBLY PART I

Amsterdam , Netherlands 22 June 1987

MINUTES

The President, Ulf Scharlau welcomed all members to the conference and hoped that the week would be enjoyable and useful. He emphasised that this session of the General Assembly was not one for the Board, but for the membership. Ulf Scharlau then introduced the visiting representatives of bodies with which IASA cooperates. Paul Nauta the newly elected Secretary General of IFLA said that it was a pleasure to be invited to attend the IASA conference. He spoke of the good relations between IASA and IFLA whose officials meet annually with related associations such as ICA, FIAF and FIAT in the Round Table of Unesco. The main interests of IFLA are education and training, cataloguing and preservation and conservation. The last is a new "core" programme in IFLA and the advice of organisations such as IASA will be invaluable to IFLA in this regard. Paul wished IASA a successful conference and an enjoyable week in Amsterdam.

Robert Egeter van Kuyk from the ICA Committee on Audiovisual records was happy to see the cooperation of specialist audiovisual archives gaining momentum, and referred to the Round Table discussions especially those on preservation and access. ICA was pleased to see IASA, as an organisation of established experience in sound archives holding its conference in Amsterdam. IASA's concerns in oral history and the oral record touches ICA where many members need encouragement to collect oral records, maintain them and make them accessible. Henning Schou representing FIAF and the FIAF preservation commission mentioned the recent Joint Technical Symposium which had been very successful and looked forward to participating in the week's activities in Amsterdam. Marijn van den Born representing FIAT expressed gratitude for the invitation to attend the conference on behalf of FIAT and wished IASA a good meeting. He hoped that the two associations will be given the opportunity to exchange views and experience more often in the future as they had already done in Berlin in May. In FIAT's opinion the two associations have more in common than points of difference. A closer relationship could benefit from the complementary aspects of our working fields.

1. After these greetings the President asked for approval of the minutes of the General Assembly held in Stockholm, Sweden on the 11th and 15th August 1986. These were printed in the *Phonographic Bulletin* Number 46. The minutes were approved and there were no matters arising.

2. President's address

Ulf Scharlau began by extending special thanks on behalf of the Executive Board to the Dutch colleagues who prepared the conference. He appreciated the amount of work which had gone into the preparation and was sure that the conference would be a success.

As usual the Executive Board had held a winter meeting in Stuttgart which was reported in the *Phonographic Bulletin* Number 47. The President drew attention to several items in the report, starting with the discussion about a more sophisticated structure of the Executive Board. This discussion was based upon a paper drawn up by Grace Koch and Hans Bosma, and the main purpose was to delegate some of the responsibilities of the Secretary General whose job had grown so much in recent years that it had become unreasonable to expect one person to carry out all the duties of planning, observing and the execution of the work involved. Board members had also agreed that the Past President should automatically become a member of the next Board in order to ensure some continuation of the Board's policy.

One of the Vice Presidents should stand in for the President and take some of the responsibility for relations with international associations. Another Vice President should be responsible for planning the conference programme in close consultation with the Secretary General. This person should also become the link with the IASA committees. The third Vice President should be made responsible for the National and Affiliated Organisations and links with the membership. This person should also have close contact with the Bulletin Editor for news of national events, and could also take some responsibility for recruitment of new members. The paper with these proposals had been accepted and amended in the light of the discussions and would be presented to the next Board for further discussion. After acceptance of the principles by the Board the

paper will have to be presented to the membership for endorsement because of some eventual changes to the IASA Constitution.

The President continued by mentioning the Joint Technical Symposium when IASA had collaborated with FIAF and FIAT following the general policy of cooperation with other audiovisual archive associations. The Symposium had been followed by a Round Table on Training at which IASA had been represented by the Secretary General and the Chairman of the Training Committee. All these activities indicate that the Executive Board is in favour of increasing connections with other audiovisual archive associations as well as maintaining our links with IAML. Other associations with which IASA has been asked to cooperate include IFLA, and IASA has been asked to present papers on preservation and conservation of audiovisual materials at their forthcoming conference. ICA has a new committee dealing with audiovisual matters and IASA has been asked to maintain contact. Following this interest there has been discussion about the possibilities of forming a liaison group of all the audiovisual archive associations.

Finally there has been wide discussion about the plans that IAML, intends to hold its next conference in Japan. Shortly before the winter meeting of the Executive Board in 1986 in Vienna IASA was informed that IAML intended to hold its conference in Tokyo in 1988. The Executive Board had certain reservations about the financial difficulties this would cause all members of the Board and IASA. After the formal invitation by members of the Japanese IAML branch in Stockholm in 1986 many members approached the Executive with their concern. It was felt that IASA members would have to choose between Japan and Australia which was originally planned to follow closely afterwards in 1990. The fact that IASA has a very large branch in Australia and no branch - better still nearly no members in Japan will obviously influence members' choice. The Executive Board felt unsure whether it would be wise to plan a conference in Japan because we saw the danger of holding a conference without any members. As a matter of courtesy the Board had informed IAML of its feelings as soon as possible after Stuttgart and before opening up the public debate with our members. A note was published in the last *Phonographic Bulletin* and the topic will be discussed in detail during conference week.

One of the most important events in the conference week is the election. Ulf Scharlau thanked the members of the Nominating Committee who had done and were still doing such a good job to prepare the elections according to the new procedures. Rolf Schuurmsma (Chairman) from the Netherlands, Ellen Johnson from the USA and Hans-Rudolf Dürrenmatt from Switzerland.

Ulf, as President of IASA for the next five days of conference week thanked all the candidates who had applied for the posts and all members who had returned ballots. An active participation in the elections is a sign of an active and democratic association.

3. Secretary General's report

The Secretary General welcomed delegates to the conference and drew attention to the fact that the conference provided an opportunity for members to express their views on Association business and the content of the annual conference. Due to the unavoidable cancellation of one of the sessions the second part of the General Assembly was to be extended to allow for wider discussion. Helen Harrison also noted that this year IASA was trying an experiment of an Open Forum; a reporting session for members for topics which are not raised elsewhere in the programme. The idea for this item came from ARSC, an affiliated organisation and similar rules applied to the IASA agenda item. Contributions should be no more than 5 minutes long and will be strictly limited to that time. If the experiment works the idea can be expanded at future conferences. The purpose of the Secretary General's report is to inform the members about the activities and progress of the Association in the past year. This has been an exceptionally busy and rewarding year for the Association. Much of the work has been the organisation of the conference, and Helen took the opportunity to thank the two members of IASA who were on the organising committee: Ann Schuurmsma and Hans Bosma. They worked hard in the background to make the conference a success.

The mid-year meeting of the Board was held in Stuttgart in November 1986. It was reported in the *Phonographic Bulletin* Number 48. The main topic for discussion was the structure of IASA, especially the Board and committee structure. In the past a heavy burden of work has fallen to only a few members. The Board is looking at ways to spread the load across all Board members and delegating more responsibility to committee officers who after all are also elected serving members of IASA. It is hoped to put some of the theory into practice when the new Board is elected this year.

The other topic for major discussion was the developing relationships IASA has with other audiovisual organisations and the development of additional events such as seminars, symposia, and workshops. There is a growing trend towards the consideration of audiovisual archives and converging technologies

which resulted in IASA's association with other organisations for audiovisual archives in organising two important meetings earlier in the year.

First the Round Table of Audiovisual records of organisations associated with Unesco. A full report appeared in the *Phonographic Bulletin* No 48 and the minutes will only mention one or two of the outcomes of the meeting. The Round Table is made up of representatives from IASA, FIAF, FIAT, ICA, IFLA, Unesco and IFTC. It meets annually and gives member associations an opportunity to hear what other closely related associations are doing about current issues such as training, copyright, cataloguing and technical preservation. Many of the international meetings are presented at the initiative of members of this committee and it provides an excellent forum for cooperation and exchange of information. It was at the initiative of the Round Table that the Joint Technical Symposium and the two Unesco consultations were held, and it is hoped next year to address ourselves to copyright and other rights of archives as a major topic.

Joint Technical Symposium

This was reported fully by the Technical committee, but Helen found as a non-technical person that the Symposium was informative and of a very high standard. The fact that it was held in the ultra high tech Congress Centre in Berlin added considerably to its impact. Helen thanked the members of the IASA Technical Committee who served on the organising committee for the event; Dietrich Schüller, George Boston, Clifford Harkness, Bill Storm and Lloyd Stickells, as well as other speakers drawn from our membership. The Association was asked to consider leading the organisation for the next Technical Symposium in a few years time. Gratifying at our first attempt, but equally quite a daunting prospect.

After the Technical Symposium, IASA was invited to take part in the Unesco Consultation of Users and Manufacturers and the Unesco Round Table on Curriculum Development. The discussion and results of the Consultation and the Round Table were given in more detail during the week, but Helen observed that the Consultation had made considerable headway and set up a Co-ordinating committee to keep the subject under future consideration. Recommendations will be made to Unesco about the requirements of audiovisual archives for equipment.

The Round Table on Curriculum development was a different type of meeting and much more exploratory. Nevertheless useful exchanges of information took place and some conclusions were reached. The report of the Round Table will be submitted to Unesco with a series of recommendations during this year. Other IASA committees have been working hard as well, and a few of the projects underway are.

Minimum data lists for cataloguing

Minimum legal requirements for archives

Guidelines for archives in areas of copyright and contracts, and in addition the copyright committee is initiating a discussion between archives and the rights protection agencies.

Publications

A new List of Members was published in time for the conference. There were some errors and if any members noticed some inaccurate information please let us have any corrections in order to keep the membership list up to date.

The Directory of Members. This is proving more difficult to compile, because it does depend on returns from member archives. A questionnaire was sent out but only a few replies were received. A second questionnaire has been sent out recently.

The Training manual. The first monograph is nearing completion and at least three others are in preparation. The series title will be "Training for sound archivists".

The Bibliography. Helen reported that she had got very close to persuading someone to compile it last year, but they withdrew at the last minute. This is still needed, even more so now that other audiovisual organisations are considering drawing up a bibliography of audiovisual archival principles and practices.

The index to the *Phonographic Bulletin* is being prepared and the cumulative index for Issues 1-50 would be published early in 1988.

The Unesco RAMP study "An archival appraisal of sound recordings", written by IASA was published in August 1987.

The papers from the Joint Technical Symposium are being edited at present by the three associations involved and proceedings should be published early in 1988.

International Relations

IASA maintains contact with many other associations, and we are invited to send representatives to several conferences and consultations. As a non-governmental body associated with Unesco we are asked to attend many of their consultations, either in a working or observer capacity. In addition to Unesco we are usually invited to send observers to the conferences of many of our Round Table colleagues. The FIAF Congress, which is a business meeting, was held in Berlin immediately before the Joint Technical Symposium, and two members of IASA represented the Association. The next FIAF Congress will be on the occasion of their fiftieth anniversary in Paris, 1988. We are usually present at the FIAT meetings and symposia, and have outstanding invitations to the next ICA Congress in Paris August 1988. The next IFLA Conference is to be held in Brighton in the UK, August 1987 and the IASA Secretary General has been invited to present a paper on progress in the preservation of audiovisual materials, to a joint meeting of the Audiovisual and Conservation Groups of IFLA.

The IASA policy, when it receives such invitations, is to try to select representatives who are in the area, or interested in the topics being discussed. There is an understanding among all the associations that expenses are not offered to the people invited and delegates therefore have to fund themselves. It is all the more encouraging that members respond positively to our requests to act on behalf of the Association, and the Secretary General thanked all those who had done so in the past year. In addition both the Secretariat and the Editor of the Phonographic Bulletin are always grateful for information about relevant conferences.

4. Treasurer's report

The Treasurer Anna Maria Foyer presented the accounts of the Association

IASA ACCOUNT STOCKHOLM 31 MAY 1987

Balance 31 July 1986		SEK 94,565.15
01 August 1986 - 31 May 1987		
Receipts		
Dues	SEK 66,056.58	
Technical Symposium	SEK 11,685.45	
Sales of publications	SEK 7,816.52	
Bank interests (Dec '86)		
Total receipts		SEK 91,825.40
Expenditure		
Distribution	SEK 3,670.50	
Printing, Sweden	SEK 2,216.00	
Translations	SEK 2,010.00	
Travel expenses	SEK 17,336.50	
Phonographic Bulletin (incl. postal rates)	SEK 32,466.50	
Technical Symposium	SEK 12,719.75	
Bank charges	SEK 4,380.00	
Other expenditures	SEK 8,392.78	
Total expenditures		SEK 83,192.12
Balance 31 July 1983		SEK 94,565.15
Receipts 1.8.86 - 31.5.87		SEK 91,825.40
Expenditures 1.8.86 - 31.5.87		SEK -83,192.12
Total 31 May 1987		SEK 103,198.43

Additional small sums exist in England £500.00 and 78DM. in Stuttgart. The Treasurer noted that the income for IASA consists of membership dues and sale of publications, and she also felt that members would be interested in knowing what IASA does with its money. The main expenditures are printing the Phonographic Bulletin and distribution and postage costs. The Treasurer purchased a Personal computer in 1986 and this has already saved half of its purchase price. All labels for the associations' mailings are printed on the computer and this alone has been a considerable saving. Travelling costs have increased during the year. Members of the Board unable to receive funding from their institutions are paid for by IASA, and also specialist staff whose knowledge is important for our international relations are subsidised by the Treasury when it is necessary. These people are the IASA ambassadors and it is felt to be essential to ensure that they can present their research and share their expertise with others working in related areas. The Treasurer noted that the IASA account is growing despite these increased expenditures and felt the Association was in a sound financial state.

Membership

Anna Maria Foyer continued with the membership figures. IASA has 408 members and 25 subscribers to the Phonographic Bulletin. Of the 408 members 211 are institutional members and 176 are individuals. Since last year the number of institutional members has increased and the number of individual members has been reduced. IASA has members in 42 countries. According to the Constitution membership is valid until the end of December in the current year, whether the member has paid or not, and this is something which should be investigated. The Board decided two years ago that after one invoice and two reminders in a year

membership privileges should be withdrawn with the November issue of the Bulletin, just to wake members up! The Treasurer had closed the membership files on 13th June 1987 and to that date there were 88 non-paying members, 20% of the membership, and the Treasurer appealed to members to pay up on time. This is especially important in an election year, when members who have not paid are not entitled to vote.

A Membership list had been sent out with the Phonographic Bulletin Number 47. Anna Maria was aware that there were some inaccuracies and asked all members to let her have any corrections. A new edition of the List will be edited in 1988.

6. Editor's report

Dietrich Schüller presented the report as Editor of the Phonographic Bulletin, by detailing the content of the three issues published since the last conference. He thanked colleagues who had worked on the Bulletin, but first thanked all the contributors who in the end are responsible for the Bulletin. Thanks were also due to Ann Schuursma for her work as English language editor, and Martin Elste for his effective work as reviews and recent publications editor. Dietrich remained unhappy about the "news and notes" section which had not worked satisfactorily and remains a problem. He wished the new Editor more success in this area.

On a personal note Dietrich noted that he had served four terms on the Board, starting as President, then two terms as a Vice-President and the final one as Editor. Perhaps, not encouragingly for his successor, he had found the workload of the Editor the most time-consuming and the most frustrating job he had had to do for IASA due to the enormous dependence on outside input. It was Dietrich's wish for the next Editor that she would be more successful in getting authors and contributors to send material in greater quantity and keep deadlines. Dietrich ended by saying to the Assembly that the *Phonographic Bulletin* is only as good as the members make it, as it is the mirror of the members efforts, while the Editor is just a catalyst. He urged members to write more and more promptly. Ulf Scharlau said it was nice to see that despite Dietrich's embarrassment over a number of years he had never lost his optimism or humour.

7. Any Other Business

Ulf Scharlau brought up the question of the Tokyo conference because the Executive Board had to take a decision during the week and needed the opinions of members in order to take the right decision.

Ann Schuursma said that as a joint IAML/IASA member she would have to choose between the two if there was a clash. Her greater concern was for Third World countries and those of Eastern Europe. It would not be the first time that the association had held a conference in a country with very few members. By meeting in a country dramatically removed from Europe it might allow people in areas like India, Hong Kong and the Philippines who cannot afford to come to Europe to attend a conference more easily. Helen Harrison said that she had had representations from members or prospective members in India and South East Asia who has assured her that it would be just as difficult for them to go to Japan as Europeans because of the costings involved. The fact that there is a closer proximity to South East Asia would not necessarily increase the attendance at a conference held in the area.

After further discussion a head-count was taken of those members who felt they would be able to go to Japan. 20 felt unable and only 6 were able to go. Don Roberts spoke as a member of IASA for 15 years and a member of IAML for 15 years. Although Don is on the Board of IAML he did not speak for IAML on this occasion. He noted that the people attending the General Assembly were basically European, and many others have to travel an ocean every year and most incur expenses out of their own pockets. What bothered Don Roberts was that the issue had had to be discussed at such a late date and in fairness to conference organisers this should be done much earlier. If IASA did not go to Japan it may be the two organisations will in future only meet once out of three years, and this could be quite an acceptable arrangement. IASA has other kinds of interests which might be better addressed by meeting with other kinds of associations. But since there is a long history of joint meetings between IASA and IAML he urged the associations to start a procedure of consultation where the two Boards could meet and discuss the question of venues. It is ludicrous for each association to discuss the question separately. Don hoped that in future we could approach the matter more sensibly and discuss it both individually and jointly.

Ulf Scharlau replied that the IASA Board also regretted having to discuss the matter at such a late date, but we had no other choice this time, and we must learn for the future from the situation.

Claes Cnattingius brought up the question of the developing technology in Japan. Dietrich Schüller replied that the developments were not in the professional market, but in the consumer one. It is more important to IASA that we participate in the Coordinating committee of Unesco to influence developments before they

come on the market. He cited the case of R-DAT which was introduced during the first week in March, but the decision to develop it had been taken at a conference in 1982.

Rainer Hubert drew attention to the problem of the effective work of the Association by ensuring a continuity of the work of the standing committees. When only a few people can come to a conference venue this makes it difficult for the committees and the work will more or less stop for a year or more because we need regular meetings at conference.

In response to a question about the numbers of IAML members expected in Tokyo, Don Roberts replied that although there would be fewer members than usual he believed that there were wider IAML interests in Japan and this was the reason for going.

Ulf Scharlau drew the discussion to a close and referred the matter to the mid week Board meeting at which the old and new Board members would be present as well as the committee officers. This concluded the business of the first part of the General Assembly.

The election results were announced by the Chairman of the Nominating Committee, Rolf Schuurmsma. Rolf detailed the procedure for balloting the members of the Association. Members entitled to vote had received the ballot form four months before the General Assembly, and the completed forms had been sent to the chairman of the Nominating Committee at least one month before the General Assembly. The chairman of the committee had checked whether members were entitled to vote. A total of 145 ballot papers had been received, but one contained a letter and was declared invalid, leaving 144 papers. All 144 envelopes came from full members. 16 did not appear to have their dues in time before the General Assembly and were thus invalid. The 128 valid envelopes were opened by members of the Nominating committee during the General Assembly, and contained 130 ballots. A further three were incorrectly marked or the envelope contained more than one ballot form and declared invalid leaving 127 correct ballot forms. Of the returned ballot forms 127 were valid. The results were as follows:

President:	Helen Harrison	78 votes
Vice Presidents:	Hans Bosma	62 votes
	Magdalena Csève	56 votes
	Ulf Scharlau	79 votes
	Anna Maria Foyer	deemed elected
Treasurer:	Anna Maria Foyer	deemed elected
Secretary General:	Jean-Claude Hayoz	deemed elected
Editor:	Grace Koch	98 votes

Ulf Scharlau congratulated all elected members and thanked all those who had stood for election. In particular he thanked the Nominating Committee once again for their hard work in ensuring the smooth running of the election.

Helen P Harrison
Secretary General

GENERAL ASSEMBLY PART II

Amsterdam, Netherlands 26 June 1987

MINUTES

Ulf Scharlau welcomed members to the second part of the General Assembly.

1. National and Affiliated Organisation Committee report.

Hans Bosma, who had chaired the NAOC meeting in the absence of Grace Koch gave a brief report of the meeting. Much of the information would be contained in the reports of the National branches and the Affiliated organisations and it was not necessary to repeat it.

2. National Branch reports

Australia. Ron Wills, Chairman of IASA (Australia) presented the report. 1986-87 has been a steady year for the Australian branch of IASA. Some members were lost but others have joined and at the Annual General Meeting in Canberra on May 10 1987 the membership including institutions and individual members stood at close to 100.

IASA (Australia) continued to enjoy a close affiliation with the National Film and Sound Archive of Australia and it is hoped that this relationship will continue to exist in the future. A number of projects have been supported and it is hoped that this support will result in their being brought to fruition:

1. A Discography of Australian Jazz 1920-1980 by Jack Mitchell. This project has been in preparation for several years and the book is to be published by the Australian National Library. Jack Mitchell is a long time member of IASA and every support has been given to the publication of this work which is now expected to become available later this year.
2. The Encyclopaedia of Australian Music, Radio and Recorded Sound, by Jane O'Brien. This work which will be in two volumes is at present under consideration by the Minister for Arts in the Australian Federal Government. It has already been given a great deal of support by the Australian Film and Sound Archive and a number of IASA members have been asked to act as contributors. IASA (Australia) has been active in lobbying the Minister for the Arts to achieve an early decision to go ahead with compilation and publishing.
3. Australia's Heritage in Sound (Various contributors). 1990 will mark the centenary of the first recording of sound in Australia and to mark the event a set of fifty records in twelve volumes is in preparation. The scope of the work ranges from environmental sounds, speech, folk, colonial and classical music, jazz, rock and country music. The Australian Broadcasting Commission and CBS Records are actively progressing the project and The Music Board of the Australia Council has provided the funds for the mastering of the tapes. A number of IASA members are preparing the volumes in which their interests lie and the project has the full support of the branch as a whole.
4. Mastertouch Piano Roll company. This Australian company which is one of only two at present making player piano rolls in the world (the other is QRS in the USA) is going out of existence. There is a move to turn it into a museum and this has the support of the Minister for the Arts as announced in his speech to the IASA (Australia) Annual General meeting. We have recommended to the Minister that the project receive support as suggested through the National Film and Sound Archives. We trust that our efforts will meet with success.

During the year due to the variations in national currencies we encountered financial difficulty with the payment of dues to the international body which leaves us with insufficient means to carry out our programmes. Settlement of this problem will have to be negotiated with the parent body as directed by our Annual General Meeting on May 10.

Our journal has been renamed "The Australasian Sound Archive" and is now under the editorship of Jeff Brownrigg a IASA member who has taken up a position at the Archive. Under his enthusiastic control we

anticipate that the Journal will continue to be as interesting as it has been in the past under the editorship of Alice Moyle.

1990 is to be celebrated as the centenary of the recording of sound in Australia. It is hoped that we may have the privilege of straining the annual combined international meeting of IASA and IAML in Australia in that year. Ron Willis concluded by reading a letter from the Chair of IAML (Australia), Mary O'Nivara which dealt with the possibilities of a conference in Australia in 1990. Both IASA and IAML wanted to continue with the proposal for 1990 and take some statement of commitment to Amsterdam. Given that Canberra is still the preferred location for an international conference a new Canberra based committee of IASA and IAML members, Jeff Brownrigg, Grace Koch, Prue Neidorf and Mary McMullen was formed. The meeting decided that it was also worth exploring the possibility that the last day of the conference be held in Sydney and James McCarthy also agreed to join the committee.

Austria. Rainer Hubert presented the report mentioning that the association of Austrian sound archives had several meetings last year in which many different problems and plans were discussed. One of the main activities of the association was the compilation of a publication of all Austrian institutions storing Audiovisual media. This book which will be published in the autumn, contains comprehensive information about the holdings of each institution, and additional information important for audiovisual media archivists.

The association initiated the purchase of a large private collection of shellac discs (55,000) which has now been bought for the public by the ministry for science and research. While it is not yet clear where the collection will be stored and catalogued the purchase as such is an important achievement. The association continued its participation in various committees discussing problems of audiovisual media, in a training committee, a committee for cataloguing rules and so on. For many years the association has been planning to widen its scope to all audiovisual media, but now, in the autumn it will really be done. The association will have a new name and structure, and *Das Schallarchiv* will also be renamed.

Finally the association has begun preparations for a IASA conference in Vienna in 1988 or 1989.

Netherlands. The report was given by Fred de Kok, Secretary of the Netherlands branch. During the past year the Dutch branch of IASA met twice. The main topics were the organisation of this conference, the cooperation between sound and audiovisual archives in the future and the role of IASA in this respect. Most of the participating archives spent a lot of time to ensure the success of the conference whether it was for publication in the *Phonographic Bulletin*, or for presentation during this week, or both. Fred thanked all of them especially Hans Bosma on behalf of IASA for their cooperation and efforts.

Since the larger audiovisual archives seem to be increasingly interested in any form of cooperation their voice is the most prominent in the Dutch National Branch. Last year the branch planned to compile a new report on nationwide cooperation intended for the Dutch government, and the archives thought it better to initiate regular informal meetings with appropriate government departments and also to organise a one-day symposium on long term preservation responsibilities. Representatives of the administration as well as political parties will be invited. This symposium is planned at the end of the year, and we hope it results in the expression of political support in the archiving of audiovisual materials. Last year the Dutch branch of IAMHIST (International Association for Audiovisual media in historical research and education) was founded and set up an interesting meeting last month. Conferences were organised by the Dutch broadcasting system NOS on preservation of broadcast programmes. These productions from radio and television constitute the bulk of all preserved audiovisual materials. At these conferences a discussion started between producers and users on archiving and availability. We hope this discussion may lead to governmental awareness of the importance of a clear and well organised network of audiovisual archives in the Netherlands. Twice now the report has been presented but has not resulted in action.

The Dutch National Branch does not function as a forum for discussion on preservation, cataloguing and so on. It is important to organise the structure of Dutch audiovisual archives and try to define aims and goals as clearly as possible.

It is good to see that IASA is an organisation where National Branches and Affiliated Organisations should play a more prominent role, for instance as producers of information for the *Phonographic Bulletin*. We promise the Editor an armful for the next issue!

Nordic Branch. Sven Allerstaand presented the report in the absence of the branch chairman, Pekka Gronow, who had been unable to come to Amsterdam for health reasons. According to the new membership list IASA has 26 institutional members from the Nordic countries, 18 are also members of the Nordic Branch. In addition there are 11 institutions - Nordic branch members who are not members of IASA, that makes a total of 29 members of the Nordic branch. During the last year since the Stockholm conference

there has been one meeting of the branch, a three day conference held in Helsinki in January and it was attended by 25 people. There were three main topics on the agenda. The future of the Nordic branch - should we continue as a regional branch or should we form national branches with more elaborate constitutions and by-laws. After some discussion it was decided to carry on as the Nordic branch but of course each country is free to carry on intensifying activities on a national level for closer cooperation between various sound archives. It was also decided that constitutional matters should be given further consideration this year. Another topic was the production and publication of a handbook for smaller sound archives to contain recommendations on a fairly basic level concerning handling and preservation of tapes and records, cataloguing and storage environments. It was agreed that production of such guidelines could be a task of the Nordic branch. The first step would be the compilation of existing recommendations. The third topic was the election of new officers and we were all pleased when Pekka Gronow agreed to take over as chairman from Anna Maria Foyer who had been our enthusiastic and successful chairman for the past two years. The branch has received an invitation from Denmark to hold the next meeting in Copenhagen in May 1988.

United Kingdom. Mark Jones gave the chairman's report. In 1986 the IASA Board approved the branch's change of title from IASA (UK) to BASC (British Association of Sound Collections). The Board also approved the proposal to levy a local subscription fee.

BASC has 37 members and a revamped newsletter called BASC News, edited by Jonathan Vickers. This continues to include the National Sound Archives excellent journal scan.

A regional meeting was held in the winter in Sheffield, at the Centre for English Cultural Tradition and Language. The Annual General meeting, due to be hosted by the Parliamentary Sound Archive, had to be postponed because of the British General Election, and will now be held later in the autumn.

A third week-long training course in sound archive practice was held in November with the National Sound Archive, the BBC and the Imperial War Museum providing the training effort and expertise. Fourteen institutions sent people on this course. A fourth course is planned to take place in July with a similar attendance level.

The branch plans to produce a promotional leaflet this year to give an idea of the scope of BASC's operations and the benefits of becoming a member.

The officers of BASC are Chairman: Mark Jones, Secretary: Alan Ward, Editor: Jonathan Vickers, Treasurer: Chris Clark.

This concluded the reports of the National Branches, and Ulf Scharlau said it was gratifying to see so many activities in the different branches and regional groups. He thanked all members who are active in the National Branches and encouraged them to continue in the work.

3. Affiliated Organisations reports

AFAS. Marie France Calas reported on behalf of the organisation. The annual meeting of AFAS in November 1986 decided on a change of name of association because "archive" is a restorative and ambiguous term and it was necessary to introduce video and film in membership to reflect the collections involved. After discussions the name was chosen: AFDDAS The French Association of the processes of audiovisual materials to sound documents. This extension of AFAS to the moving image will make its first appearance in a conference on the future of sound and audiovisual documents in the French speaking countries in October 1988 near Paris. Since the last conference the number of members has increased. In 1986 there were 186 members (70 institutional). In June 1987 there were 215 members (75 institutional). The situation is encouraging and the increase is partly a result of input from the local radio network. These new private radio and television local stations are no longer obliged to preserve their programmes, the role of AFDDAS is to make them aware of the role of archives and the economic value of archives to help them to maintain and preserve their archives. AFDDAS has to play the role of catalyst.

Activities

Contact has been developed with phonothèques and medathèques in France, but also in Spain, Switzerland and Italy.

Publications

The manual of cataloguing is out of print, but a reprinting is underway. The second edition of the Repertoire of Phonograms and Videograms in France is also underway. The copyright guide will be published later this year. The next issue of "Sonnaritas" will deal with the collection of oral documents from the point of view of the researcher/archivist/user. It will also contain a report on the role of local radio stations in the transmission and preservation of local oral tradition.

AFDDAS had hoped to organise a IASA/IAML conference in France in 1988, but this was not possible because the IAML group in France was not strong enough. Therefore a later year such as 1990 or 1991 was proposed. It is also not possible in 1989 because it is the 200th anniversary of the French revolution. The Board of AFDDAS would suggest that in the future a joint conference between IASA and IAML should be held every 2 or 3 years, rather than every year. In 1987 AFDDAS is convinced that it is no longer possible to discuss the problems of audiovisual heritage within one country. How in the future will the important fund of audiovisual documents be organised, modified or created in connection with cable network or satellite. Will sound and audiovisual archives in their traditional form be able to follow the technical development of cable and probably DAT.

Ulf Scharlau asked Marie France to formulate the last requests in a letter to the IASA Board for consideration in the next year.

ARSC Gerry Gibson brought greetings from Michael Biel, Chairman of ARSC and the ARSC Board and members. Membership now totals 1004, roughly 75% of whom are private members and 25% institutions. There are now 112 members outside North America.

The latest meeting was held at the end of May in Washington DC. An election at that time selected Don McCormick (New York's Rodgers and Hammerstein Sound Archives) as President elect, Carlos Hagan (UCLA) as Vice President, Sue Stinson (Syracuse University) as Treasurer, Richard Marks (Private Collector) as Secretary, Garrett Bowles and Jerry Parker as Members-at-Large and Richard Perry as the new editor of the *Journal*.

The annual meeting had over 150 attendees and heard presentations on the Triple A committee's Audio Preservation Planning Project to be completed in December, such technical matters as laser pickup of standard LP, 78rpm disc recordings and cylinders, US copyright and fair use law, computerisation of a 4000 page discography, changing tempi of Ravel's piano music as demonstrated on records, Latin American music on records and spoken word recordings.

The new address for ARSC is PO Box 2086, Fairfax, VA 22031, USA.

The next meetings are tentatively scheduled for Toronto, Canada and Lawrence, Kansas, University of Kansas. All members of IASA are cordially invited to attend and if interested in making a presentation on their work, or some aspect of archive-related or personal research please contact Carlos Hagan at the above address.

4. IASA: Special Committee reports

The main committee reports are given in the public closing session, and this item is introduced for brief committee reports of matters requiring discussion by the IASA membership.

The Technical Committee introduced the question of "anti-copying" techniques. Dietrich Schüller introduced the problems about "spoilers", that is something added to or taken from the audio signal which is being introduced to compact disc and particularly DAT to combat piracy of compact discs with their excellent quality.

IFPI (International Federation of Phonogram and Videogram Industries) looks to measures for prevention of this piracy, and one of the measures proposed is to put a spoiler in the system. This inserts a notch filter which removes a part of the spectrum. It is claimed that the spoiler is inaudible, but the IASA Technical Committee is convinced that there are many programmes which would do harm to the sound document. The Technical Committee prepared a motion which was presented to the General Assembly and accepted. The motion is as follows:

"The General Assembly of IASA wishes to register its concern about certain proposals to implement 'spoiler' or anti-copying techniques in commercial recordings. As sound archivists we are concerned with the integrity of sound recordings, in particular the faithful replay of past, current and future sound carriers. Therefore any audio anti-copying techniques which alter the wanted signal in any way, are considered by IASA to be a serious intrusion on the integrity of the recording. Whilst understanding and supporting in principle actions and measures to protect commercial recordings against illegal copying - IASA has already in 1979 supported IFPI's campaign for a levy on blank tape - it is our firm belief that such protection must be external to the audio information so as not to devalue the fidelity and the artistic value of sound recordings. IASA represents archives responsible for the long-term preservation of sound recordings - the majority of which are products of the phonographic industry - and in this capacity we would ask that you give this resolution serious consideration."

This resolution has subsequently been sent to IFPI and other interested bodies by the Board of IASA on the membership's behalf.

National Archives Committee. Gerry Gibson introduced this item.

Representatives of the various national collections had held three meetings at the conference during the week, in two working sessions and one open session. The members decided to request the IASA Board for formal recognition and establishment of a new committee. The purpose of such a committee would be to provide a working forum for the exchange of ideas, experiences and information related to all aspects of national collections. Where possible the proposed committee would work within existing IASA committees and would endeavour to avoid duplication of their work and effort. The committee anticipated that from time to time, as topics seem appropriate they would propose open sessions to be held at the annual meetings of IASA, possibly to be shared with other committees of IASA. The main reason for proposing the committee was the need that many members of IASA are members of public organisations and there are certain aspects of the job which cannot be discussed in open or public form, and a committee wherein members could discuss these particular matters was felt desirable.

Ulf Scharlau said that the matter would be discussed in the Executive Board and it was subsequently agreed that a committee would be formed along the lines given. Rolf Schuurmsma wondered if here was a good opportunity to cooperate with IAML, as National archives probably have problems which are not specifically audio, but relevant to national libraries as well. Gerry Gibson replied that national collections in IASA usually collect all audiovisual media, and that a Council for National Library Directors also existed, which was concerned with the preservation of non-paper materials. At the present time the National Archives committee preferred to establish itself and work within IASA, before branching out. Marie-France Calas supported the idea that IASA should strengthen its ties with the audiovisual associations such as FIAF, FIAT and IFLA as well as its IAML links.

IASA Committee reports

Several of the IASA Committees reported in the Closing session of the conference. Printed here are those which have come to hand.

Cataloguing Committee

Eckehard Baer reported that during conference week the cataloguing committee had organised two sessions. At the first working meeting Helga Thiel had spoken about ONORM - the Austrian standard for entries in a catalogue of audiovisual materials, and Eckehard had introduced the German standard on the same subjects and the committee discussed the development of a table of main and added entries designed for those who do not have access to a computerised catalogue.

At the second meeting two papers were presented. Alexander Jansen from NOS Hilversum spoke about the problem to make titles and names of composers and performers traceable in a computerised catalogue of a radio record library. Dieter Lerch from the Deutsches Musikarchiv in Berlin spoke about his work, but most of all he asked critically for cataloguing rules which will be suitable for audiovisual materials in a library.

Last year it was decided to introduce a joint committee to combine the discography and cataloguing committees in future. After several discussions with colleagues of both groups it seems to be more appropriate to have working meetings together as well as meetings of each group. It will take some time before a decision can be reached, but Eckehard hoped to be able to report further next year.

History of IASA Committee

Dietrich Lotichius reported that the Committee had held its usual meeting at conference. An assessment of the progress made during the Committee's first four years of existence has made members of the committee aware of the fact that collecting records and documents of the Association's early history is a slow process which requires a lot of patience.

Appropriate material kept by the key figures of the time or contained in their estates will eventually be given into the custody of the HIC where all efforts are made to archive and duly register any written, typed or printed papers as well as photographic records. It should be stressed again that documents may be copied if the suppliers wish to retain their originals.

The Committee is equally concerned to have the current history of IASA documented and it therefore wishes to repeat last year's appeal made to Executive Board members, committee chairpersons and to the membership at large to help with collecting records related to Annual Conferences or to any matters of importance occurring in between annual gatherings. Their willingness to cooperate would be greatly appreciated.

The Committee felt that the appeal to IASA members for cooperation which appeared in the Phonographic Bulletin 47 had not come to the notice of many members. Dietrich urged members to look it up and act upon it whenever they could.

Radio Sound Archives Committee

The Chairman, Magdalena Csève, gave the report. During the conference week the RSAC had traditionally two sessions, one working and one open. The working session on Tuesday afternoon was combined with a visit to the NOS. Just as we were able to enjoy the kindness and the hospitality of Dutch colleagues, so we could learn more accurately how they are working. Both the Historical Archive and the Film Archive were shown to the visitors. After the interesting and well attended visit there was a short working session which was also attended by many of the people who took part in the excursion. The working session discussed the increasingly difficult economic situation which all radio archives have to face. The financial constraints affect the work of the archives more and more, and all the archives have to fight the reductions. Acquisitions have to be limited and this in itself is a matter of concern. The members of the Committee urged consideration of an agreement or a contract which would ensure more complete collecting policies.

The open session was also well attended and discussed the role of the radio archivist. There were three contributions; Piet van Wijk, head of the Audiovisual Archive of the Foundation for Film, Science and Education in Utrecht, C Rusche, head of the Historical Archive of the Radio Sound Archive and Amelie Szatecsny from the Österreichische Rundfunk.

Training Committee

The chairman, Rainer Hubert reported that the main activities of the committee last year were the preparation of publications and participation in international efforts to coordinate training activities and goals. As far as publications are concerned the first issue of a series of training manuals will be published soon. It will deal with questions of different types of archives and different levels of work and with problems of media theory. The series is addressed at apprentice sound archivists and will give basic information about some selected fields. Some of the next issues are in preparation and others are planned.

In May the Training committee took part in Round Table talks on training which was organised by Unesco. Representatives of international media organisations like FIAF, FIAT, ICA and IFLA met and exchanged a lot of information. Some ideas for a coordinated approach towards training will now be followed up by the training committee, for example the compilation of a list of training courses, a list of able trainers in different languages and so on.

5. Open Forum*

During the General Assembly there was an item for short presentations by members. Two of these items are printed in the "News and Notes" section for information. One on the Swiss National Sound Archive in Lugano and the new Danish media archive in Aarhus.

6. Future conferences

Helen Harrison introduced this item. 1988 has proved a problem year for IASA. Following the discussions during the first part of the General Assembly the decision of the Executive Board on the Wednesday was that IASA could not organise a suitable conference in Tokyo in 1988. Too few members could attend the conference as we saw and also too few of the Board could be present. This meant that we could serve the membership by providing an adequate IASA programme in Tokyo. If we had tried to provide a presence we would almost certainly have had to consider subsidising Board members and others to attend the conference, and IASA's funds would not stretch as far as this. The Board felt unable to commit IASA membership funds in this way, and indeed the Board is not entitled to commit funds in this way without the membership's permission. The Executive Board agreed that such a move would be unacceptable to the majority. We have to be realistic, and being realistic we withdrew our participation in a joint conference in Tokyo. IAML have accepted our decision with regrets on both sides, and discussions took place during the week on an individual and corporate basis to explain the situation and plan more effectively for the future. The 1988 IASA conference therefore will take place in Vienna, Austria, from September 11-16 1988. This will follow on from the IAML conference in Tokyo. IAML members will of course be invited to the IASA conference and an informal invitation was issued in the closing session. IASA members will also be invited to attend the Tokyo conference, and IAML hope for some input from IASA members who are able to attend. Any IASA member who intends to go to Tokyo should contact the IASA Secretary General who will be liaising with IAML, further information will be sent with a future Bulletin.

The Vienna conference will be an IASA event - our first, and an excellent opportunity for us to prove that there is value in different types of conference for our members.

Beyond 1988 there is some uncertainty, but members will be kept informed through the Secretariat and the Bulletin.

Helen went on to say that 1988 is of course a special case. It will be a very different conference from those we know, but one hopes none the worse for that. However there is a further discussion which IASA should now open up and it concerns the future of the Association's work and the pattern of the annual conference. At the moment the Constitution states that we have to have an annual General Assembly, and until we rewrite the Constitution we will have an annual meeting which it seems reasonable to hold during an annual conference to make it more economic for members to travel any distance, and that includes most of us.

The thought which Helen wanted the Assembly to address now, is where does the Association go from here. IASA's interests are changing to reflect the changing and converging technologies and recording media of sound, video and film as well as the emergence of many archives and collections of audiovisual materials. IASA's interests are moving from a concentration on sound archives to a consideration of sound recordings in audiovisual archives.

The way in which IASA conducts its business should be examined and discussed by the whole membership because IASA exists for these members.

At this stage Helen only wanted to open the debate, and ask members' opinions. Next year one main session at the conference will be devoted to "Whither goes IASA!"

Ron Wills said that IASA (Australia) had no wish to be divisive in splitting the two associations, and that IAML have indicated their willingness to join in organising a conference in Australia. If IAML were in Tokyo in 1988 however it might make economic sense to consider Australia for 1992.

Gerry Gibson felt that IASA must seek out broader venues and collaboration with colleagues in the video and film world and strongly encouraged the Board to do so on the membership's behalf. Gerry and the Library of Congress would support this wherever possible, and he hoped that IASA would continue meeting regularly on a scheduled basis, occasionally with IAML, but he felt it essential and desirable to seek out further cooperation as in the Berlin conference with FIAF and FIAT. Gerry had also been asked by the current President of ARSC to enquire as to a possible joint conference with IASA and ARSC.

Henning Schou mentioned that similar discussions were frequent within FIAF, but that any organisation which prides itself on being international has a moral obligation not to exclude certain parts of the world, including a continent where over 25% of the members live. FIAF put aside a proportion of funds to hold conferences in more remote areas, although he realised the differences between FIAF and IASA members, where FIAF has only institutional members. Rolf Schuurmsma believed that IASA should have close ties with FIAF, FIAT and such organisations. But on the other hand we should not sever our ties with music - music recording will present IASA with many of its problems in the next few years. The Board should take into consideration the

needs to open up the field to other organisations but also to keep the ties with IAML, it being *the* organisation dealing with music with which we can cooperate.

Ulf Scharlau assured the members that the Board is aware of the problems, and that the present decision is a single decision for Tokyo and not the first step in a breakaway between the two organisations.

James McCarthy drew attention to the wide audience a conference in Australia could expect, from areas such as South America, South East Asia, the Pacific and the West Coast of North America.

Dietrich Schüller gave a few details of the Vienna conference. The austerity budget in Austria meant that the conference would be a plain simple one which should not however affect the quality of the papers. It will be held in the Osterreichische Phonotheek in Annagasse in the middle of Vienna. Student hotel accommodation would be available as well as a range of hotels. There will be no obligatory musical accompaniment, but the opportunity for delegates to attend the opera or concerts if they wish.

7. Any Other Business

Dietrich Schüller questioned the procedure of the elections and wondered why the Nominating Committee had not announced the full outcome of the election by stating how many votes were received by the people who had not been elected. Ulf Scharlau referred this to the chairman of the Nominating Committee, Rolf Schuurisma who said the Committee had taken the decision and it was not felt to be appropriate to mention the votes of the people who were not elected. The Nominating Committee would supply the Board with the full result and it was up to individual members to approach the Board if they wanted the information.

There was no other business from the floor.

The President Ulf Scharlau introduced the next item. According to the Constituion of the Association there was provision for the Executive Board to nominate members as Honorary members of IASA. These recommendations should be presented to the General Assembly for acceptance. Ulf had consulted members of the Executive Board and there was a unanimous recommendation that Dietrich Lotichius, a retiring Vice President from Norddeutscher Rundfunk be elected an Honorary Member. Dietrich had been one of the founder members of IASA and was involved in the negotiations form the Association in 1969. He retained membership of IAML as well, but had devoted a great deal of time and energy to furthering the aims and aspirations of IASA. Although he had been an active member of the Association in many areas, two of his main achievements were the foundation of the Radio Sound Archives Committee, now the largest committee within the IASA structure, and as Chairman of the History of IASA Committee (probably the smallest). His concern for the Association is reflected in this work and also in the desire to document and preserve a record of the growth of the Association.

The General Assembly agreed to the honorary membership with acclamation. The President closed the General Assembly for 1987 by thanking the membership for their support and attendance, and by wishing the new President, Helen Harrison success in the next three years supported by the new Executive Board, the IASA committee officers and the membership.

Helen Harrison
Secretary General, IASA

NEWS AND NOTES

Survey of English dialects

Between 1938 and 1964 Leeds University's Department of English undertook the most comprehensive survey of English dialects ever attempted. Many of the early recordings were made on acetate disc, cut and recorded in the informant's home. Later in the survey tape was used and highlights re-recorded onto acetate disc. In 1986 North West Sound Archive and Leeds University co-operated in a project to re-record the survey onto digital storage and compact cassette. That work is now well underway and it is anticipated that copies will be available early in 1988.

Non-western music

Major changes have been introduced into the British educational system. The traditional General Certificate of Education (G.C.E.) examinations have been replaced by a new General Certificate of Secondary Education (G.C.S.E.). The G.C.S.E. has a different emphasis, involving students directly in practical research and 'avenues of discovery'. This new approach to education has meant a reappraisal amongst many organisations as to how they can meet this new demand.

North West Sound Archive (U.K.) has been preparing many recordings from its collections for educational use. In addition the Archive has issued, for loan, a special cassette of Non-western music, supplied partly from the collections of the National Sound Archive (London), for the G.C.S.E. music option. Music from Indian to Australian Aboriginal, from Peruvian to North American Indian and from Chinese to Nigerian is contained on the cassette.

The Swiss National Sound Archives in Lugano

Kurt Degeller

The idea to establish the National Sound Archives of Switzerland began to take shape in the 1970's, after various cultural and scientific-political bodies had pointed out that the creation of such an institution was urgently required. At first, it was planned to incorporate a corresponding department into the Swiss National Library, but primarily financial and political considerations caused the State to renounce that approach. Finally, after long deliberations, it was a private association, formed in 1983, consisting of the Swiss National Library, but primarily financial and political considerations caused the State to renounce that approach. Finally, after long deliberations, it was a private association, formed in 1983, consisting of the Swiss Broadcasting Corporation, the City Council of Lugano and the organisations concerned with the rights of authors, performers and producers (SUISA, SIG and IFPIO, which strove for the establishment of the institution. For its site, Lugano, the biggest of the Italian-speaking Swiss towns, was chosen, since archives of national importance already existed in the other vernacular language regions: in the German-speaking part of Switzerland, in Berne, the National Library, and in the French-speaking part, in Lausanne, the National Film Archives, the 'Cinémathèque Suisse'.

At the end of 1984, it was possible to start the move into the premises of the former Radio Studio in Lugano, and, during the course of this year (1987), the most important sections of the Swiss National Sound Archives are being put into operation step by step. The institutional body is now a Foundation under private law, whose financial requirements are covered by public funds. The budget for routine operation is Fr. 480,000. - per - year for the first financial planning period covering the years 1988 to 1991; extraordinary projects will be financed by one-time contributions from Foundations and other private donors.

Into the Swiss National Sound Archives all those recordings of commercial and non-commercial origin will be brought together, which can contribute to the documentation of the history and culture of our country. Since no legal obligation exists to hand in a copy, agreements concerning commercial sound carrier will have to be made directly with the publishers and distributors. The cultural diversity of the country makes this task considerably more difficult: this means not only that there will be a great number of small and very small labels, but also, that many productions will have originated from abroad and will be available only as imports. A part of these procurement problems could be solved by concluding an agreement with the

Association for the rights of authors, SUISA, which would result in all sound carrier handed over to it up to now and in the future, being deposited in the Swiss National Sound Archives. Thus, already today more than 20.000 recordings are in our Archives.

As far as the sound recordings of non-commercial origin are concerned, it is planned in the longer term to take over older radio recordings into the Swiss National Sound Archives, whilst, for scientific sound recordings, case by case agreements with the competent research institutes of the country will have to be concluded.

The procurement and documentary evaluation of the sound carriers is done in three working sections, into which related subjects are compiled: the first section includes recordings with jazz as well as rock, pop and entertainment music; the second comprises all forms of folk music and recordings of ethnographical research; and finally the third contains 'classical' music and spoken recordings with literary, historical and linguistic contents. During the first four years, the Swiss National Sound Archives will have to manage with five full-time employees.

For cataloguing recordings with musical contents, a trilingual system, developed by the Swiss Broadcasting Corporation, will be adopted. A cooperation agreement allows the Swiss National Sound Archives to make use of the corresponding central data base. The specific information and documentation tasks of our institution will be carried out by means of a powerful personal computer and the data base programming language 'Revelation'. As soon as the Swiss National Sound Archives has available the necessary personnel, and as soon as the supply of commercial sound carriers has been worked out, a national sound carriers index will be published. Further publications are planned mainly in the framework of the major working section 'Historical sound recordings'.

Already, during the initial phase of creating the Swiss National Sound Archives, a project, carried out within the framework of a national research programme for preserving cultural assets, had led to the formation of a main section 'Historical sound recordings of Switzerland'. From next month (July 1987) onwards, a restoration laboratory for historical sound carriers will be available, with a specially trained technician. During the coming years, our main task in this field will be to locate important surviving specimens of historical sound recordings in private and public collections and, if necessary, to contribute towards their maintenance and restoration. A private collection of about 150 historical phonographs, gramophones, and other sound recording and reproducing equipment, as well as approximately 5,000 historical records, are at the disposal of the Swiss National Sound Archives on deposit, and will form the core of a permanent exhibition and documentation centre.

As is so with many other nationwide institutions, a broad spectrum, both with respect to language and, in a certain sense, also to culture, is an important prerequisite also for the operation of the Swiss National Sound Archives. We should like to make use of this characteristic too for expanding international relations, and for contributing to a broader cooperation beyond national and language boundaries, which is a premise for a meaningful development of our institutions.

New Danish media-archive

As some of you may have noticed in the May-issue of the 'Phonographic bulletin', a new archive has appeared in Denmark.

On March 25, 1987, after about 15 years of discussion, the Danish government passed a document concerning the establishment of a national, temporary archive for radio- and TV-broadcastings. Temporary because of still unsolved copyright problems, which also mean that there will be no public access until a permanent solution has been negotiated with the copyright organizations in Denmark. Hopefully the archive will be open for research purposes within a reasonable amount of time.

The State and University Library in Aarhus was chosen to house the archive, mainly because the library is a legal depository library for printed material, and has special obligations concerning mass communication including the National Collection of Newspapers and Nordicom.

The contents of the archive will be copies of all broadcastings from the national Danish Radio and TV, radio from April 1984 ff and TV from 1987 ff. Local radio and TV will be included, but after very careful selection, due to the enormous amount of material. Criteria for selection are being prepared in cooperation with Danish media researchers. Collections of older recordings will be acquired as they appear - some has been already, some are on their way.

Registration will be carried out by means of an adaptation of the MARC-format (Machine-Readable-Cataloguing), because the archive's catalogue will become part of the library's general on-line catalogue. These details are still very much on the planning level, though. The estimated number of entries per year will probably amount to 30,-40,000.

The archive received ca. Dkr. 10 mill. (= £850,000) to cover preliminary expenses, and will receive annually Dkr. 4.1 mill. for operating expenses.

Staff will consist of 7 persons (full-time positions), whose main function in the beginning will be cataloguing, as there will be only few other functions to carry out.

As you can hear, much is still uncertain, but feel free to write or contact us otherwise - we will definitely contact several of you, as all this is very new to us.

Lou Naeraa Wagner and Arne Kruse-Hansen
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REVIEWS AND RECENT PUBLICATIONS

Reviews

Blyth, Alan (ed, *Song on record, Vol. 1, Lieder*, Cambridge et al: Cambridge University Press, 1986, pp. 357, 24 x 16cm, ISBN 0-521-26844-3: £19.50 (hardcover).

The three successful volumes *Opera on record* edited by Alan Blyth have now been followed by another under the same editorship; and readers will surely wonder why it has never been done before. This first volume of "Song on Record" is devoted to the very large subject of Lieder and no reviewer is likely to have lived long enough with the book to have exhausted its delights.

The major composers of Lieder are those who are dealt with here (so no Franz, Pfitzner, Cornelius, Nicolai, Jensen, etc.) and they range from Haydn and Mozart (sadly, Mozart's concert and insertion arias, more substantial than his songs, which did not find a place in the opera books, do not qualify here either) to Schoenberg and Berg.

In the case of such prolific composers as Schubert, Schumann, Brahms, and Strauss restrictions on space have necessitated a rationing to ten songs chosen for discussion in addition to the important song-cycles. If some readers may think this hard it is no doubt no more so than the failure of some favourite artists, or some record company, to make a desired recording, just as Alan Blyth, referring to Strauss's "Ruhe, meine Seele" says, "regrettably Lehmann never recorded it".

The editor's contributors include a number who survive from his earlier team and there are some welcome newcomers, but it is Alan Blyth, who, despite restrictions, lists 31 recordings of Schubert's *Die schöne Müllerin* which he has heard, as well referring to records of individual songs from the cycle, and he would no doubt have added more if copies had been available. Here there is a hint of "overkill". The reader may feel relief that he does not have to do all that listening for himself, though he would find difficulty in assembling all the discs.

The industrious editor also has charge of Schumann's *Dichterliebe* and Brahms's *Vier ernste Gesänge*. Schubert's *Schwanengesang* is memorably dealt with by Robin Holloway who also shares the large subject of Hugo Wolf with Hillary Finch and Alan Blyth. The views of an eminent accompanist, Graham Johnson, on Schumann's *Liederkreis*, Op. 39 will surely be treasured and old friends in John Steane, Michael Kennedy and David Hamilton make valuable contributions.

Will Crutchfield provides a well-researched Liszt chapter (though he attributes the performance of "Go not, happy day" on Hungaroton to its accompanist, Zempléni.) As it happens Liszt is probably the one composer rendered comparatively out-of-date by new recordings since the book went to press. The same writer also deals exhaustively with Carl Loewe, perhaps the composer here least cherished by English-speaking audiences, but who was as "off-recorded a composer as Schubert in the early years". Mr Crutchfield has heard 40 versions of "Tom der Reimer" but not the alleged Electrola-78 coupled with "Die Uhr" which is said to have been the first record made by Fischer-Dieskau. Does this really exist in *published* form? It does not appear in the DB numerical list and Fischer-Dieskau was apparently a red-label artist from the outset.

Fischer-Dieskau! His name, of course, occurs repeatedly in the pages of this book and its index shows him with few close rivals in respect of the number of relevant entries. Alan Blyth refers to his "overtly interventionist approach" to Lieder in contrast to the more contemplative style favoured by earlier singers. Whichever style the reader may prefer, the editor's team is likely to produce a percipient phrase to summarise it and anyone with a substantial library of recordings will surely scurry to his shelves to listen again in the light of new comments to Schumann, Schwarzkopf, Hüscher, Erb, Kipnis, Janssen, Baker, Lehmann and many others.

An encouraging number of recordings bear LP re-issue numbers and it is to be hoped that such re-issues will not diminish in the era of the Compact Disc, but current un-availability will not deter the searching of the dedicated collector who will surely not be able to resist this book and who will rejoice at the prospect of a further volume dealing with the rest of the song repertoire.

Eric Hughes

Crimp, Bryan: "Dear Mr Rosenthal...". *Dear Mr Gaisberg...". An account of the making of Moriz Rosenthal's HMV recordings compiled from the correspondence of the pianist and his record producer, Fred Gaisberg.* Horsham, West Sussex: Archive Piano Recordings, 1987, iv, pp. 95, 30 x 21 cm, ISBN 0-870295-00-5 £5.50 (xerographed pbk.).

Available from Archive Piano Recordings, P.O. Box 57, Horsham, West Sussex RH13 7YZ, Great Britain.

An interesting documentation of the letters exchanged between the famous pianist and The Gramophone Company, with a complete documentation of all the HMV recording sessions by Rosenthal from 1934 to 1937. This booklet has been produced in conjunction with the LP-issue of Rosenthal recordings on Archive Piano Recordings: APR 7002.

Marx, Hans Joachim (Hrsg.): *Göttinger Händel-Beiträge. Bd. II.* Kassel u.a.: Bärenreiter-Verlag, 1986. 286 S., Abb., 21 x 15cm, ISBN 3-7618-0779-1: DM 64.00 (brosch.).

Das inhaltsreiche Buch enthält eine Fortsetzung der von Otto Gossmann zusammengestellten "Händel-Diskographie" für die WerkGattungen Oratorium, Serenade und Ode. Der Verfasser hat, worauf er in der Vorbemerkung auch hinweist, beim *Messiah* auf Ausschnitte und Arien-Einzelplatten verzichtet, das trifft aber gleichermaßen für die übrigen Werke zu. Auch fehlen generell Schellackplatten, ohne das explizit darauf hingewiesen wird. So sind die ersten *Messiah*-Gesamtaufnahmen von 1906 und 1927, letztere immerhin Sir Thomas Beechams berühmte erste Einspielung von diesem Werk, unter den Tisch gefallen. Es ist gar nicht der Versuch gemacht worden, die Bestellnummern weltweit zu erfassen. Insgesamt also eine sehr flüchtige Zusammenstellung, die weit hinter dem Niveau der übrigen Beiträge des Jahrbuchs zurückbleibt.

Martin Elste

CD Review Digest. *The international indexing service. An annotated guide to English language reviews of all music recorded on compact and video laser discs.* Voorheesville, N.Y.: The Peri Press, Vol. 1, (1987) No. 1ff., ISSN 0890-0213. Quarterly (\$28.00 per year), annual cumulation titled *CD review digest annual* (39.00 per volume). Available from The Peri Press, Hemlock Ridge, P.O. Box 348, Voorheesville, N.Y. 12186-0348, USA.

This bibliographic discography follows more or less previous similar undertakings by Myers and by Maleady, with subtle differences:

- CDs only are indexed.
- For many, though not all, recordings particular telling sentences from the reviews are cited.
- There is no indication as to the overall judgement by the review cited.
- All musical genres are included.
- Twenty-five journals are abstracted.
- There is a reviewer index in addition to the usual indexes.

Compact. *La revue du disque laser.* Issy les Moulineaux: Medialink, 1985, No. 1 ff.

Mensuel (11 Nos. par an). Peut être obtenu à Compact, 22 Boulevard Gambetta, F-92 130 Issy les Moulineaux, France.

Revue qui se consacre uniquement au disque laser. Beaucoup de critiques de musique classique mais aussi de la musique de jazz et du pop/rock.

Schwann compact disc catalog. *The world's most consulted CD, LP, and tape guide.* Boston, Mass. et al.: Schwann Publications, Inc. Vol. 1 (1986) No.4 (July 1986) - No. 9 (December 1986; Vol. 2 (1987) No. 1 (January 1987) ff.

Each issue contains the monthly new CD, LP, and cassette releases in all music categories as well as all compact discs released to date. There is also a compact disc classical artist index. This periodical is de facto the successor of the old monthly Schwann-1 catalogue.

Recent Publications

Aeppli, Felix: *Heart of stone. The definitive Rolling Stones discography, 1962-1983.* Ann Arbor: Pierian Press, 1985. xlv, 535pp., illus., 24 x 16cm, (= Rock and roll reference series. Vol.17.), ISBN 0-87650-192-7: no price given (cloth).

American folk music and folklore recordings 1986. A selected list. Washington, D.C.: American Folklife Center, Library of Congress, 1987. 16pp., illus., no ISBN given: free of charge (stapled).

Available from American Folklife Center, Library of Congress, Washington, D.C. 20540, USA.

Bericht 14. Tonmeistertagung München 1986. Internationaler Kongress mit Fauchausstellung im Kongressbau des Deutschen Museums vom 19.-22. November 1986. Hrsg.v. Bildungswerk des Verbandes Deutscher Tonmeister. München u.a.: K.G. Saur, ((1987)). 566S., Abb., 20 x 14 cm, ISBN 3-598-20355-1: DM 60.00 (brosch.).

George Crumb: profile of a composer. With an Introduction by Gilbert Chase. Compiled and edited by Don Gillespie. New York, London, Frankfurt: C.F. Peters Corporation, (c) 1986. 113pp., illus., 31 x 23 cm, ISBN 0-938856-02-2: no price given (pbk.).

Contains a discography as well as a bibliography of reviews of recordings.

Droysen-Reber, Dagmar; Elste, Martin & Haase, Gesine: *Handwerk im Dienste der Musik. 300 Jahre Berliner Musikinstrumentenbau.* Berlin (West): Staatliches Institut für Musikforschung Preussischer Kulturbesitz. 1987. 148 S., Abb., 20 x 21 cm, ISBN 3-922378-06-4: DM 15.00 (brosch.).

Enthält von Martin Elste den Aufsatz "Die goldenen Berliner Schall-plattenjahre". Erhältlich vom Staatlichen Institut für Musikforschung PK, Tiergartenstrasse 1, D-1000 Berlin 30, BRD.

Fox, Ted: *In the groove. The people behind the music.* New York: St Martin's Press, (c) 1986. xiv, 361 pp., illus., 22 x 15cm, ISBN 0-312-41166-9: \$18.95 (cloth).

Interviews with twelve American jazz, rock, and pop producers.

Guldberg, Hans Hoegh: *The Australian music industry. An economic evaluation. Prepared for the Music Board of the Australia Council.* North Sydney: Australia Council, (c) 1987. vi, 298pp., 29 x 21 cm, ISBN 1-86257-003-5: Australian-\$25.00 (pbk.).

Available from the Australian Music Centre Ltd, PO Box 49, Broadway, Sydney NSW 2007, Australia.

A sociological survey of the contribution of the music industry to the Australian economy based on empirical research.

Heister, Hanns-Werner & Walter-Wolfgang Sparrer, Hrsg.: *Der Komponist Isang Yun.* München: edition text + kritik, 1987. 316S., ISBN 3-88377-266-6: DM 42.00 (brosch.).

Enthält eine Diskographie, zusammengestellt von Hartmut Lück (S.309-313).

Hempel, Eberhard: *Phonographik. Zum 100. Geburtstag der Schallplatte. Eine Ausstellung im Museum für Kunst und Gewerbe Hamburg auf Initiative des Bundesverbandes der Phonographischen Wirtschaft e.V.* Hamburg: (Museum für Kunst und Gewerbe), 1987. 95S., Abb., 23 x 24 cm, ohne ISBN: DM 20.00 (brosch.).

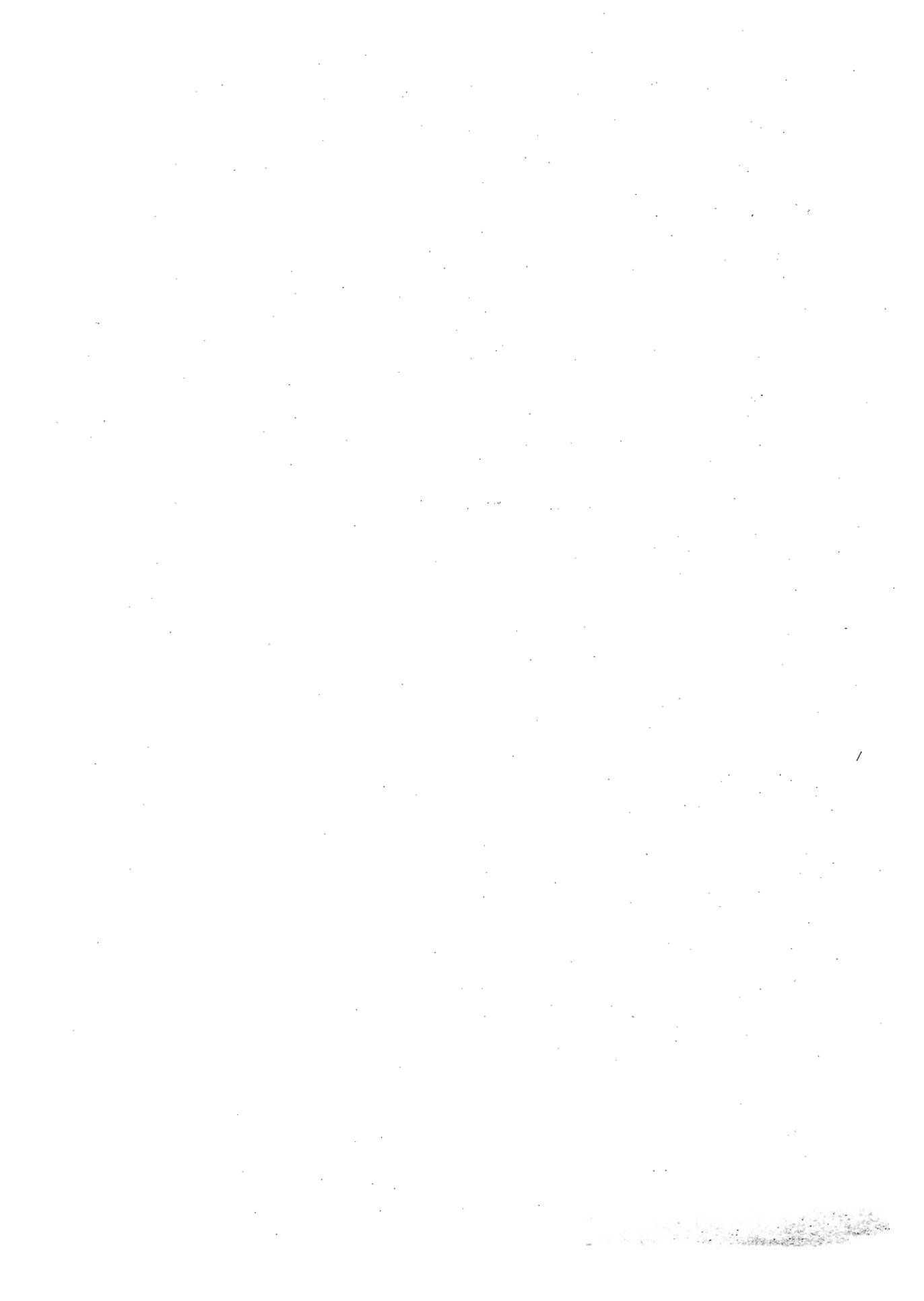
Erhältlich vom Museum für Kunst und Gewerbe, Steintorplatz 1, D-2000 Hamburg 1, BRD.

Reich illustrierter Textband zur Geschichte der Warenästhetik der Schallplatte.

IASA SPECIAL PUBLICATIONS

		<u>Members</u>	<u>Non-Members</u>
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1.	An archive approach to Oral History, by David Lance	40	50
3.	IASA Directory of member archives, Second edition compiled by Grace Koch, 1982 ISBN 0 946475 00 8	60	90
4.	Sound archives: a guide to their establishment and development, edited by David Lance, 1983 ISBN 0 946475 01 6	75	105
5.	Selection in sound archives, edited by Helen P. Harrison, 1984 ISBN 0 946475 02 4	60	90

Prices include postage by surface mail. Orders, together with payment shall be sent to the Treasurer Anna Maria Foyer, Sveriges Riksradio, Programarkivet, S 105-10 Stockholm, Sweden. Checks shall be made payable in Swedish Kronar to the International Association of Sound Archives.



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