**Introduction:**

According to the Icelandic broadcast law (“Lög um Ríkisútvarpið, fjölmiðil í almannaþágu nr. 23/2013“), The Icelandic National Broadcasting Service, known as RÚV, shall archive and preserve audio recordings, video material and other items of historical and/or cultural significance to the Icelandic people; material which does not inherently fall under any governing law regarding mandatory archiving policies. As such RÚV operates as an in-house archive.

The archive is a service department for RÚV’s operations and is also open to the public. Our main project is to preserve material and make it accessible for further media production and research, and to collect, organize and share new and old data, and material. An added benefit of this preservation is Iceland’s national history reflected in the broadcasting schedule.

The archive is composed of four collections: radio, video, music and records.

* *Radio and music.*

Radio and music material has been kept on a digital format since 2008 while video material has been kept since 2014. By cataloguing and preserving, the archive aims to ensure future use of the material and that, above all, it will be easily found. It is important that metadata is registered from the start of the cataloguing process. Unfortunately, metadata records are too often incomplete. Music metadata is, however, more likely to arrive at the archive complete through the broadcasting system. That is probably due to the fact that producers must hand in music reports to STEF (The Performing Rights Society of Iceland). The archive holds a yearly seminar with stakeholders which contributes to a good working relationship with the Performing Rights Society.

Our main mission in the music archive is to catalogue new material that the archive acquires, performance recordings and older Icelandic material on cds and tape. The archive also catalogues the Icelandic Symphony Orchestra’s concerts as well as the associated programme books. A lot of foreign music cds are still not registered, though, as the registration of Icelandic music has priority.

* *Video.*

    Video material is kept on tape (quad, umatic, betamax and vhs) or DVC-pro as hard copies, or on servers as digital material. Most of our video material is in the form of news and/or material relating to news but we also archive each produced, and broadcasted, Icelandic material.

* *Documents.*

Our document archive consists mainly of our card index for our other archives (radio, music and video), though a good portion also belongs to books relating to RÚV’s operations, radio manuscripts (mostly for radio plays) and other miscellania.

* *Staff.*

The archive's staff catalogues and preserves video and radio material which RÚV produces and broadcasts. An emphasis is made that cataloguing is done accurately from the start, as the catalogue process begins with the broadcast production department. Currently there are six information specialists working at the museum (excluding the archive director), one technician, working full-time, and two associates, in part-time jobs.

**Cataloguing:**

The archive uses the Anglo-American cataloguing Rules (AACR) 1 and 2. Now, however, the new international standard archiving rules, RDA (Resource Description and Access), are being implemented in Iceland, and they affect any future cataloguing done at the museum. A lot of the archive’s catalogue is only found in the card index catalogue, such as: tv material from 1966, radio material from 1935 and music recordings from 1935. In 1991, however, the archive started experimenting with digitizing RÚV’s programming into two archives: Garmur and a photo news archive.

Recently the archival database, Kistan, was taken into use, which contains meta-data and files, such as: video- and audio-files and other attachments such as pdf-files. Through Kistan we have the capability of cataloguing our standard items such as video, audio and other broadcasting material as well as books, and even props.

The archive’s catalogue is divided into digital files of radio- and music material, as well as LP records, CDs, tapes, VHS, Betamax, film, books, magazine and documents. The broadcasting service receives so called transit-material (material sent to RÚV). That is not classified as archive material in the strictest sense. The material is collected from an outside agent for broadcast production and must be returned after a certain period of time or be destroyed. This material is not owned by the archive. Furthermore, as I have discussed, RÚV is bound by law to archive its own broadcast schedule, but is not obligated to keep material sent from a third party, such as foreign production material to which RÚV buys the distribution right. According to circulation policies (“Lög um skylduskil nr. 20/2002”) the National Broadcasting Service shall return any broadcasted audio- and/or video production material to the National Film Archive of Iceland where it shall be kept on DVD.

Around the turn of the century all material, except news, was catalogued in Garmur (which was specifically designed for RÚV’s archive). At the end of the last century, TV programming was, for a time, catalogued in Fengur, an outdated cataloguing program, and radio- and music material in Lotus Notes. Catalogue records pertaining to TV cataloguing (cirka 1991) and the photo news archive (cirka 1989) can now, also, be found in Kistan because the catalogue was transferred from an older catalogue to Kistan. Cataloguing of radio- and music material has been done through Kistan since October of 2012 though cataloguing of TV material is intermittently done through Garmur, but is moving exclusively to Kistan. Kistan is a database, bought from the German company SCISYS. Furthermore, reporters log radio- and tv news into the iNews database but information specialists, catalogue image descriptors into the tv catalogue system.

**A typical broadcasted radio segment:**

If the desired music segment is not found in our digital archive, Kistan, the hard copy (cd or tape) is found, registered in Kistan and the audio is digitized. While this process is happening the relevant audio and metadata files are kept on the employee's workspace, that way no one else has access to it. When the registration is complete the music file is placed in the radio archive.

    A producer then searches for the relevant files in Kistan and transfers those files over to our broadcasting system for use in his show. That way each file, or song, receives an individual information card, or report, which makes its way to STEF. These reports are accessible through Kistan. Producers, or their guests, also play audio, or music, straight from cds and register themselves the necessary information through different means, that is, not through Kistan.

    When older music- and/or radio material is transferred from analogue to digital we keep the original, as a sort of proto-version at 24 bits. The broadcast system itself, though, transmits at 16 bits. Our system also has the capability to see, through meta-data, whether any specific audio file is 16 or 24 bits and whether any video file is in standard definition (SD) or high definition (hd).

Plötutíðindi, the Icelandic Annual Records Digest (Plötutíðindi 2013) is a digest published just before Christmas each year as an overview of most of the music, Icelandic and foreign, published that year in Iceland. We use that list to seek out new Icelandic material that has not yet made its way to the archive for preservation. Sometimes publishers and artists send their material directly to the producers, which often unfortunately does not make it to the archive itself. We are keen to see that the material itself arrives first at the archive, or at the very least a the same time as it does to the radio producers. This is because we need the original cataloguing effort to happen before the material is broadcast so that it always contains a complete record in Kistan. Some producers are aware of our wish and bring the material to us for cataloguing before they use it. Unfortunately however, we have not been able to acquire every piece of Icelandic music, mainly though electronic music which has been published online. That remains however, a future project.

Every week we receive song lists from Hit Trax and Euro Trax from Proaudio USA (Proaudio USA) which is then logged into Kistan. Our producers use them extensively.

Additionally, we receive recordings from the Icelandic Symphonic Orchestra and archive the material. We go over the technician’s report and add information, such as key-words and other relevant information, as is needed. Art Exhibition material also finds its way to us and that is archived even though the archive may only use the material once.

**Moving.**

In March, the archive received news that RÚV had rented out the space in which our offices stand. That meant that we had to move our offices, reception, user space, display room, books, reports, and card index catalogue systems with approximately seven hundred thousand cards, and one storage room without a permanent place assigned to us yet. Additionally we had to find room for documents and photographs that needed a home due to other departments moving offices. A lot has been weeded out and destroyed such as user copies of VHS-tapes as well as books. RÚV’s governing body has put a lot of effort into securing the archive a good and proper office and user area. The archive now stands on the ground floor like an axle through the Broadcasting House. Over the next few months we will receive our new neighbors, Reykjavík’s Borough Center.

We are now working hard at securing funds to transfer, digitize and catalogue older archive material from tapes, cds, records and other mediums. We have usually called this project the Big Transfer. This project has been on the waiting list for too long and we are close to losing the race with time to digitally archive these materials before they decay and become ruined. It is our sincere will to start this project as soon as possible and we are frantically looking for grants (every tip to that end is well received). We have over a 1000 hours of tv film, more than 30 thousand hours on tapes (DVC-pro, u-matic, Betamax and Quad) and roughly 80 thousand hours of radio material, excluding music on discs and vinyl.