

**iasa**

**International Association of Sound Archives**

**Association Internationale d'Archives Sonores**

**Internationale Vereinigung der Schallarchive**

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## **IASA JOURNAL**

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Das IASA JOURNAL erscheint zweimal jährlich und geht allen Mitgliedern der IASA zu. Aufnahmeanträge für die Mitgliedschaft bei der IASA sind an das Sekretariat (Anschrift siehe unten) zu richten. Die Mitgliedsbeiträge betragen derzeit DM40 für individuelle Mitglieder und DM110 für Institutionen. Frühere Jahrgänge des IASA JOURNAL (ab 1971) sind auf Anfrage erhältlich. Der Bezugspreis des IASA JOURNAL für Nicht-Mitglieder beträgt DM55.

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## EDITORIAL

*Helen P Harrison*

In this the 25th anniversary issue of IASA we attempt to review the past 25 years and see where we have reached since those early days. The Journal relies of course on the contributions of members, particularly major professional papers produced at conference. This issue is no exception, but we do start with a special article commissioned from Rolf Schuursma, one of the members in at the beginning. It has all the wry humour and factual information which Rolf always provides - and I am grateful to Rolf for this version of IASA's start in life - surely one of the best commentators on the formation of the Association, having been involved in most of the offices on the Board, and indeed the first Editor of the Phonographic Bulletin. Rolf takes us up to 1979 or thereabouts. I joined IASA in 1977 and remember vividly some of the later moments which he describes - the atmosphere at the Lisbon conference in 1978 for example was obviously far more obvious to the established members, I just got the benefit of a good conference with some interesting papers and a bit of skull-duggery or heavy negotiation on the side should I have looked hard for it. But being an innocent at large such internal politics could pass me by at this stage. I learned later that such manoeuvres were necessary to advance the cause of IASA on the international field map; always essential, but time consuming. But why should IASA be different in this respect to other organisations. We are where we are today because of all this work, a healthy, vital association which has something to say to its own members and to the world outside concerning our interests and concerns in relation to other audiovisual archive and archive associations as well as other decision making bodies. The rest of the history needs writing up and will perhaps appear in a future issue.

Rolf's article is followed by the Futures, or more accurately Directions, session held in Helsinki which brings us up to date on IASA's thinking in early 1994. Papers came from two previous Presidents, Ulf Scharlau and Dietrich Schüller and the session was chaired by a third, Rolf Schuursma. The session summed us up as we are today and where we should and might be going. It looked back to see where the Association had reached or failed to reach its goals and forward to try and determine where we should go from here. Ulf reminded us that we should look to our particular strengths and consolidate the position as sound archivists rather than try to diversify and perhaps weaken our impact whereas Dietrich prefers to draw strength by looking outward beyond our immediate horizon and move forward incorporating the concerns and experience of other audiovisual archivists.

As with all arguments or debates there are two poles of opinion, or extremes - but there are a lot of opinions in between the extremes for and against - the continuum, even the compromises. The extremes are equally unattractive - the ostrich syndrome, or blinkered specialist who cannot see beyond the narrow, short field of vision, or the very long sighted who cannot see what is under their nose or in the middle field of vision. Surely neither extreme exists in IASA.

## SPECIALISM VS GENERALISM

Are we really talking about a dichotomy between specialists and generalists? I think not. But I do take issue with some of the sentiments being expressed in the debate. An audiovisual archivist is not a generalist as opposed to a sound archivist. Specialisation may be essential, but there are degrees of specialisation and they should not be embarked upon too early in life. Sound archivists are not born, they are made, it is a question of nurture and we have to be educated or trained to perform the necessary tasks. Polymaths and genius may be born, but how many can claim either status. If specialisation is too narrow and imposed too soon it will ruin an education. Specialisation has to be based on a broad based general education and wide knowledge, and there are many specialisations even in our profession: archivism, sound archivism, film archivism or audiovisual archivism. We may start in one area and move into another discipline, but without a general education there is a lot of catching up to do even at the start of a career in a specialist field. I am not a bureaucrat but a professional audiovisual archivist and my involvement with audiovisual materials should not exclude me from being a sound archivist.

We are not the only ones to get in a tangle about audiovisual materials and the definition of audiovisual. The word is used wrongly or misused and needs to be defined more clearly. Too often it is used to indicate 'microfilm' when this term is only an alternative to print. Now we have the ugly term multi-media creeping in to muddy the waters. Multi-media is not an alternative term for audiovisual, audiovisual may of course be used within multi-media but the two terms are different. It needs definition and members suggestions are invited.

Another area which has recently adopted misuse of the word is that of Copyright and Neighbouring rights and we air one particularly sad example here. The Council of Europe has been trying to formulate a Convention for the Safeguarding of the AV Heritage. Conventions are notoriously laborious to formulate of course and to achieve agreement can be little short of a miracle, there are so many conflicting interests involved. But this particular Convention has a few other factors to complain about and has started with a faulty premise or misconception - it speaks of audiovisual (when it remembers to do so), but refers only to film. It is also unfortunate that the Convention is not widely known and consultation with the relevant audiovisual associations has been scant - we cannot even locate an up-to-date version of the Draft Convention as it goes through the various consultative stages. However Dietrich Schüller managed to penetrate the web of secrecy in 1993 and his report is reprinted here, together with his subsequent correspondence with Lewis Flacks of IFPI. Here is something that the audiovisual associations should be consulted about or make very sure that the people drafting these conventions are made aware of our views. At the recent meeting of the Round Table on Audiovisual Records it was decided to present our views and to try to formulate a Convention with UNESCO assistance which is not confined to Europe. It is another debate which will run and run. But anyone who has a view or contribution to this debate is invited to contact the Editor so that the issue can be aired within IASA and beyond.

Another current concern is the development of a philosophy of AV archiving and a paper by Michael Harms advances the discussion in time for consideration at the Bogensee conference. The issue continues with technical papers from the Helsinki conference and papers from the Research Archives session and the Radio Sound Archives which contained an interesting contrast of the development of two east European radio archives: Czech Radio and the former GDR radio collection.

## IASA PRESIDENT'S REPORT

*James McCarthy*

In this issue of the Journal we are producing a range of articles dealing with audiovisual matters and the way in which IASA could relate to AV, and the possibility of us becoming IASAVA. Although I am committed to presiding over a reasoned debate about our future, I make no secret of the fact that I am first and foremost committed to the disciplines and philosophy of recorded sound. The fact that I am also a devoted cineaste should not colour my position in any way. "*Render unto Caesar ...*" and so on. Therefore, as a person of mixed parentage, if I may so describe myself, I was an enthusiastic supporter of the IASAVA proposal when it was first put forward at the Vienna Conference in 1988. We all agreed IASA should proceed to discuss the possibility of embracing AV in a more positive way and I remember thinking clearly at the time what a good idea it was and how sensible we all were, making the necessary accommodation for this hybrid of the late 20th century. After all, sound was 50% of the AV world. Wasn't it? Nothing could be simpler.

Well, that was 6 years ago and much has changed since then. The debate, which seemed a foregone conclusion at the time, began to produce interesting and occasionally uncomfortable contradictions. Many sound archivists, both within and without AV organisations, became aware that in some instances, when audio and visual were placed in conjunction, the higher profile of moving image could easily overshadow the audio. The flow on from there in funding and complimentary staffing, quite often led to these AV organisations becoming moving image dominated. On the other hand, it was argued, such an association does audio more good than bad. If it were not for the high profile nature of moving image, a sound-only archive would never achieve anywhere near the same financial support if it were not connected, umbilically, to moving image. Many members saw there was merit in both arguments.

It was also noted that much persuasive argument was coming from major AV organisations who, more often than not, saw a melding of film, TV, radio and audio associations, as a way of enabling shrinking travel funds to go much further. The possibility of one representative at a joint IASA/FIAT/FIAF Conference was enough to put a twinkle in the eye of many institutional accountants. The possibility of anything other than a superficial participation with appropriate responses being happily glossed over by the anticipated organisational and financial gains. Being realists, many of us understood the managerial difficulties.

Admittedly, these points were considered to be relatively unsophisticated and finer arguments about the very nature of sound preservation began to emerge. These debates have enabled us to consider our work in a more defined way. Jeff Brownrigg's article on page 34 makes interesting claims about what constitutes a sound archivist: "*Essentially IASA represents the distilled wisdom and accumulated skills of individuals who have made it the business of their lives to specialise.....No amount of multi-skilling will make a sound archivist from somebody who is not single-minded and who has a couple of decades in which to build knowledge. I have enough intelligence to become a specialist in Australian television.....what I do not have is the time.*"

The argument, by extension is, do we in IASA have the time to be distracted by the wider agenda of moving image? If we open our doors to the AV community, does the possibility exist that within a few years our membership could be easily dominated by those involved in the preservation of AV materials, in which the moving image has primacy? Can we take the chance that our agenda would be similarly weighted?

More recently however, a related dispute has emerged. In correspondence between Dietrich Schüller (Österreichische Akademie der Wissenschaften) and Lewis Flacks of IFPI (International Federation of Producers of Phonograms and Videograms), we learn that a debate is raging over the definition of AV itself. Lewis Flacks (formerly of the Copyright Office of the United States, Library of Congress) opines that: "...viewed at least in an intellectual property context, 'audiovisual' has long had a more restricted, meaning." He then quotes from: the World Intellectual Property Organisation (WIPO) *Glossary of Terms of the Law of Copyright and Neighbouring Rights* which defines an audiovisual work as one "which appeals at the same time to the ear and to the eye and consists of a series of related images and accompanying sounds recorded on suitable material. . ." He later reports: "At a recent symposium on the preservation of the 'patrimoine audiovisuel'.... at the University of Nantes ...it was generally understood that we were solely concerned with moving images".

The WIPO definition says it all: .. "images and accompanying sounds". Can any of our members ever imagine a situation where we would describe a motion picture as: 'Sound with accompanying image'? Very unlikely, I believe.

Dietrich Schüller, in a report to the IASA Board, offers: *In the Anglo-Saxon world, AV is often expressed by the use of a slash with the acronym "a/v". A restricted use of the term "audio visual" to recordings only, which combine the audio and the visual domain, is unusual and misleading .....* Another UNESCO publication by Birgit Kofler, *Legal Questions Facing Audiovisual Archives* (Paris 1991), defines explicitly "audiovisual" to embrace all mentioned records (carriers).

So, it is increasingly difficult to find a correct path unless we can define the terminology of AV to the satisfaction of the majority. This does not mean we should stop our investigations, they can and will proceed. The danger is that those of us who have serious reservations about an open ended acceptance of AV could easily be seen as reactionary, not wishing to embrace the realities being forced upon us by new technology. The response must be that irrespective of how audio materials are cloaked or carried, there will always be a need for specialisation, free of encumbrances, for the art and craft of sound preservation.

Again, I quote from Jeff Brownrigg's article: *"If IASA ceases to be the international focus of this discipline ....then another organisation of sound archivists will be required."*

# HISTORY OF IASA

## IASA: THE FIRST TEN YEARS: Some personal memories

*Rolf Schuursma, Rotterdam, Netherlands*

### HOW IT BEGAN

In 1968 the Director of the British Institute of Recorded Sound, Patrick Saul, invited me to attend a meeting in Paris. As far as I remember he explained in a letter that a group of members of the International Association of Music Libraries IAML had plans to found a new international organization of sound archives since the existing *Fédération Internationale des Phonothèques (FIP)* was apparently not functioning well. He requested me to participate in the deliberations as a representative of an archive of spoken word recordings.

The archive I came from had been established in 1961 as part of the Institute of History at Utrecht University and my work had to do with the use of sound and film records in historical research and education in the Netherlands. To that end I had been able amongst other things to take over the original gramophone and tape recordings of spoken word programmes made by Netherlands Radio since the beginning of the 1930's: a fine collection to which I gradually added other recordings, partly through our own oral history projects. Through visits to the *Deutsches Rundfunkarchiv*, the *Vienna Phonogrammarchiv* and Patrick Saul's Institute I had made a few contacts abroad but 1968 meant the beginning of quite some more international involvement.

The conference to which Patrick Saul invited me, took place on the afternoon of 4 September 1968 at the *Département de la Musique* of the *Bibliothèque Nationale* in Paris. I vividly remember meeting for the first time Vladimir Féodorov, Director of the Department and President of IAML. Others present were Dr Kurt Dorfmueller of the *Bayerische Staatsbibliothek* in München, Patrick Saul, and also Dr Herbert Rosenberg, Director of the *Nationaldiskoteket* in Kopenhagen, who like me had not been involved in the difficulties between IAML and FIP which became the main subject of discussion that afternoon. Dr Israel Adler, Director of the Jewish Music Research Centre at the Jewish National and University Library in Jerusalem, was the Chairman. Also present was Roger Décollogne, Director of another Department of the French National Library: the *Phonothèque Nationale*. M Décollogne was, however, also President of FIP and he was in no mood to have his Association reorganized. I recollect particularly a fierce discussion in rapid French between Décollogne and Féodorov which I could barely follow. The gist was obviously that no agreement could be reached. The next morning some of us convened at Israel Adler's temporary residence in the *rue Malar* to draw up a preliminary letter of intent to establish a new international organization of sound archives.

Israel Adler took the document to the IAML Conference which that year had its venue in both Washington DC and New York. There it was decided to continue working towards an international association of sound archives. Don Leavitt, Assistant Chief of the Music Division of the Library of Congress, took upon himself the task of making a draft Constitution for deliberation during the next IAML Meeting in 1969 in

Amsterdam. I did not attend the 1968 Conference and learned the results only later when Israel Adler approached me to take care of the arrangements for a Constitutional Assembly in Amsterdam. Thus I became the first of the local representatives for the preparation of IASA's Annual Meetings.

#### DELIBERATIONS IN AMSTERDAM

In March 1969 I requested help from André Jurrens, Director of Donemus and Chair of the Organizing Committee for the Amsterdam Conference. Since he could not spare any additional space, my friend Lou Hoefnagels, Director of the recently established Institute of Theater Klank en Beeld (Theater Sound and Picture) in Amsterdam, agreed to put at our disposal the conference room on his premises. On Monday, August 18, 1969, the group of IASA Founding Members met there for the first time. The full list of names is certainly in IASA's archive, but apart from Lou Hoefnagels, I remember, in particular, Patrick Saul, Don Leavitt, Philip Miller of the Rodgers and Hammerstein Archives of Recorded Sound in New York, Dietrich Lotichius of the Norddeutscher Rundfunk in Hamburg, Herbert Rosenberg, Claes Cnattingius of Swedish Radio and above all Timothy Eckersley of the BBC. Tim and I had been in contact as early as 1965 when he urgently requested me to return some recordings belonging to the BBC Sound Archives which I had used for a documentary film on the Battle of Arnhem. Of course, when we met again he had quite forgotten about that letter and we soon became friends.

In the Theater Institute our deliberations concentrated on the draft Constitution prepared by Don Leavitt. An important point of discussion was Patrick Saul's proposal to create a kind of inner circle of professional archives to keep the new organization from going astray because of an eventual majority of individual collectors and lending libraries. We ended with a compromise, making a distinction between a restricted Council of Research Sound Archives and a General Assembly open to all members. This structure was, however, never realized and the relevant paragraphs were deleted from the Constitution during the Lisbon Meeting in 1978. What Patrick Saul apparently had in mind was an international network of independent sound archives representing their countries in all kinds of exchanges of recordings. The matter became an interesting point of discussion in IASA and I remember in particular the papers read during the Bergen Meeting of 1976. My own views on this question and related problems were published several times in the *Phonographic Bulletin* and in *"Sound Archives. A Guide to their Establishment and Development"*, edited by David Lance and published by IASA in 1983.

#### IAML AND IASA

I cannot recollect if we talked in depth about a division of tasks between IAML and IASA or - to be more precise - IAML's Record Libraries Commission. The matter got at least some attention because a Joint Committee was formed between the Record Libraries Commission and IASA and under that title several interesting combined sessions were held during the next few years. The Record Libraries Commission occupied itself with collections and archives of music recordings - in those days certainly by far the biggest group of sound archives - it was far from clear what role our IAML friends exactly intended for IASA. There were very few research archives of spoken word and the sound archives of broadcasting institutions had already found their way into a Radio Sound Archives Subcommittee of IAML's Record Libraries Commission, so what was left?

Shortly after the conference Timothy and I had dinner in Amsterdam. There we discussed amongst other things the position of our brand-new Association. Afterwards I wrote in my diary: "IAML only music recordings, IASA all recordings". This rather puzzling phrase may serve as the sediment of what certainly has been a wider discussion between the two of us. Yet during the Amsterdam Conference little had been decided about a division of tasks and in hindsight one can only wonder about the apparent inability of IASA's Constitutional Assembly, myself included, to solve a problem that proved to be so important for the relationship between IAML and IASA. However, would IASA have come into existence if at that moment it had claimed the entire sphere of sound archivism at the cost of IAML's Record Libraries Commission? I doubt it, taking into account that nearly all participants in the Constitutional Assembly were members of IAML. For some time to come IAML also carried the main burden of the conference organization.

At one moment during the Conference I remember sitting in a taxicab with Israel Adler and Don Leavitt on our way to Donemus. Just when we passed the Concertgebouw Israel asked me to become the Secretary of the new Association. Don Leavitt had already agreed to become its first President, while Claes Cnattingius had been invited to fulfil the function of Treasurer. Patrick Saul agreed to become Vice-President and Don Leavitt would go to Paris to invite Claudie Marcel-Dubois, Director of the Musée des Arts et Traditions Populaires in Paris, to be the second Vice-President.

The actual founding of the new Association happened without much ceremonial activity on the morning of Friday, August 22, 1969. In the afternoon I attended the final session of the IAML Conference in Donemus and there received my first impression of the way Vladimir Fédorov used to handle these meetings - an amazing experience: Fédorov acting as the perfect schoolmaster, hearing the lessons of his pupils. I was, however, duly impressed by the work accomplished under his guidance. As far as it went for IASA, the meeting in Amsterdam was a positive and stimulating experience for someone who was about to start his first term of office on an international Executive Board.

#### THE FIRST YEARS

Apart from discussing the forthcoming Annual Meeting of IASA which would take place during the IAML Conference in Leipzig in 1970, the few members of the new Association had in fact only one activity in mind, namely to prepare in cooperation with the Record Libraries Commission a Directory of Sound Archives. It was an ambitious project which despite a lot of effort failed. Instead, in 1976 the Executive Board of IASA decided to restrict itself to a Directory of Member Archives, the first of which was compiled in 1978 by Ann Briegleb, Head of the Ethnomusicology Archive of the University of California at Los Angeles (together with Don Niles). A subsequent edition was as we know completed by Grace Koch of the Institute of Aboriginal and Torres Strait Islander Studies in Canberra.

I cannot recollect any further activities during the first year apart from membership recruitment and a great deal of related correspondence. Claes Cnattingius and I had a lot of contact. During Don Leavitt's Presidency, and given a certain lack of communication in writing from him, Claes and I solved quite a bit between ourselves. Claudie Marcel-Dubois and I also corresponded frequently, so that, when in 1973 on the steps of Bedford College, London, we finally met it was as if we knew one another already for a long time. For support I could also rely on the "Stichting Film en

Wetenschap" (Film Research Foundation) where in 1970 I had become Head of a new Department, the Documentation Centre. The Sound Archive which I had established in 1961 became part of the Centre. In particular my secretary Phita Stern soon proved to be of great value for the Association, and from the beginning the Secretariat acted as a kind of central agency of IASA and most executive activities were undertaken in Utrecht.

In June 1970 IAML and IASA convened in Leipzig. IASA had not much of a programme of its own: the meetings were at least partly joint sessions with the Record Libraries Commission. Moreover, in the beginning I did not contribute much to the design of our Conference programmes. The membership drive, the general correspondence, the administration (in Utrecht we took care of the financial administration as well) and other activities, but also my lack of experience in the international field made me feel that the sessions could better be handled by the other Board members. My recollections of the Leipzig Meeting are vague, but I remember particularly one event: in a combined session with the Record Libraries Commission Don Leavitt introduced Virginia Cunningham of the Library of Congress who explained to us the MARC-format. Little did we then appreciate the importance of her presentation.

#### A PHONOGRAPHIC BULLETIN

In Leipzig the Executive Board decided to create a periodical. Without it IASA had indeed nothing to offer to members who could not come to the Annual Meetings. Herbert Rosenberg, who frequently acted as a highly valued advisor, was the *actor intellectualis* of the name Phonographic Bulletin, in 1993 replaced by IASA Journal. It took a while, though, before the journal became reality. Only shortly before the St Gallen Meeting in 1971 did I find time to compile the first issue. Phita Stern took care of the production - if that ambitious term can be used for the simple thing we finally sent to our members.

Several characteristics of the first issue became part of the Association's house style. The logo was made by Rob van der Elzen, the graphic designer of the Film Research Foundation. I still enjoy its simple and clear lines on IASA's stationary and publications. We chose different colours of green for the cover and lettering (as of Nr.16 the lettering became black). The A-4 format remained until 1977 when it was decided to change to B-5. Each issue became a unit in itself and the system of three issues annually or three issues between Annual Meetings became standard as well for as long as the Bulletin was published under its original name. I soon began to use it for the publication of papers read at conference sessions, in order to make sure that every member would eventually have the possibility of reading them. By taking this course a steady flow of contributions was secured and the issues were produced without too much trouble. During the first few years of the Phonographic Bulletin, the editing and production was entirely an Utrecht affair.

On arrival in St Gallen where we convened in August 1971, the new periodical got a lot of favourable comment and I was proud that Phita Stern and I had succeeded in launching this medium for communication with the membership. Only its name-giver Herbert Rosenberg was sadly disappointed: his request for identification of some very old and unknown labels failed because we couldn't print their pictures. Later we succeeded in providing fine illustrations, but the expertise needed for such undertakings was not yet part of the Utrecht experience. Another printed matter appeared in 1973. At the London Conference I introduced a leaflet explaining the

aims of the Association. It included an application form for membership. The leaflet served well in subsequent recruitment drives.

#### MEETING IN ST GALLEN

In St Gallen I felt for the first time that IASA was on its way. Not only the Bulletin, but also the sessions and perhaps on top of everything the special style and atmosphere of the IASA group - altogether it created an optimistic mood which I really enjoyed. However, the programme was as improvised as before. Don Leavitt invited Claes Cnattingius and me to his hotel the day before the Conference started and on the spot we designed a kind of final scheme. Particularly now that IASA has become a streamlined Association, the story of how we organized it in St. Gallen sounds ridiculous and absolutely horrible, but strange as it may sound, it worked. However, there was no reason to be proud of our efforts and I realized myself that our dealings were simply not good enough to provide a bright future for the young Association.

Moreover, there was the unclear division of tasks between IASA and IAML. In St. Gallen the Radio Sound Archives Subcommittee held an interesting and ambitious plenary session, well prepared by its Chairman Dietrich Lotichius. Joop van Dalssen, the Head of Sound Archives of Netherlands Radio, our Japanese friend Shigeru Joho of the NHK Broadcasting Center in Tokyo, Dr Folke Lindberg of Swedish Radio and several others read papers. IASA had not been involved in the preparation. I didn't feel good about that situation but the time was obviously not ripe for a different solution, if only because at that moment practically all IASA members were also involved in IAML and didn't feel like moving the sound archival themes entirely to IASA.

From a joint session of the Record Libraries Commission and IASA I remember in particular a talk by Don Roberts, Music Librarian of Northwestern University at Evanston, about projects of ethnomusicological research. I also remember a discussion of the copyright situation in the United States and elsewhere. A regular point of deliberations was the lack of accessibility of radio sound archives for university research. Dr Harold Spivacke, retired Chief of the Music Division of the Library of Congress, pressed for a code of practice of IAML, IASA and the European Broadcasting Union EBU. His paper, which was published in the Phonographic Bulletin Nr.7 of July 1973, got ample discussion during the Bologna Meeting in 1972 but didn't produce results. Efforts of among others Timothy Eckersley to have some kind of code adopted by the EBU failed despite apparent goodwill on both sides.

#### ELECTIONS IN BOLOGNA

In Bologna IASA's General Assembly took place early during the week and was partly dedicated to the seemingly eternal matter of the still existing FIP and another "Congrès Mondial" organized by that Association. Our ever so diplomatic President had to spend quite some effort in calming the emotional feelings of many participants in the Meeting. This was, however, as far as I can recollect the last time FIP caused any trouble. Soon after it must have become obvious that there was in fact no problem: FIP's activities simply ceased. In connection with this I would like to mention Mlle Francine Bloch who as the representative of the Phonothèque Nationale always kept a very kind and gentle mood though she must have felt the pressure of conflicting interests.

During the General Assembly elections were held for IASA's second Executive Board. Since the Constitution restricted the President's term to three years, Don Leavitt resigned. He was the first to stand candidate for Vice-President (Past-President), thus paving the way for what became a tradition. At the suggestion of the Board the Nomination Committee listed Timothy Eckersley as his successor. In March 1972, during an Oral History Conference in Leicester, I had had occasion to speak to him about this proposal. Tim promised to think it over seriously. He was indeed elected as the second President of IASA. Claudie Marcel-Dubois was reelected as Vice-President. Patrick Saul did not want to be nominated for a second term.

During the General Assembly Herbert Rosenberg proposed to fill the still vacant third office of Vice-President and to have a spontaneous vote for a Hungarian representative, Dr Ivàn Pethes of the National Management Development Centre in Budapest. Together with his colleagues of Magyar Radio, Magdalena Cséve and György Császár, he just then made his first appearance at an Annual Meeting of IASA. Ivàn was elected and became Vice-President. He took a stimulating and lively part in the deliberations of the Board but circumstances kept him from activities behind Conferences. Ivàn resigned in 1975 after one term. He died in 1980, leaving behind recollections of a good friend and a fine scientist. Dietrich Schüller commemorated him in the Phonographic Bulletin of July 1980.

The last session in Bologna was dedicated amongst other things to a presentation by Joke Rijken who was by then in charge of the Sound Archive of the Foundation in Utrecht. She demonstrated tapes containing short clippings from stock material meant to illustrate certain themes of contemporary history for secondary school use. There was quite a discussion about the value of such teaching tools and the appropriate duration of each clipping. Next we greatly enjoyed a contribution by Bob Carneal, Chief Engineer of the Recording Laboratory of the Library of Congress, about preservation and conservation technologies.

#### A NEW PHASE

On my return from Bologna, the Utrecht IASA Bureau entered its second phase, resuming its efforts to assist the Executive Board, to keep the administration of membership and finances straight and to produce the next Phonographic Bulletins. I would like to mention here how my Director, Paul Janssen, who himself was Secretary-General and later Honorary Member of the International Scientific Film Association, stimulated our work. He made it possible for Phita Stern to occasionally assist in our meetings and never objected to the rather large amount of work that the Utrecht Bureau undertook in the service of IASA.

In the meantime Tim Eckersley began to plan the forthcoming Annual Meeting in Bedford College, London, with great care, inviting speakers, requesting summaries of their papers for early publication in the Bulletin and making arrangements with the local Organizing Committee. He saw to it that IASA became fully recognized as a partner in the Conference programme and secured a place for himself amongst the speakers at the official opening. There I enjoyed his contribution as a break-through in the relationship between IAML and IASA, and as a recognition of the independent status of the new Association. I will not go into the programme of the London meeting except mentioning the fine tour to the British Institute of Recorded Sound where Patrick Saul gave an interesting talk about his experiences and views. Afterwards Frank Gillis of the Archives of Traditional Music in Bloomington, Indiana, played ragtime and there was a splendid buffet to comfort us.

In connection with the London conference I mention two new members of the Association who eventually would play a large and influential role in IASA's development: David Lance, Keeper of the Department of Sound Records of the Imperial War Museum in London, and Dr Dietrich Schüller, Director of the Phonogrammarchiv in Vienna. The history of Dietrich and I goes back to 1962. In that year, at the first of several visits to the Phonogrammarchiv, a young man entered the room of the Director, Dr Walter Graf, and served us coffee. Much later Dietrich told me that it was him. I had to confess that unfortunately I remembered the coffee but not the man behind it. Later, after he had succeeded Dr Graf as Director of the Phonogrammarchiv, Dietrich Schüller sent a representative to the Congr s Mondial of FIP in Brussels to find out about that Association. The reports were not encouraging. If I am well informed it was Ann Briegleb who drew his attention to IASA.

David Lance and I first met at the Oral History Conference in Leicester where I tried to convince Tim Eckersley to run for President. We met again in London in 1973 where David delivered a paper about his Archive at the Imperial War Museum. IASA was in need of new people. The Association was entering its fifth year and it was about time to prepare for more professionalism and expansion. David and Dietrich were just the right persons to help IASA move into a higher gear.

#### JERUSALEM AND MONTREAL

The Conference of 1974, which took place in Jerusalem, went smoothly, with Avigdor Herzog of the Hebrew Sound Archives as an able local organizer for IASA's part. The Executive Board was, however, rather incomplete and its meetings were somewhat "sober". Timothy Eckersley, Claes Cnattingius and I discussed several possible candidates for the election of members for the Executive Board due in 1975. At my recommendation we decided to suggest Dietrich Schüller for President and David Lance for Secretary. Tim suggested L o LaClare of Public Archives Canada for Treasurer. Tim and I agreed to stand candidate for the position of Vice-President, Tim as Past-President. Like me Claudie Marcel-Dubois was a candidate for a third term.

In the morning of 22 August 1974 Tim and his wife Penelope Eckersley, Dietrich Schüller and I took a tour in a taxicab to Bethlehem and there, in the middle of that historic town, Tim and I invited Dietrich to stand for President. That same day, late in the afternoon, in a bus to Caesarea where the Conference would enjoy an open air performance of Schoenberg's "Moses and Aaron" by the Hamburg Opera, I invited David to stand for Secretary. Both times we got a "yes". It was a positive result of our dealings and I looked forward to our next meeting with confidence. During the Conference of 1975 in Montreal the election of the new Executive Board went as before. Since there were no counter-candidates, the members suggested by the Board and listed by the Nomination Committee were deemed elected. However, already it was becoming clear that the election procedures would have to be changed, many members apparently feeling that a more open method was desirable.

After having completed his term as Past-President Don Leavitt retired from the Executive Board. Since then my contact with him became far less frequent. I met him for the last time during the Arlington Conference in 1983. Two years later, in November 1985, Don died after a long illness. I wrote an *In Memoriam* for him in the Phonographic Bulletin (Nr.44, March 1986). He was a very kind and capable man who in the first rather uncertain phase of IASA guided it skillfully to safer waters.

## A MORE PROFESSIONAL APPROACH

The new Board took over with the vigour that was to be expected from Dietrich Schüller, David Lance and Léo LaClare. They took care of matters that indeed needed reform. The financial state of the Association was not too good, partly due to the fact that earlier suggestions to increase the dues had not been agreed upon by the General Assembly. Moreover, I had handled member contributions in a somewhat liberal way. According to my view a steady growth of the membership had been more important than a severe system of collecting the dues. The existing deficit did not cause much trouble, partly because it was in fact rather small, and partly because the Film Research Foundation temporarily supplied the lacking funds. It was, however, only to be praised that the new Treasurer took things in hand with energy and got rid of the deficit in a short period of time.

The Phonographic Bulletin also underwent change. It received a B-5 format and a better lay-out. Dietrich Schüller earned my gratitude when he offered to have the Bulletin printed in Vienna. The Foundation in Utrecht was less and less able to do the job and some nasty delays in publication were the result. Dietrich's secretary, Frau Victoria Ernst, took good care of the production.

In Montreal the new Executive Board decided to have mid-term meetings, so as to plan the final preparation of the conferences and to decide about all kinds of intermediate affairs. For the first meeting of this kind we convened in April 1976 in the Musée des Arts et Traditions Populaires in the Bois de Boulogne in Paris where Claudie Marcel-Dubois was our host. There, at a proposal of Léo LaClare, we agreed to make the Editor an officer in his own right. As a consequence I left my brand-new position of Vice-President to continue work on the Phonographic Bulletin as my main job. We filled the vacant position cleverly but in my opinion somewhat improperly with the help of the article in the By-Laws about mid-term vacancies in the Executive Board. That seemed, however, the only reasonable thing to do. Dietrich Schüller suggested inviting Ann Briegleb for the now vacant post of Vice-President. She accepted and her temporary appointment was afterwards approved by the Nomination Committee and the General Assembly.

Another activity of the Board was the formation of committees, the first of which was the Technical Committee. Dietrich Schüller became its Chairman, while Robért Ternisien of Radio Canada undertook to chair a Copyright Committee. In the years before I had not really been one of the promoters of committees and, indeed, they meant another burden for the management of IASA and the Secretariat in particular. Yet, there were obvious advantages: they involved many more members in IASA's activities and they took care of an ever growing part of the Conference programmes.

## NATIONAL BRANCHES

At David Lance's initiative the decision was taken to create a network of National Branches. We succeeded first in establishing branches in Great Britain and the Netherlands, while in Austria a more independent organization was formed. In France the successful AFAS also went its own way without, however, undoing the ties with the parent organization.

The Netherlands Branch, founded by Drs Ruud Renting, Archivist of the City of Rotterdam, and myself, consisted of a rather loose group of sound archivists. We

undertook visits to one another's institutions and exchanged news about the developments in our field. One of our members was Joop van Dalftsen, who had once hosted the meeting in the Radio Sound Archives in Hilversum. He stayed with us until 1978 when after a short illness he died, thus sadly ending a long and distinguished career in Dutch Radio. My first contact with him dated from 1961 and since then I had profited in many ways from his experience and friendly help. As a homage to him I printed his contribution to the IASA Annual Meeting in Mainz in the Phonographic Bulletin of July 1978. He was succeeded by an automation expert from Wageningen Agricultural University, Hans Bosma, who in 1984 followed me as Chair of the Netherlands Branch and in 1987 became Vice-President of IASA. Later the Netherlands Branch was transformed into an independent Association of Audiovisual Archives with Piet van Wijk, Director of the Film Research Foundation, in the Chair.

#### AGAIN IAML AND IASA

The important developments in IASA which I just mentioned were typical of the approach of the three new Executive Board members. It was a period of vigorous attack and it was interesting to see how such different personalities could cooperate to the same purpose of a stronger and, above all, more professional IASA. At the same time there was some discussion about a more independent course from IAML but I myself could not as yet imagine Annual Meetings of IASA without convening together with our parental Association. In my opinion IASA was still too small for such undertakings and since most of our active participants were also member of IAML, separate conferences would certainly have caused problems. Besides, even as the representative of an archive of spoken word recordings I did not want to lose the close contact that had gone on in the musical field - a contact that IAML provided in so many ways.

In the years after the Montreal Annual Meeting, the shared conference was, however, still the rule but backstage irritations were growing on both sides. Especially the overlap between IAML's Radio Sound Archives Subcommittee and IASA became more and more of a handicap. Even in one or two speeches during the farewell dinner in 1976 in Bergen, Norway, some of the irritation shone through. A lack of clear understanding of what IASA stood for - to unite research sound archives throughout the world, quite apart from their musical or non-musical character or their radio or research background - added to the confusion. Otherwise, the Bergen Conference was quite interesting, more members than ever before involving themselves actively in the sessions. The special style of the Association found expression at a splendid "social evening" organized by Tor Kummen of Norwegian Radio, our local representative in the Norwegian Organizing Committee. It was one of the nicest evenings of its kind and I think back to it with pride and pleasure.

After the Meeting in Mainz, where we convened in 1977, the relationship between IAML and IASA took a more promising turn. Harald Heckmann who had just finished his term as President of IAML (he was appointed Honorary Member of the Association, later to become its Honorary President) visited me in Utrecht to see if we could work out a solution. As Director of the Deutsches Rundfunk Archiv in Frankfurt he was very well at home in the sphere of sound archives and from the beginning had regularly taken part in IASA's sessions. We did, however, not go beyond an exchange of opinions or perhaps the first feelings about a compromise. Thereafter I corresponded a lot with Dietrich Schüller and the other members of the Executive Board to find out what space we had for manoeuvre.

## THE 'LISBON DOCUMENT'

In 1978, during the Lisbon Conference, Harald Heckmann and Dietrich Lotichius invited Dietrich Schüller and me for dinner at the terrace of "A Gondola", a restaurant near the Gulbenkian Foundation, the Conference venue. At that moment I was still pessimistic about the chances of a satisfactory deal. However, after some deliberations, Harald proposed to suspend the activities of the Record Libraries Commission and to establish a new Joint Committee of IAML and IASA on Music and Sound Archives to coordinate activities of both Associations in the field of music and sound recordings. Dietrich Schüller and I accepted this proposal as a starting point for further talks and during the following days Harald and I produced a document with the text of our tentative agreement. It took quite a lot of time to formulate the draft but since we had passed the deadlock I enjoyed working towards a solution. Just before the final session of the Conference, both the IAML Council and IASA's General Assembly approved our "Lisbon Document".

Later events included the "Frankfurter Treffen" (1980) when Harald Heckmann, Dietrich Lotichius and I came together in the Deutsches Rundfunk Archiv to discuss some points that needed clarification. Finally, Ulf Scharlau and Dietrich Lotichius were the architects of a Radio Sound Archives Committee under the aegis of IASA while the Radio Sound Archives Subcommittee of IAML was deleted (1983). It was the end of a long period of unclear relationship between the two Associations. In the meantime, the Joint Committee which resulted from the Lisbon agreement staged several combined sessions, but later apparently did not feel the need for additional activities on top of the rather elaborate programmes of IAML and IASA. Its first Chairman was Claes Cnattingius, to be succeeded by Ulf Scharlau, both of them deeply and professionally interested in music and sound archiving.

Returning now to the Lisbon Meeting: that was also the occasion for the election of IASA's fourth Executive Board. Already in Mainz, David Lance had invited me to stand candidate for President after I had urged him to continue as Secretary for another term of three years. I agreed to stand for election with the expectation that together with him in that most important function my job would not be too difficult to handle.

In accordance with the tradition Dietrich Schüller was nominated for Vice-President and we were happy to have Marie-France Calas and Tor Kummen as candidates for the other two offices of Vice-President. Marie-France joined IASA in Mainz. As Head of the Phonothèque Nationale she represented one of the distinguished institutes in our field. Another newcomer was Ulf Scharlau whom I just mentioned in relation with the Radio Sound Archives. Ulf was Head of Sound Archives at the Süddeutscher Rundfunk in Stuttgart and had been our local representative in the Organizing Committee for the Mainz Meeting. Ulf stood for Treasurer. After a few years of interim Vice-President, Ann Briegleb agreed to have herself nominated for Editor to succeed me in that function. Unfortunately, after only one term, Léo LaClare left us, following a career in the Canadian Civil Service. During the three years he was with us, he made his mark as a capable and enthusiastic member of the Executive Board and a good friend.

After two terms of office Tim Eckersley left the Executive Board as well, but he continued to attend the Annual Meetings. In 1980, in Cambridge, he was appointed Honorary Member of the Association and it was my pleasure as President to present

him with that mark of honour. Shortly afterwards Timothy died. His wife Penelope invited me to come to London and speak at the Memorial Service in St James', Piccadilly, on behalf of his IASA friends throughout the world and in March 1981 I published an *In Memoriam* in the Phonographic Bulletin. Tim Eckersley is unforgettable. His services to the Association were manifold but I remember above all his kind and cheerful personality and the many talks we had about a wide range of professional and cultural subjects.

#### ELECTION PROCEDURES

The incoming Board was still elected according to the old Constitution - to the chagrin of quite a few members. Before the Lisbon Meeting, Léo LaClare had agreed to design an election procedure whereby the Nomination Committee would circulate the entire membership for nominees instead of completely relying on the suggestions of the outgoing Executive Board. Other changes in the Constitution included the deletion of the so called Council. The Executive Board accepted his proposals, amending them only in minor respects during its mid-term Meeting in Vienna at the beginning of 1978. However, it was not possible to have the General Assembly decide about the proposals in time for the next elections and to have them executed according to the revised Constitution.

Instead, the Board's proposals for Constitutional reform were on the agenda of the second meeting of the General Assembly, at the end of the Lisbon Meeting. Contrary to what I expected, Dietrich Schüller and Léo LaClare had a hard job defending them. In the meantime I sat outside waiting for the outcome of the deliberations about the Lisbon Document in the IAML Council. After hearing the positive result of IAML's deliberations I joined the General Assembly where the constitutional discussion was still in full spate. Finally, after the Assembly voted in favour of the Board's proposals, Dietrich Schüller hurriedly inaugurated the new Executive Board and handed me the traditional ballpoint from Michigan State University which Don Leavitt in 1972 for lack of a more official symbol had presented to his successor Tim Eckersley. Thereafter we could just reach the main hall in time for the customary final session of the Conference. Barry Brook, President of IAML, invited me to the platform to sit with him and Anders Lönn, IAML's Secretary General, while representatives of IAML's and IASA's Committees came forward to report their activities during the Conference.

#### LOOKING BACK

The last day of the Lisbon Conference, the new Executive Board had its first meeting in the penthouse of our hotel. I tried to draw up a few guidelines which could help us with our work during the new term. It was a pleasure to chair a group of such distinguished sound archivists from different countries. In July 1979, in my Presidential Address at the Opening of the IAML-IASA Conference in Salzburg, I summarized IASA's accomplishments during the first ten years. Looking back today, fifteen years later and a quarter century since the founding in Amsterdam, I still feel privileged that I was part of that experience. I enjoyed the pioneering, the building and growth, but above all the contact with so many sound archivists and music librarians throughout the world, many of whom became friends for life.

## DIRECTIONS

### SHOULD IASA EXPAND TO INCLUDE MOVING IMAGES?

*Ulf Scharlau, Süddeutscher Rundfunk, Germany*

Paper presented at the IASA/IAML/IAMIC Conference in Helsinki 1993

Unfortunately last year I was unable to attend the IASA conference held in Canberra. Therefore before the conference started I wrote a letter to the IASA Board in which I tried to explain my reservations about the plans of IASA to expand generally into the moving image field. With great interest I learnt from my colleagues who were in Australia how the discussion ran. When reading the minutes we find rather different opinions which I consider a positive sign of a lively discussion culture within our Association. I realised that my letter had played a certain role at this discussion in Canberra, and I appreciate that I now have the chance to present my own feelings on the matter at this conference.

Let me make it clear at the very beginning: I do not wish to deny IASA the privilege of dealing with problems of moving image material as a complementary side of the coin where it seems to be necessary and important as far as matters of audio material are concerned. Of course I realise that nowadays often audio and video archives or collections exist under the same roof and some are even united in the same administration. Nevertheless we are living and working in a world which demands specialisation more and more, whether we like it or not. There is nothing to say against this development as long as specialisation is combined with professionalism. But might not IASA overestimate its strength and resources when expanding its frame of responsibility. IASA is an organisation which is internationally accepted as the professional association of experts and archives working in the field of audio material. Here lies our power and here we have to defend our reputation. It seems to me that it is more important for IASA to focus its work on a segment professionally and to do field work and field research in that section rather than try and cover too large a field which due to lack of resources of money and professional experts will prevent us from pushing forward to the nucleus of our problems. 'High class instead of large mass' should be our slogan.

The aims of IASA are fixed in our Constitution. These are:

- to strengthen the bonds of cooperation between archives and other institutions which preserve documents of recorded sound
- to initiate and encourage activities which develop and improve the organisation, administration and contents of recorded sound collections
- to study all techniques relevant to the work of sound archives

- to encourage....the exchange of sound recordings and of literature and information relating to sound recordings

- to stimulate and further... the preservation, inventory and dissemination of all recorded sound collections

If the Association really is willing to realise the programme fixed in its Constitution it will require all our existing personal and financial resources. However I wonder and I ask the Association, its members and myself with criticism and self-criticism if during the last years we really approached these aims and goals. I sometimes doubt if all the activities carried out by IASA over the years have reflected the professionalism we strive for. Is there any one of us who has not complained from time to time about the quality of some parts of IASA's conference programmes? Did we really work successfully in the field of copyright or education and training? Did we promote the practice of discography and make significant progress? Did we push development in the field of audio archiving as far as we should have done? This is not to say that I am complaining about those colleagues who are or have been in charge of organising our meetings and conferences. From experience I know how lonely the job of organising such events can be. In all organisations especially at international the level the quality of an association depends on the quality of its membership, on their energy and activity and their willingness to work within and to cooperate with the association. And here unfortunately the cooperation of IASA's membership is often lacking. Too many of us burden too few with responsibility for preparing the conferences, their programmes and their contents. Most of us when travelling to the conference venue do expect an interesting conference to be offered (which we ourselves often did nothing towards making it successful) and afterwards we complain if everything has not been as we expected. Too seldom do we ask ourselves what we should have done before in order to fulfil our own expectations. My serious intention is not to express a reproach to the Board, rather to express a reproach to ourselves, to most of the members, to myself.

As long as we do not improve the situation IASA should not try to expand its aims. If we long for even more fields of activity it could be that the central work will not improve, rather we might enlarge our problems and deficits and neglect what we should in respect of the Constitution as it exists today.

Travelling funds and finances as well as personal resources in all countries of the world are going to decrease more and more, and during the years to come the situation will not improve, rather it may get worse. Such auguries demand a concentration of the Association on its stated goals, a focussing on our interests and possibilities, but not for a dissemination of our strengths. It is more important to do less to a high standard of quality than do much more or many different things at the same time, but with less quality and intensity.

Having quoted from the Constitution I wonder if IASA has always gone its way within the field of audio research effectively enough. Are we sure that IASA does offer to its members as much information and advice as it could? There are some gaps to be recognised. In my letter to the Board in August 1992 I listed some points which were found missing eg. concerning digital developments and their impact on sound archives. Possibly this is a special problem of large radio archives and not so much a problem for the majority of members. Nevertheless we have to face new technical, technological as well as organisational and logistical problems in our archives. Here we should look for initiatives from IASA.

Let me add another item which the German radio archives and other large audio archives and collections are dealing with for perhaps four years now. Of course I know that the Radio Sound archives are a minority within IASA and that IASA should not be orientated exclusively to the interests of radio sound archives. However the Radio Sound Archives belong to the most important, most influential and stimulating members of IASA. Therefore, and I appreciate this highly, IASA continues with a Radio Sound Archives Committee. For a couple of years in the radio archives of Germany we are leading a controversial and intense discussion, focussing on principles of selection concerning the older recordings which we keep. Some decades have aged them and they have to be kept for posterity for scientific, cultural and general historical purposes as source material of our time. As you know there exists a 'Recommendation for the Safeguarding and Preservation of Moving Images' adopted by UNESCO at 27 October 1980. Of course these recommendations are valid for sound documents as well. The German broadcasters have agreed to accept these recommendations and accomplish them. But we do not have the financial funds to realise this promise to its full extent. There is a gap between 'to will' and 'to do'. Therefore we have to think about priorities which may lead us to the most efficient realisation of this aim. Putting priorities means selection, selection for transferring the most important analogue recordings to a digital level. At the same time selection means danger for those recordings which are not or not yet transferred. Are they of less importance? Therefore the German radio archives are working on finding recommendations in order to solve the problem. They are also trying to answer the question of what types of digital carriers should be used in respect of costs, handling and long term storage. Where is the contribution of IASA to this item, which is not a special German one? It is a problem of your country and your archive also, perhaps not yet today, but in the very near future. Maybe it is already your problem today, but have you recognised it?

I am happy to find hints and reflections in the activities of IASA's Technical Committee, but I do not see an intensive general discussion within IASA on questions of this kind. Thanks to Helen Harrison we have a IASA publication *Selection in sound archives, collected papers from IASA conference sessions* which was edited in 1984. The contributions are more than ten years old. Not all aspects of today are covered; in the publication digital techniques do not yet exist. This should be another field for IASA to act on within the terms of the Constitution.

At the Canberra discussion my friend and colleague Dietrich Schüller accused the people who were not in favour of expanding IASA's goals of leaving the discussion too late and of having kept silent for too long. Formally Dietrich may be right. But we have to tolerate this as a very usual phenomenon which I recognise from political discussions in Germany. Whenever the time comes for a final decision, discussions which you believe to have been finished are going to start again. This is a small fact of democracy which has to be tolerated. Therefore I thank the Board for giving us time to formulate our opinions once more without any pressure.

Finally: surely it makes sense and it is useful if IASA under certain circumstances deals with video as well. But IASA should not change its aims in principle. Let us be aware of what other organisations are doing in this concern. We should improve and extend cooperation with FIAF and FIAT, although I know that both are not dealing with the interests of small AV archives intensively. But let IASA concentrate on what we are the professionals for.

The French poet of the 17th century Jean de la Fontaine wrote a fable called *The frog which wanted to become as big as a bull*. This frog saw a bull and admired its mighty height. Therefore he started to blow himself up. But the other frogs did not recognise the remarkable result, so the frog continued blowing; he blew and blew and blew - until he burst!

I want IASA to avoid this possible result. Let us combine professionalism and modesty. Let us first renovate our house before we start to build an annexe, and believe me there is still enough for all of us to do and for IASA's welfare.

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## THE CASE FOR EXPANSION INTO AUDIOVISUAL

*Dietrich Schüller, Österreichische Phonogrammarchiv der Akademie der Wissenschaften, Vienna*

Paper presented to the IASA Board open session at the IASA/IAML/IAMIC conference in Helsinki 1993.

Few sound archives now preserve sound material exclusively - the sound archive is becoming a rarity. Phonothèques take in videos as a normal situation; historical collections take television news and related items; research sound archives capture the visual dimension especially in the realms of cultural anthropology. Only linguistic archives and radio sound archives seem to be those who maintain their sound only dimension.

Audiovisual storage systems converge - we all know that - and we have discussed and witnessed this throughout the past 15 years at least. The CD is an offspring of the laservision disc, tape technology in the audio and video domains are interdependent. You cannot look at one without considering the other and audiotape preservation learns a lot from the troubles of videotape. Digital audiorecording systems such as R-DAT even Nagra D are in many cases derivatives of video recording systems and multi media storage and dissemination systems are being developed to further international exchange and access and this will also include written material and cataloguing information. So things come together. Acquisition, management, storage, legal aspects, cataloguing, all these items can be considered across the board, and the experiences in one medium are already beneficial for the others. A very good example of this is in the history of the work of the Technical Committee. Since the IASA Technical Committee has expanded its cooperation officially with the other technical committees and has formed the Technical Coordinating Committee (TCC) we have gained completely new insights and a new dimension in looking on our work.

There has been a drastic qualitative improvement, not just a quantitative one. From this cooperation with our audiovisual partners and the insights gained there have been numerous papers published, not always under the flag of the IASA Technical Committee, but also under the flag of the Technical Coordinating Committee. The TCC is an umbrella organisation of the IASA Technical Committee and has presented conferences. The previous speaker complained that one of the gaps in the IASA publications is in the mention of digital recording techniques. In fact the TCC addressed this issue in detail in Ottawa, and I myself have done it again in Karlsruhe - and although I cannot publish everything I am responsible for under the auspices of IASA the information is available to members of IASA. We do a lot to address these problems and issues which IASA can question us about. The expertise which provides some of the answers comes out of the IASA Technical Committee which cooperates with the other technical committees of FIAF and FIAT and we would not be the same, would not know the same and would not be able to publish all that we do without the experiences of cooperating with other technical committees dealing with the other materials. This means that the cooperation within the various fields across the media widens our viewpoint and strengthens our power to influence other bodies which may be our partners or sometimes opponents. If the copyright people talk with WIPO (World Intellectual Property Organisation) they are in a much more powerful position if they can talk across the media authoritatively. If the cataloguing people want to have discussions with IFLA the same applies if they can talk for video, for audio and for film, not just the one material. We need to consider a different dimension. Training *vis-a-vis* UNESCO or the national bodies in your own countries will be far more efficient if you can speak of the training for audiovisual archivists, or formulate curricula for audiovisual archivists and not just sound archivists, because in the near future there will be very few sound archives - but if you set out to train audiovisual archivists you may have more impact. My emphasis is that we solve the problems across the media to gain a third or fourth dimension.

Some people have suggested that we form an audiovisual committee within IASA. I strongly advocate that we do not instal such a wishy-washy committee. What would it deal with? What would it take care of: technical matters, copyright, cataloguing, training? Surely it has to take care of everything, but we already have our committees dealing with the particular issues, and these committees should at least have very strong links with the other media.

I need to repeat an organisational point which has been stated before in order to further the discussion here. FIAF, the International Federation of Film Archives was founded in 1938 and serves only national film archives. There is a high membership fee, at least by IASA standards, and so normally if you have a small film collection you are not entitled to become a member of FIAF. FIAT is the International Federation of Television Archives - *television* that is, not video. It is the equivalent of the Radio Sound Archives Committee within IASA. It does not cater for any video collections you may have in a phonothèque, or a research collection or a history collection. There is no service for smaller collections through FIAF and FIAT, and if IASA now wants to expand to audiovisual the emphasis will be on these smaller collections, to cater for their needs and provide a home for those who are homeless at present. I would guess that the majority of the membership of IASA (not necessarily those attending conference) are already audiovisual archives and they will not be served by FIAF and FIAT in the present circumstances. There is no obligation to cover every field equally across the media within an international association of sound and audiovisual archives whatever the name would be of this extended IASA. Extra activity - and this an important point, will come from those who feel addressed and from those additional members which we will bring in by expanding our field of

interest officially. If we do expand to audiovisual it will not be any hindrance to maintain, expand and intensify our expertise in audio. I do not believe that any of the issues will be dealt with in a better way if we do not extend into the audiovisual world. Audiovisual will come as an addition.

To conclude, expansion does not mean a weakening, expansion to the audiovisual domain means strengthening the expertise because if our emphasis stays with sound recording collections, and no one is suggesting otherwise, we should have a different and wiser view. If we do not make the move the danger is that IASA will become an association of archives which may soon, except for a few exceptions, not exist.

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#### **DISCUSSION FROM THE FLOOR.**

*Editor's note.* The discussion from the floor was an integral part of this session at conference and a summary is included here to reflect the many opinions aired. The statements were all taken from the sessions, but condensed into manageable form for presentation here. I hope that the contributions are reflected accurately and give a 'flavour of the discussion if not the full nuance of the humour which emerged.

*Carlo Marinelli* made the point that if we as audio experts do not interest ourselves in audiovisual documents in the next few years another association will be formed dealing with audiovisual archives and this would not be helpful. What IASA should realise is that the quality of sound in audiovisual documents is a very great problem and IASA should be there as the audio experts advising and working with the audiovisual experts. Audio experts must take an interest in the audio aspects of audiovisual documents, because the quality of sound in these documents is not good and needs to be improved. If we know how and why the quality of sound is produced in videodiscs and videocassettes then we can make a positive contribution towards making audiovisual documents and suitable methods for preservation, conservation and cataloguing of the document. The low quality of sound on many av documents does not lie in the visual elements but in the sound. In the archive of IRTEM we have recordings of 20th Century music and a collection of videos of opera and ballet and we notice that the sound is not good on the video recordings. It has been neglected, and this is why the audio expert should interest himself in audiovisual in order to influence this quality for the better.

*George Brock-Nannestad* observed that one of his worries lies in the international cooperation in standardisation work in which IASA might be invited as an NGO. He would not like to yield for instance to a standard which was imposed by the film or video medium in the case where audio is alone. In case digitalisation became an issue for some international standards body he would like to discuss and argue the specific problems of audio in a national forum rather than having to make do with an internal forum within IASA in an expanded form (an AV Committee). George would like to have the audio view presented right at the top rather than in an interim committee within IASA. International Standards organisations such as ISO or CCITT would

expect an organisation like IASA to have its own house in order and would expect a unified view. We have to be able to resolve audio issues within IASA before going to any such meetings and present a unified view. Otherwise we might have a split opinion, or we may have to remain silent. One recent example is worth citing. In the conversion from film to HDTV it was claimed to be unimportant by the film and video people if films converted to the format are screened at 25 frames per second rather than the 24 fps which is the standard for the film industry. (One can work out what happens to the sound element). Only one delegation (from Australia) had done their homework. If the person going to such an international committee had been one mainly instructed in the video field and not seen to it that the views of audio were not included this would have been unrepresentative. On the other hand it is necessary to be inspired by the problems and solutions of neighbouring areas and we do have members who are either personally capable in neighbouring areas or who have responsibilities relating to such areas. Hence IASA should create a committee to deal with the neighbouring areas.

**Rainer Hubert** addressed Ulf Scharlau that a lot of what he had said was quite correct concerning the status of IASA and his criticism of IASA was very pertinent but it also showed that specialising in sound does not help - if it would be other Ulf would not have the problems he mentioned. Rainer would rather go the other way and be brave and widen the scope of IASA. He also thinks that we have no choice for two reasons. One is the nature of the subject itself. All av media are very alike, they are all linked especially on the technical side. We notice this already in our committees - we often have no choice but to deal with the av media. Also we have to think of the needs of our members. Take the Phonotheek, Rainer's own institution. When they joined IASA many years ago they were dealing exclusively with audio media and they learned a lot from IASA and are thankful for it, but meanwhile the Phonotheek has had to deal with other media, video, photographs and film. Expertise in treating these media is very low - they need information about these other materials as well as audio. To do this he has to look around to find an organisation which responds to these needs. Rainer hopes IASA will be this organisation, but if not he will have to look for another organisation. Let us be brave and respond to our members needs by expanding.

**Ann Schuursma** spoke about conferences and felt that a lot goes on outside the formal sessions in the way of advice, and this is a benefit which cannot necessarily be quantified. IASA could do more to assist other countries in preserving their archives. IASA could also do more with its publications, especially the Special Publications which are helpful to a lot of people in many ways, not only members. Ann agreed with Dietrich, but felt that one purpose of IASA is to give the benefit of advice and expertise to people who are specialised in other areas, such as music. A lot of IAML people have benefitted over the years by attending IASA sessions when we hold joint conferences. In the case of IASA becoming too technical it may become an institution based association and this might not be helpful. Ann would like to see us continuing to hold joint conferences with several other associations, sharing experience and advice throughout the field.

**George Boston.** We talk of setting up a committee to deal with audiovisual matters, but if we do not recognise these av materials in the Constitution how can we set up a committee to deal with them? If they are not mentioned in the Constitution then is it illegal to deal with them. Take this argument to its limits and anyone with a collection of gramophone records has to take the sleeves off - they contain still pictures. We hear some people talk of pure sound archives, but there are fewer and fewer of these. Dietrich suggests that radio sound archives may be the only ones left, but even this is

changing. The BBC in Britain used to have regional sound archives, but these are now called Regional Libraries that deal with sound, video and film recordings. Unique sound archives are becoming a rarity. We cannot separate sound from the dreaded pictures any longer and to continue pretending we can is a delusion. If IASA cannot recognise the facts of life and move forward it will die. Ann Schuurmsma has just said she is looking for somewhere to gain wider expertise and an association which will deal with her as an individual. This should be just such an Association. If IASA deals only with sound we would have to look to video and film contacts, to places like FIAF and FIAT which will not accept the individual. There is a challenge here to which IASA should respond.

*Alan Bruford* offered some psychoanalysis of the situation to show us where our hang-ups may lie. As far as Alan can see all the people who have been talking on behalf of keeping IASA solely sound have been from radio archives. From the radio archives point of view the enemy is the television station - they are better funded, get better audiences - they are obviously in the opposed position and must be resisted. From the point of view of most of the rest of us, certainly from research archives such as he represents the enemy is in fact the broadcasting station - both television and radio, because they are the people who make demands and say give us this yesterday and do not leave time to consult informants to see whether they want to be broadcast and will not give anything much in the way of their recordings in return. We are on the side of cooperation and in Scotland where Alan comes from the old enemy is England but we have managed to keep a reasonable situation. He thinks that a certain amount of peace and cooperation is what is needed and the compromise situation is one in which sound is paramount, as our main interest, but as proposed we should take into account the fact that we consider audiovisual elements as well.

*Crispin Jewitt* noted that the national archives have already started collecting video and could not discharge their responsibility for collecting recorded music without collecting video. The National Sound Archive in London collects recorded video and television, not only in music, but in other areas as well. Crispin noted that some members would like to narrow the scope of IASA, but this seems to be against so many trends of what is happening elsewhere in many areas of business. If we understand this to say that our central business as a group is to manage collections on behalf of parent organisations whether they be National libraries, broadcasting organisations or research institutes our central responsibility is the management of collections. These collections are changing and we must be responsive to those changes. As institutions we need support from international bodies such as IASA and therefore such organisations must reflect the changing needs of the institutions that belong to them.

Note. Other contributions to this discussion follow. They include papers which were prepared before the conference by Frank Rainer Huck and Ray Edmondson and one prepared for the conference by Jeff Brownrigg.

## IASA - THE CASE FOR EMBRACING AV

*Ray Edmondson, National Film and Sound Archive, Canberra*

### INTRODUCTION

In a letter dated 12 October 1992, the President of IASA, Gerry Gibson, asked me to prepare a "detailed, reasoned and factual presentation of the need for IASA to evolve into a multi-media association". He noted that Frank Huck had been asked to prepare a complementary document putting the opposite point of view. The intention is to assist IASA members in weighing the issues arising from the proposed change to IASA's constitution to embrace other AV materials.

First, a point of view: I have prepared this paper in my capacity as an individual member of IASA, not as a representative of my employer (The National Film and Sound Archive of Australia), so the views expressed are mine alone. This seems appropriate, and leaves the National Film and Sound Archive free to express its own view.

Second, a point of terminology: in previous papers and articles, we in IASA have tended to use the terms 'audiovisual' (AV) and "multi-media" interchangeably. I would like to draw a distinction for this discussion. The UNESCO Round Table on Audiovisual Records (see below) embraces sound, film, video and to some degree photographs and other materials. I will adopt that usage. Hence, a sound archive is an AV archive focussed on a particular medium, while a multimedia archive is an AV archive which handles more than one of the AV Media.

Third: a point of departure: IASA grew out of IAML, and it is appropriate that, at the joint conference in Helsinki, we reflected on IASA's origins as well as its future. It came into being then to meet an emerging need. Now we are asking afresh: what are the needs of today, and what is our vision for the future?

#### A. WHAT IS BEING PROPOSED

At the time of writing this report a draft proposal was on the table to amend the IASA constitution in the following ways:

1. To change the name of the association to the International Association of Sound and Audiovisual Archives (but to retain the acronym)
2. To extend the "Purposes" clause adding the words "and audio-visual" after every occurrence of the word "sound".

(Other unrelated amendments of a housekeeping nature are also proposed but they are outside the scope of this paper. So is the debate about the internal structure of IASA.)

These are simple changes which, of themselves, would carry no requirements for structural or other change in the Association. Since IASA's membership now includes a growing number of multimedia archives, it might be argued that such a change simply formalises what is already the case.

However the changes are symbolically important in that they would formally broaden the scope of the association from a "sound only" focus. Again it might be argued, from the content of recent conferences, that this broadening is already a reality.

So the real debate lies not in whether IASA should embrace multi-media archiving - in practice that has already happened. It lies in whether or not this trend should be formally recognised, and in weighing the consequences of the available courses of action. This paper argues in favour of the proposed constitutional change and the formalising of IASA's de facto inclusion of multi-media.

## **B. HISTORICAL BACKGROUND**

In *Phonographic Bulletin No 61 (November 1992)* Helen Harrison surveys the history of the "AV debate" within IASA over the last decade. (*Helen's article lists many pertinent papers and documents in earlier issues of the Bulletin and elsewhere*). I commend it, and pick up here only a couple of the main themes of that debate.

The increasing number of multi-media archives has created a growing need for an international association which can effectively represent their interests and deal with their problems. Formally, the existing associations (see below) can at best, only partially fill this role. In practice, strict membership requirements, high dues, or other factors either exclude many multi-media archives or offer them poor value. Within the grouping of associations which comprises the UNESCO Round Table therefore, such archives have no formal representation.

Simultaneously, cooperation between the AV associations has grown and shared activities (Such as the Joint Technical Symposium) have emerged. This has encouraged the associations to review their roles and membership requirements and to think futuristically. While a formal union of FIAF, IASA and FIAT is unlikely, cooperation and complementation is seen as desirable and it is accepted that one of the associations needs to embrace the interests of multimedia archives.

## **C. IASA'S CONTEXT**

The UNESCO Round Table of AV Records meets annually and comprises the following non-government organisations (NGO's):

- \* **The AV Committee of IFLA** (*International Federation of Library Associations*) represents the AV activities of libraries of many kinds: national, subject, and special.
- \* **The AV Committee of ICA** (*International Council of Archives*) has an analogous role for public archives.
- \* **FIAT** (*International Federation of Television Archives*) comprises mostly programme archives formally linked to television broadcasters: often they are sections of those organisations. In November 1992 there were 89 members.
- \* **FIAF** (*International Federation of Film Archives*) comprises moving-image archives which meet criteria relating, inter alia, to their autonomy, accessibility, and preservation program. There are several membership categories and a system of probation and periodic re-confirmation.

- \* IASA embraces individuals as well as organisations. They must "have a serious interest in the stated purposes" of IASA or be engaged in recorded sound preservation.

Unlike ICA and IFLA whose main activities lie elsewhere - IASA, FIAF and FIAT operate exclusively within the AV spectrum. All three have committee structures and annual conferences. IASA alone offers individual as well as corporate membership. There is overlap, with certain archives belonging to two or all three associations.

While nominally they represent "film", "television" and "sound", relative roles are more complex. FIAT is, in effect, a television industry association. FIAF is a forum for film and television archives which pursue a more autonomous role as public institutions and cultural guardians. IASA's membership criteria are the most open, and pick up individuals and organisations interested in the preservation of sound, and often also other AV media.

#### D. THE ISSUES - WHY IASA NEEDS TO EMBRACE AV

The question facing IASA is whether to formally embrace the multi-media dimension of its membership, role and activities, or to actually narrow its current focus by reaffirming that it is a "sound only" association. The question could have three outcomes:

- \* Accept the proposed change (or something equivalent)
- \* Reject the proposed change and hence reaffirm the purposes of IASA as presently defined ("sound only")
- \* Defer the constitutional question (again) and so continue the status quo (Accept multi-media as well as sound but don't formalise it).

Each can be evaluated. I am advocating the first outcome, and the pertinent issues are set out below.

#### 1. MERGING OF MEDIA

Industrially and technically the screen and sound media have been merging for some time. Radio and television are intertwined in the broadcasting industry; the record industry has become the record/video industry; the linking with computer technology and the spread of interactive multimedia will develop rapidly over the next decade. Even oral history is expanding to become "video" history; and high definition video may see the end of movie film as we know it.

Technically, image and sound archiving are converging towards the commonality in digital processing and storage of information on tape, laser disc, optical or yet-to-be-invented carriers: it may eventually become meaningless to perceive "sound" and "image" as separate technical concepts (except in retrospect) in terms of processing or collection management.

Our associations will have to change to keep pace with these realities, or risk being left behind. There are implications for the FIAF/IASA/FIAT relationship (in the

technical sphere, now an area of active collaboration) and, within IASA, for keeping the association relevant to members' changing practical needs.

## 2. MULTIMEDIA ARCHIVES

The number of multi-media archives has been growing for a decade or more, as single-medium AV archives have diversified, new institutions have emerged or sheer economics has forced the change. The need for a forum for this expanding constituency has already been recognised. IASA comes closest to filling that role by default; its non-prescriptive membership requirements, and the fact that **all** such archives - by definition - have a "sound" aspect, have made it so.

But IASA does not **formally** fill that role unless the constitution is changed. The informal status quo will suffice only as long as such archives are willing to accept it. If and when they are not, and if no other existing association meets their needs, they may create one of their own. In doing so, each would no doubt review the value of remaining active in IASA as well, and IASA may lose their involvement.

IASA emerged from IAML in order that the needs of members of the day might be better served. I expect both groups benefited, over time, from the separation. In today's climate, I am far less confident that splitting IASA into "sound" and "multi-media" associations - if it came to that - would either be logical or to mutual benefit.

## 3. ECONOMICS

In the worldwide recession, AV archives of all kinds are having to do more with less, and having to look critically at overheads. The cost effectiveness of involvement in IASA and other associations must receive increasing scrutiny: does it justify the fees, the travel costs, the salary, the time? Already, many archives which would like to (and need to) participate cannot afford it. In addition, some multi-media archives face the cost of involvement in FIAF and FIAT as well as IASA. When they can no longer afford it all, what then? They will have to make hard choices, and perhaps focus on one forum only - the most cost-effective and strategic one. Will this be IASA? If it formally embraces AV, it is at least positioning itself to be so.

As the number of multi-media archives grows, so does the financial tension. It is prudent to consider now the financial and numerical equations that may impact on IASA as well as FIAF and FIAT.

## 4. A PHILOSOPHY AND A PROFESSION

In my view the development of a written philosophy and the emergence of our field as a recognised profession, over the next few years, is likely to be centred on a holistic view of AV archiving as a multimedia discipline. It may have subsets or variations to reflect individual media, or the needs of individual associations or their members, but the core values will be shared. The future dynamic of technical and organisational change, and the training and accreditation of staff in AV archives of all kinds, will tend to affirm this.

The constitutional change would maximum IASA's options and prospects in the present and future debate. It would probably hasten the day when a "sound archivist" or "audiovisual archivist" is a concept with an internationally accredited status, rather than the indefinite concept it presently is.

## 5. EMERGING ARCHIVES

An area of present and future need is the support of the many emerging AV archives in developing countries. For economic and practical reasons the multi-media model is relevant to them, and the need to share the experience and advice of colleagues in IASA is paramount, since few (if any) reference points are available to them locally. Significantly, such colleagues are conspicuous by their absence at conferences, and from our literature. The cost of participation is prohibitive so the interaction does not happen.

It is merely an economic issue. IASA will be more relevant and effective to them if it is an association representing multi-media as well as sound. Conference attendance will be more worthwhile, funding authorities may be more supportive, interaction greater and membership perhaps larger. A broadened IASA may be better able to extend its effective coverage beyond the "rich" countries.

## 6. MANAGING CHANGE:

It is said that there are three kinds of people: those who make things happen, those who see things happen, and those who say "what happened?"

Probably we all like to feel we are in the first group! IASA is facing a crossroads. Is it a threat or an opportunity? Should we act or react? Build a barricade or mount an advance?

One way to see the proposed constitutional change is either as a threat to be avoided, or an outcome to be passively accepted. Another is to see it as an opportunity to be managed towards a desired end: proactively positioning and reaffirming the value of sound against a context of multi-media archiving. (If this leads us to question anew **why** we value our focus on sound, so much the better).

## E. THE EFFECTS OF ACCEPTING THE CONSTITUTIONAL CHANGE

Would the constitutional change alter IASA?

Yes and no! It would formally introduce a new factor in IASA's internal dynamic, as well as in its relationships with other international associations and its affiliated organisations. The effects may not be entirely predictable. But as a dynamic organisation, IASA is constantly changing anyway: it is likely to continue doing so regardless of the current state of its constitution.

On the other hand, since IASA would simply be formalising the status quo, there would be no sudden change. Beyond that, managing change is a question for the Board and the membership: there is no basis for believing that the existing process of change would suddenly become unmanageable.

One thing would not change. Whatever else they might be involved in, the one interest all IASA members would still share would be a concern with the archiving of sound. It would remain the unifying quality of the association.

So what change can be predicted? How different would IASA look with a broadened constitution? I expect the following issues would arise over time. (In reading them, you might also ponder how far they would arise anyway, under the present constitution!)

1. The multi-media archives within IASA would need, and want, a meeting point. This may require a new Committee. (The National Archives Committee is, de facto, filling this role currently. At the 1992 conference it expressed itself strongly in favour of the constitutional change.)
2. Over time, the agendas of some committees would tend to include issues that were more broadly multi-media. This might be true of (for example) the Cataloguing, Copyright, Technical and Training Committees. It is true now to some degree. The needs of the members would influence the agendas.
3. Conference agendas would tend to similarly broaden over time. The agendas are set by the Board and the host, and if well designed they reflect the current needs of the whole membership. Broadening to include more multi-media does not mean the exclusion of specifically sound topics: it simply means, as always, the paralleling of sessions and the management of the whole to best advantage. The result could be better and more satisfying conferences.
4. The change would probably stimulate membership growth. So it would lead to new people and new ideas growing into the Board and Committee positions. But this would take time: the stability of IASA's structures would inhibit radical shifts, and there will not be another Board election until 1996. The incoming Board of 1993 would be in a position to set the pace and the flavour of the next three years, to embrace the possibilities of the widened focus, and to manage the profile of sound in a multi-media setting. An increased membership would improve IASA's financial position, the circulation of its journal and (in my view) its status and the quality of its work.
5. Some members or affiliates may disagree with the change and leave IASA in consequence. While this would be regrettable, it is the risk we run. It must be weighed against the benefits as well as against the possibility of other membership loss if the constitution **does not** change.

## F. THE EFFECTS OF REJECTING THE CONSTITUTIONAL CHANGE

Rejection of the amendment proposal will have a different set of repercussions, and they also need to be carefully considered. They are set out below. (We might, of course, delay the question - again - but this may be perceived as tantamount to rejection. It cannot be indefinitely postponed.)

1. Rejection of the proposal would amount to a declaration that IASA is a "sound only" organisation. This means that the expansion into multi-media concerns of recent years would be reversed, and IASA's focus would narrow back to sound-only concerns: a clear change in direction.
2. This may be perceived to offer increased benefits to members whose interests are solely sound-based. But it would offer reduced benefits to other members, who would find fewer of their concerns reflected in IASA's agenda.
3. It would force the multi-media archives to re-evaluate their commitment to IASA. There would be a real risk that they could leave (or retreat to purely nominal membership) and seek a more effective international forum - possibly a new one of their own making.
4. If the multi-media archives in IASA were to take such a step, IASA's resources and stature would diminish sharply. Its membership mix would change, and it may become more an individual than an institutional forum. Conferences and general activity may become harder to fund. It would have to share its role as the international sound forum with another - the forum adopted or created by the multi-media archives.
5. *These events could serve only to marginalise IASA as an international force.* Of the present five Round Table associations, it would then represent probably the smallest institutional constituency, and may no longer be the only representative of sound. It would be the only one significantly reliant on individuals rather than institutions.
6. A weakened IASA would be more at risk of eclipse or absorption by other bodies, in an increasingly fluid AV environment.

## G. ANSWERING QUESTIONS

The following are comments on some questions and concerns of which the writer is aware, synthesised from articles and papers in IASA publications, and personal conversations.

1. **Wouldn't the moving image drown out the interests of sound and dominate IASA's agenda?**

This is a widely held perception with IASA. Television seems to outshine radio (even though radio has a bigger audience) and films seem to have a public profile and glitziness that recorded sound does not. There is a fear that the moving image would attract more attention than sound and so rapidly dominate IASA's agenda.

While the fear is real, it appears to be based on anecdotal claims rather than documented experience. The only systematic testing of the issue that I am aware of (in the National Film and Sound Archive of Australia, where considerable attention

has been given to developing its sound activities) suggests that the fear is groundless. If the NFSA is typical of multi-media archives. I would conclude that they are all dedicated to developing their sound activities: indeed, they would have a vested interest in doing so.

Irrespective of how the image and sound media are separately perceived in the world at large, it is how they are treated in multi-media archives that will, in turn, be reflected within IASA.

In a broadened IASA, sound will still be the shared interest of all members. Eligible AV archives without a genuine sound interest may find FIAF or FIAT better value. True, they could join an expanded IASA too. But they can do that now anyway, by declaring a "serious interest in the stated purposes" of IASA.

2. **Wouldn't FIAF, FIAT and others object to IASA poaching on their territory? WILL it conflict with what they do?**

It is unlikely that the constitutional change would take IASA into existing FIAF or FIAT territory (see section C above). Even with the change, IASA's catchment would remain basically what it now is: sound and multimedia archives, and interested individuals. The other international associations are well aware of the long debate within IASA and do not oppose the proposed change.

3. **Do "sound archivists" and "image archivists" mix? Won't the groups polarise or compete?**

IASA's membership already includes many people who work at various places within the spectrum of AV archiving, or across the whole of it. This does not seem to create problems. This suggests that, although we are used to these terms, they arise from convention, and people within our field really do not fall into such neat categories. A broadened constitution might demonstrate that (for instance) "multi-media archivist" or "broadcasting archivist" are also equally meaningful categories, with equal potential to enrich IASA.

4. **Wouldn't the constitutional change also lead to change in the character of IASA as we know it?**

IASA has been changing since its inception and it will presumably go on changing, constitution notwithstanding. An unchanging organisation may provide an enjoyable club for its current members, but would steadily lose touch with reality, and die of attrition and irrelevance.

Over time, a broadened IASA may change in particular ways: *see section E above*. There is no reason, however, to expect that the constitutional change would bring in a sudden rush of new members with new agendas. Multi-media archives can and do join under the present constitution. Even moving image-only archives can join now.

5. **Does IASA have the expertise to enter the world of film and video? Won't we be spreading ourselves thin?**

IASA's expertise is the collective expertise of its members (the same is true for FIAF and FIAT). This suggests that sound and multi-media expertise are now, and will continue to be, characteristic of IASA's membership. There would be no need, and no pressure, for IASA to duplicate the work and deliberations of FIAF and FIAT.

6. **Won't the change bring in new members whose primary interest is film and video?**

Perhaps: but they can join right now anyway, it doesn't require a constitutional change. By definition, such members have an interest in sound preservation (films and videos have sound tracks), and their membership of IASA and exposure to discussion on sound archiving, may enlarge their perspective considerably. It may be more of an opportunity than a threat.

7. **Won't IASA be a stronger lobby group for the interests of sound in all contexts if it stays "pure"?**

It will be a stronger lobby group, both for sound and for multi-media, by *adopting* the constitutional change. This would not weaken its advocacy for sound issues: with a growing membership and broadening base, it should strengthen its hand.

8. **What would the change mean for IASA's affiliates?**

No present affiliation agreements would be affected on IASA's initiative. Affiliates are not creatures of IASA and decide on their own memberships and policies. (*See section E para 5 above*)

**CONCLUSION:**

While (*in section D above*) I have listed three possible outcomes to the question facing us, only two - acceptance or rejection of the proposal - are decisive. Delaying the question may allow more time for review for a decade. *I believe IASA must move decisively one way or the other.*

Concerns about change are legitimate. Change entails risk and we cannot take it lightly. But, in my view, the risk is even greater if we not recognise the need for change, seize it, and direct it.

To reject the proposed change would, in one sense, be understandable. It would be difficult to reverse if, in hindsight, we thought better of it. Symbolically it is a major step to give "sound" equal billing with "audiovisual".

But the consequences of rejection would be to change IASA decisively from its course to date. We could not expect the status quo to remain: it would be a signal to multi-media archives to start seeking alternatives. Another association may then pursue sound issues alongside IASA.

*IASA is at the crossroads.* I support the proposed constitutional change not only because I see it as a timely, logical and visionary, but also because it reflects reality and growth. It recognises what IASA now is, as well as what it can become. It is the end of one journey and the start of another.

June 1993

## IASA FOCUS ON SOUND: A FURTHER DEFENCE

*Frank Rainer Huck, Saarländische Rundfunk, Saarbrücken*

It is a well-known psychological cognition that increasing activities on different subjects at the same time is always a sign of restlessness, if not to say of inner crisis. Is it any wonder that the wish to expand the scope of IASA into audiovisual fields arises at a time when discussions about "the future of IASA" or the "philosophy of av archiving is felt to be necessary.

There is no doubt that a lot of our members, institutional as well as individual, feel the need to discuss problems arising with the occurrence of the new materials in their archives. It is the same thing which happened in IAML in the late sixties. The music librarians felt the need to discuss problems which occurred in connection with their rapidly growing and broadening record libraries. But did they widen the scope of IAML into the audio field? No, they simply appointed a "record library commission" which for a couple of years seriously worked on the common problems, and in the end decided to form an organisation of its own, independent of, but closely connected with IAML: it was the birth of IASA in 1969! (The IAML Record Libraries Commission still exists).

Now more than 20 later the sound archivists have to deal with new materials in their archives, which are commonly called audiovisual materials. But what is meant by this term? Some are simply thinking of film or video (containing moving images and sound), others have problems with photographic collections, and others again may already think of digital mass storage of all sorts of digitised information. Would it not be better to discuss all these new problems of sound archiving in a special committee (as proposed to the Executive Board in Canberra by several speakers, including myself), instead of expanding the scope of the whole IASA, or even changing its name (which for the time being my motion at the Canberra General Assembly was able to prevent)?

There is no doubt that we have to face the new technical developments which are going to change our tasks, our work and methods dramatically. But that is why we have to concentrate our efforts all the more on our knowledge and professionalism in sound archiving, in preserving our cultural sound heritage. There are a lot of unsolved problems left in this field which are expected to be solved or at least discussed by us, the professional group of sound archivists. This does not mean that we should not profit from the knowledge and professionalism of other experts or other organisations in respective fields. What we need is cooperation with these other organisations, not expansion of the tasks and role of IASA into fields in which these other groups have already proved their professionalism. A first promising step in this direction will be the next joint conference together with FIAT/IFTA 1994 in Berlin.

I urgently hope that our Executive Board will follow the repeated proposals of several members by recommending the formation of an AV-materials committee to the General Assembly at the Helsinki conference. In this committee all those colleagues

who now complain of the lack of discussion of AV materials in our Association will be able to identify and discuss their real needs and problems, thereby defining which materials are really meant when we speak of audiovisual archives.

Perhaps some day in the future this committee will either be the nucleus of a new organisation (like the IAML Record Libraries Commission was for IASA), or a majority of the IASA members will vote on a newly proposed amendment to the constitution to open the scope of IASA. Most certainly it must be guaranteed that this vote should be preceded by a change of ARTICLE XIV of the Constitution to state that amendments to the Constitution need a two-thirds majority of the votes cast by *postal ballot*, a proposal which should be offered as soon as possible by the Executive Board.

Until then let us deliberately focus on sound within IASA as a whole, and let the AV experts among us seriously start their work in a newly formed committee.

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## **SOUND OR UNSOUND ARCHIVISTS? TO BE OR NOT TO BE? WHAT IS THE QUESTION?**

*Jeff Brownrigg, Researcher and Sound Archivist, Canberra, Australia*

### **Intervention read on behalf of the author during the IASA Conference Helsinki 1993**

I have waited quietly in the wings on the issue of IASA/IASAVA, even though some IASA members know my views. After an impromptu delivery at Sopron on the subject of what I see as the predominant concerns for IASA, it would surprise me if they were not familiar to many. I was too busy at the Australian Conference to do anything serious about taking up the cudgels again and simply listened.

It is with growing frustration and concern that I raise the matter again, writing as a private individual but one who has in one way or another been an "audio historian" for more than thirty years. It is also my belief that what follows is pretty close to a consensus position for the ASRA Executive Committee of which I am a vice-president, although I have no brief to speak for them.

At Sopron (you might remember) I invited IASA members not to forget that regardless of its affiliations with any other medium in institutional contexts all over the world, the principal responsibility of IASA was for all parts of that complex activity which is the collection, description, preservation, study and dissemination of a very large body of sound recordings made in the last hundred years. I should, perhaps, add 'celebration' to this list. There is, also, the identification of present and

future materials and trends which will add to what already exists. I recognise the inadequacy of this summary but it helps to get the mix of history, technology, administration and prediction into some useful form for discussion. There are specialists in these sorts of areas in our organisation.

Essentially, IASA represents the distilled wisdom and accumulated skills of individuals who have made it the business of their lives to specialise. The organisations from which they come will be made up of individuals and each needs to be acknowledged as a collective entity. (Some specialists are unaffiliated). These organisations are, in my view, less important than the specialist individuals who come to IASA and participate in the variety of meetings designed to meet their needs. One of the several annual groupings (National Archives Committee) deals with the concerns of such collectives and I would not wish to be seen as down-grading their participation or support. But I cannot put too much emphasis on that word 'distil'. It takes time and commitment and other things like luck to become adequate to the task. Generally these things pertain to individuals. But there are tasks which have a unity of purpose when they are collectively described as sound archiving.

Sound archiving is a specialised, multi-faceted discipline. We must not lose sight of this. I might be able to distinguish between the American and British Mapelsons, to know the usual range of playback speeds for Pathes, understand the difference between the surfaces of Dum Dum shellacs and those made in South Africa or understand bit stream conversion. Given my job, location and interests (which extend beyond the job for several hours each year) you might expect me to know about Thomas Rome, the recordings of Carlo Dani, Melba, Australian inventions and patents related to sound recording, Discronic's place in world CD production and so on. But I am also a cultural historian who promotes the value of the sound recorded heritage to others who have been slow to recognise the extraordinary importance of what is available. I rely on the specialist skills of my technically skilled colleagues to help me in this work and support my own. I do not have the time to be good at it all or to know more than I need to understand some aspects of the areas not within the boundary of my own skill.

I have used the singular noun (discipline), but you can see that there are many areas of particular skill contained in it.

If IASA ceases to be an international focus of this discipline (or disciplines) then another organisation of sound archivists will be required.

No amount of multi-skilling will make a sound archivist from somebody who is not single-minded and who has a couple of decades in which to build knowledge. (I am thinking of the 'generic' bureaucrat who is capable of everything). It takes many years to accumulate the requisite skill in each of the sub sections of the discipline. I have enough intelligence to become a specialist in Australian television... more than enough intelligence, I suspect. What I do not have is the time. I cannot afford to be distracted, to become half serious about sound recording and half serious about television. Or to spend a third of my time working with film, a third with television, and so on.

I might need to be some sort of bureaucrat as a sound archivist, but if a bureaucrat wants to be me, I suggest that the change would be difficult. Being a competent sound archivist is not a matter of deciding or being told to do so and stepping immediately

into the role. Librarians, using a card index or a computer, might be able to give access to things described in a discography or catalogue. But creation of a collection, describing and preserving it are all specialised activities. And they will continue to be even after media have been 'converged'. We have been assaulted with arguments about the convergence of the technologies. Development in the storage and delivery of information, especially CD-ROM, have it has been argued drawn sound and moving image closer together. But these developments have taken a new turn as we have deliberated and in addition to sound and images (both still and moving) we now find that very large amounts of text have been injected into the electronic agenda.

It might be convenient for bureaucrats who have few skills that are 'of the discipline' or for generalists with divided loyalties, to propose new conformations for organisations like ours. But we must not allow the water to be muddied with unsound arguments (or mixed metaphors!). I am not arguing that there is no place for the 'generic' bureaucrat or for generalist librarians, but decisions within IASA ought to be taken by the membership after an examination of what IASA is and who it represents.

Of the cases in the service of a need to change that have been mounted so far we should reject the following (at least), given in italics. I have added what I would propose in opposition to various tenets I have heard:

1. *Anybody can do it. That IASA is an organisation of bureaucrats seeking administrative convenience or whose personal skills are only administrative.*

This is not only professionally insulting but illogical. Analogies are odious BUT... most professions make distinctions amongst specialists. Doctors might unite in a union of medical folk, but they remain functionally distinctive, thereby providing essential heightened level of specialist skill. It is this sort of argument that is the foundation stone of what binds IASA members together. Most of us work with film and television specialists. Generally, they are not interested in discography, even if they know what it is! They are not attracted to IASA and have professional organisations within the areas of their own discipline.

2. *There is no distinctive discipline that might be called sound archiving, therefore no need for an international association.*

This is simply not true. Preservation of wax cylinders is not high on the agenda of film preservationists. That is not to say that areas of common interest should not be the subject of joint symposia, but it is IASA's job to ensure that the skills involved in wax cylinder transfer are retained, refined and so on. This is part of the distinctive discipline.

3. *That converging technology dictates that archives are or will be inevitably audiovisual.*

On present indications IASA will need more than a V in its title if convergence is seriously offered as a reason for change. To become the International Association of Collections of Information is one option. We might see the situation develop where 'text' becomes the principal information of multimedia carriers and audio and visual matter becomes materials for regular libraries?

Multi-skilling has built into it the expectation that the novice will be able to find what a customer requires because of the clever organisation of collections. There is an old saying: Water down the soup and you have watery soup. Do we want organisations of LESS skillful people and an Association of generalists? think for a moment about the difficulty we have experienced bring the `bits' of IASA into some sort of working relationship at Conferences. And think also, of how many `bits' there are and how they are exclusive.

If you agree with the general drift of these points then you will not need to band together to form a new association of sound archivists who take pride in their skill, seek to improve and extend their knowledge, who recognise their discipline and the value of sharing information internationally with others who know what they are talking about. You will recognise the need for IASA.

Three months of `nonbook materials' training for librarians might be adequate for a generalist. Three years of undergraduate study might lay some foundations, but we are talking about decades of experience that lead to the professional capability required in a sound archivist. Let's not throw that baby out with the bath water.

The world needs all of its specialists.

I have excluded lobbying from the numbered points above although I had intended to include it. On reflection, I suspect that the power to move UNESCO or whoever, is as much red herring as the perceived value of adding `visuals' to IASA. The need will always be there for audiovisual archives, sound archives, film collections, libraries (national, regional and local), television conglomerates and the like to identify their shared needs and interests. They will probably always need to lobby collectively. But this should not exclude IASA from taking the running on its own behalf in the interests of its membership.

IASA should continue to assess its options. There is clear value in, for example, forums for joint discussion. These should not only be technical, but also cultural, regional, musical, sociological and so on as the need arises. But it should also be turning its mind to issues like apprenticeships for prospective sound specialists and of identifying and developing the discipline they will need to learn. IASA *is* the international focus for the exchange of ideas. It already meets a need and seeks to improve what it does. The need will be there as long as humans have ears, radio sets and sound recording machines. It will also be there as long as we continue to value the capability of listening to the hundred years of audio materials already available to us.

# AUDIOVISUAL HERITAGE

## COUNCIL OF EUROPE: DRAFT CONVENTION TO PROTECT EUROPEAN AUDIO VISUAL HERITAGE: REPORT AND COMMENT

*Dietrich Schüller, Phonogrammarchiv, Vienna, May 1993*

The reporter took part - on behalf of the Austrian Federal Ministry for Education and Arts - in a meeting of the Committee of Experts on the Cinema in Strasbourg, April 28th/29th 1993. This group works within the framework of the CDCC (Council for Cultural Co-operation). The aim of the group is to promote cinema and film. In the course of its actions it took an initiative to safeguard films as cultural goods. The intention is to arrive at a European Convention which would introduce legal deposit for films and also some legal provisions to facilitate the conservation and the use of such deposited films in archives of those countries which sign the convention.

While the first documents referring to this initiative speak of the "protection of the cinematographic heritage", this terminology has been recently changed into "audiovisual heritage" or "patrimoine audiovisuel". This seemed to indicate the incorporation of the other audiovisual carriers beyond the film. A careful study of the Draft Convention to Protect the Audio Visual Heritage by Michael Henry, as tabled at the Strasbourg Meeting, made clear that the draft does not deal with all audiovisual carriers, but only with film - in particular with filmworks as opposed to film documents - and with works kept by means of electronic image processing on magnetic or optical carriers (videotapes, disks). The draft, furthermore, includes computer games for the sake of completeness.

In the discussion this intention was emphasized and it was made clear by the initiators that there is no intention to include *all* audiovisual carriers.

From the point of communication and information science and of the archivists professionally engaged in the safeguarding of such records it must be emphasized that in this context the use of the word "audiovisual" or "audio visual" is misleading. Under the term "audiovisual records (carriers)" fall

photographic stills and slides,  
films,  
videograms, and  
sound records of all kinds.

Librarians may call this group of records "non-book materials". All these audiovisual records are analogous representations of physical phenomena which humans are able to perceive with their auditory and/or visual sensorium. Within the terminology of archivism the term "audiovisual" always expresses an and/or relation. In the Anglo-Saxon world this is often expressed by the use of a slash within the acronym "a/v". A restricted use of the term "audiovisual" to recordings only which combine the audio and the visual domain is unusual and misleading.

It should be noted that UNESCO, within the publications issued by the General Programme of Information (PGI, - the responsible programme for audiovisual archives) uses the term "audiovisual" in the above mentioned general sense. Reference is made to Helen Harrison, *Audiovisual Archive Literature, a Select Bibliography* (Paris 1992), which comprised *all* audiovisual records from photographs via film and slides towards sound recordings and videograms. Another UNESCO Publication by Birgit Kofler, *Legal Questions Facing Audiovisual Archives* (Paris 1991), defines explicitly "audiovisual" to embrace *all* mentioned records (carriers) (pp 8 - 13).

Seen from a general point of view it would be highly desirable to have a European Convention for the Safeguarding of Audiovisual Material in the broadest possible sense. This is justified by the fact that a/v records play an ever increasing role in our time, especially in an expanding world of electronic dissemination of culture and information. Moreover, the a/v record is an indispensable source for many scholarly disciplines, especially for a future history of our daily life. Such a new form of "democratic history" is only possible by these new sort of documents, which reflect - unlike previous times - the life of *all* social strata.

The average educated European values books and manuscripts, monuments, paintings and plastic arts, and this estimation is expressed in the existence of Libraries, Museums, National Trusts etc., which take care of the preservation and restoration of these cultural materials. An awareness of similar extent is not yet developed for the audiovisual record. Only a few states have introduced legal deposit for audiovisual records so far. The more important is the initiative of the Council of Europe, because such action would definitely raise the necessary awareness in this hitherto neglected field. However, such an initiative - as emphasized before - should embrace *all* audiovisual records, not only film.

It is understandable that a group of film promoters acts within the limits of its professional interest and restricts its actions to the safeguarding of film. However, the Council of Europe should take note of the misrepresentation of other comparable cultural materials that deserve equal measures for their safeguarding.

The idea of the cinema group is to prepare the convention before the 28th December 1995 which is the 100th anniversary of film. In this context it has been argued that the incorporation of other audiovisual media would slow down the process of preparation. From the experience of the reporter this argument seems not to be valid because legal deposit exists already in several countries, especially for sound records. For those countries which have not yet introduced such legal provisions a legal deposit for phonograms and videograms is being strongly demanded by the IFPI, the International Federation of the Producers of Phonograms and Videograms. Difficulties - if they occur at all may arise through the fact that the archiving of film is very expensive and countries signing the convention are therefore facing considerable additional expense. In the light of these facts a convention embracing all audiovisual materials seems more likely to be accepted than one dealing with film only.

The Council of Europe could, however, prepare a convention for the safeguarding of films only, additionally a convention for the safeguarding for sound carriers, and another one for photographic stills etc. It has to be considered by the Council whether such a particularistic policy is desirable. A parallel to such action would be the split of legal instruments for the safeguarding of monuments into separate conventions for buildings made of different materials, for secular or sacred buildings, or for those of different historical periods.

Should the Council of Europe - for reasons whatsoever, and despite all contrary arguments - decide to prepare a convention for the safeguarding of film only, then the contents of the convention will have to be clearly expressed in its title. In this case the terms cinematographic or moving image would have to be used to express the envisaged contents of the convention.

It would, however, be unacceptable if a convention which covers only the safeguarding of film and videograms is using the term *audiovisual*. In such a case adopting countries would seemingly guarantee the protection of all audiovisual data carriers, while in fact they would only provide for the protection of films. Politically it would then be difficult if not impossible to convince these countries to provide in addition for the safeguarding of all the other audiovisual documents.

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*Editor's note:* The report started a correspondence between Dietrich Schüller and Lewis Flacks and two letters are printed here to show how this argument/ discussion is developing as well as adding to the debate about the definition of AV archiving.

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From: Lewis Flacks, Director of Legal Affairs, IFPI, London 29 July 1993

Dear Dr. Schüller,

Trevor Percy was kind enough to share your correspondence concerning the Committee of Experts on Cinema of the Council of Europe programme to safeguard the audiovisual heritage.

Before I came to the IFPI I was with the Copyright Office of the United States, located in the Library of Congress. Some of my most interesting and important work was in the field of film and sound recording preservation and related matters of scholarly access. I have a considerable and I hope sympathetic interest in the field. For whatever it is worth, I am taking the liberty of sharing with you my reaction to the Council's thinking.

First, on terminology, you are quite right to point out that to the librarian and archivist "audiovisual" may comprehend all non-book materials, including sound recordings. But, viewed at least in an intellectual property context, "audiovisual" has long had a more restricted meaning.

The World Intellectual Property Organization (WIPO) *Glossary of Terms of the Law of Copyright and Neighbouring Rights* defines an audiovisual work as one "which appeals at the same time to the ear and to the eye and consists of a series of related images and accompanying sounds recorded on suitable material..." In the 1961 Rome Convention there is a special exception to performers' rights that relates exclusively to "visual" or "audiovisual" works, as distinguished from "phonograms". The last is defined in terms of an "exclusively aural fixation." At a recent symposium on the preservation of the "patrimoine audiovisuel" organized by Prof. Andre Lucas at the University of Nantes, which I was fortunate to attend, it was generally understood that we were solely concerned with moving images.

Of course, an international agreement can be a legal document and the states drafting it will define its scope. Presumably, they will painfully negotiate a definition of the key term of the agreement, be it "audiovisual", "cinematographic" or "moving image." That will be a very complex negotiation, because one interest or another will wish ardently to be excluded from the scope of any agreement.

On the more important question of whether any new agreement should deal with phonograms, it is difficult to go beyond general principles. The phonogram is a medium of artistic and sociopolitical expression everywhere. Much is of enduring importance, including artistically ephemeral popular music. After all, no one doing serious research into US race relations before and after the Los Angeles riots of several years ago can afford to ignore rap recordings.

The international recording industry should applaud and support an international effort to affirm the cultural nature of phonograms, the creative artistry underlying and involved in their production and the importance to future generations of a systematic preservation effort. The fact is that the world recording heritage is a more densely

interwoven cultural tapestry than, say the theatrical film - which is usually shaped by the visions of a handful of creators in a few countries. Virtually every peoples have a musical tradition forming a continuing part of their lives and which defines some aspect of their "nationality."

But drafting a new deposit instrument must avoid linking substantive commercial protection, such as copyright or related rights, to any deposit regime. Further, it may not be desirable to impose a mandatory deposit requirement in any or all cases; and, some compromise may be needed in respect of multiple national deposit requirements applied to foreign works. Finally, some form of copyright restrictions would have to be acknowledged in any agreement.

On whether the Council's interest in drafting a deposit agreement for moving images is a realistic opportunity to secure a similar agreement for phonograms, I have real doubts. I served as head of the United States delegation to the UNESCO meeting which drafted the International Recommendation on the Preservation of the Moving Image. Let me assure you that the film producers from Europe and Asia were as adamant as their American counterparts on the matter of mandatory deposit of films for purposes of archival preservation. Even our ultimate compromise - mandatory deposit only in the event voluntary arrangements fail to secure the preservation of the work - was bitterly opposed.

I would be very cautious about lumping the concerns of sound archivists with those of their film colleagues. The film archivists have a very difficult task ahead if they wish to reopen the mandatory deposit issue and I foresee a long negotiation. Even in a European context, I would not be confident about their success.

It is quite possible that, with a different set of concerns and costs, a separate examination of the sound archive question might bear earlier and sweeter fruit. Indeed, my suggestion would be to avoid any effort to negotiate a mandatory deposit treaty until it's necessity was established. I think it probable that there are less cumbersome, less expensive and equally effective voluntary arrangements that might be reached and they have an advantage: national private interests that may not carry the day in a multilateral negotiation may carry the day at home when ratification or implementation is at issue. And a treaty that fails to attract a large number of adherents may not be worth the effort.

I don't know whether any of these ruminations are at all useful to you, but I hope we can stay in touch on these matters. Needless to say, the IFPI will play a constructive role in encouraging preservation of sound recordings including looking at a new international agreement.

Yours sincerely

Lewis Flacks,  
IFPI Secretariat, 54 Regent Street, London W1R 5PJ, England

From: Dietrich Schüller, Phonogrammarchiv, Vienna 9th September 1993

Dear Lewis Flacks,

Thankyou very much for your letter of 29th July. Your answer however, in its very pragmatic view was somewhat surprising for me as I vividly remember IFPI striving for the acknowledgement of the phonogram as a cultural object around the centenary of Edison's invention in 1977. One of IFPI's strongest recommendations then was the introduction of legal deposit for phonograms. This has been very favourably taken up by IASA, the International Association of Sound Archives. (IASA, in return, strongly supported at that time IFPI's demand for the introduction of a levy on blank tape). The decisive efforts of IFPI then seem to be discrepant with the spirit I find in your letter.

I totally understand, of course, your pragmatic point of view if - as you see it - an agreement on the legal deposit of films is almost utopian. During the meeting of the Council of Europe's Cinema Experts Group in April 1993 I got the impression that the governments - at least of the countries represented in this group - looked favourably on the introduction of legal deposit of films.

Within the NGOs FIAF, FIAT and IASA there seems to be an agreement that an important international legal instrument like an European Convention should deal with all audiovisual carriers. (By the way: the term "audiovisual" in the terminology of those professionally engaged with the safeguarding of these materials has a firm and long tradition as being understood as "audio and/or visual". With all due respect to WIPO it is unacceptable that lawyers use a language and terminology different from those whose work they are referring to. I have discussed this matter with my colleagues and none of them has the slightest doubt that audiovisual documents are ranging from photographs via film to videograms and sound (only) recordings.) Meanwhile I also hear that there is a tendency also from the governmental side to look favourably upon the introduction of legal deposit which would embrace at least the moving image and recorded sound heritage.

I am looking forward now to the reaction of the CDCC which is the body within the Council of Europe dealing with the recommendation of the Cinema Experts Group on a higher level. I would of course also be very interested to receive any further comment from your side.

Sincerely yours,

Dietrich Schüller,  
Phonogrammarchiv, Österreichische Akademie der Wissenschaften, A-1010 Wien,  
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# PHILOSOPHY OF AV ARCHIVING

## DO ARCHIVISTS NEED A PHILOSOPHY? SURE THEY DO!

Remarks on the Essay by Ray Edmondson "Towards a Philosophy of AV Archiving". (See Phonographic Bulletin No. 60, May 1992)

*Michael Harms, Südwestfunk Baden-Baden, Germany*

(Paper presented to the Open Forum at the Annual Conference of the IASA-Ländergruppe Deutschland/Deutschschweiz in Bern, 3 November 1992)

There is no doubt that for some people the term 'philosophy' is something to worry about, because, as Edmondson himself states, this term deals with the "ultimate reality". That is why it is my intention to talk here "only" about **professional philosophies** in the sense of the fundamental bases for orientation of professional action. Many of these have existed in the past and still exist today. Ancient academic disciplines such as medicine and law, as well as the building profession still abide by traditional codes of ethics, as do tradespeople and soldiers.

What do these professions have in common? First and foremost: they all possess a heritage looking back over many centuries. Let us take the best known case in point: Still today, the medical profession is bound by a professional code of ethics, formulated as the Hippocratic oath. Although this may not date back directly to Hippocrates of Kos, the Greek physician known to have lived around 400 BC, it has existed for over 2000 years and - as I consider particularly important - it is linked to the existence of a comprehensive collection of writings (the "Corpus Hippocraticum"), in other words the formulation of an initial theory of medicine and its methods.

The field of law looks back on an equally long tradition. The ancient schools of law (Beirut and Constantinople) were certainly very late, advanced manifestations of an already long legal tradition which was descriptive in nature. However, mediaeval reflections on the law of nature, for example, were already part of the early legal philosophy. But this was a long-winded process: a legal philosophy which addressed the sense and purpose, the origins and aims of the law as a branch of philosophy in its own right did not appear as a distinct term until as late as 1800.

Architecture: a discipline with a history stretching back over thousands of years. The stonemasons' lodges of mediaeval times stand for professional orientation with an ideological, i.e. philosophical foundation: in this instance they stand for the unification of work on the structure of a building (the bricklayer) with work on the ornamental ingredient (the stonemason) in a single creative action "in praise of God". What has remained are largely the external features of the professions and guilds.

So professions do exist today which are founded on an ethical code, on theories (and whole schools of theory), collections of methods and professional characteristics.

Archives have also been in existence for thousands of years. Archiving history is taught at archiving schools. But state and church archives have traditionally been subordinate institutions (administrative bodies) without their own sphere of action which could have led to any conflict between the state and its archives or the church and its archives. In other words, archives were invested with no special social relevance, they did not represent a potential source of independent social action. Archiving history has consequently been equally uneventful: Archiving history has thrown up hardly any unruly archivists pursuing special objectives who would have been guided by utopian ideals or ideologies of the past.

In today's democratic societies, archives exercise a widely varying range of archiving tasks and they are commissioned by a whole range of different institutions. This has led to the development of a scope for independent action within their respective fields. Radio archives operating in the public sector are a particularly obvious formal example of this tendency. It is only with this new variety that the question of the purpose and sense of archiving really arises, that theoretical and metatheoretical thoughts could develop, alongside a range of different methods, a methodology so to speak (not simply a set of rules), a feeling of common purpose between professionals (in whose praise are we archiving?).

It was, in other words, not AV technology itself whose development at the beginning of the century created "AV archiving" as a professional sphere, but the existence of a democratic, pluralistic society which created a multiplicity of institutions, a range of different sponsors and thus also responsibilities.

These institutions of society also require permanence, tradition, history and thus also archives and documentation, and according to standards set, not by the state or the church, but by society itself.

#### **WHAT IS OF FOREMOST IMPORTANCE IN THE DEVELOPMENT OF A PROFESSIONAL PHILOSOPHY?**

First of all it is necessary to develop a (professional) code of ethics which expressly takes into account, i.e. calculates in advance the opposition - sometimes even conflict - between the individual (social) sponsors and the state, the churches or the national, imperial, global (UN) institutions, in short: the powers-that-be, their principles, claims and impositions. In other words, it is only when this opposition or conflict becomes a possibility and therefore has to be contemplated in advance that the chance and the necessity exists for the development of a professional philosophy. Without this factor, all that would remain would be the necessity for systemizing codes of practice, resulting - at best - in the setting down of sets of rules.

Perhaps it may now have become clearer what I mean when I use the term "philosophy", what this high-flown expression could actually signify in connection with our professional activity. The sociologist would say that a particularistic pattern of action must be transformed into a universalistic one. The sphere of applicability of the values to which we are professionally committed must exceed the small stage on which we ourselves are acting, and must be anchored in correlations which concern the whole of society.

In fact, we only make use of these points of orientation, and of the pragmatic benefits to be gained by philosophizing, in situations of uncertainty. These, in turn, are situations in which we are faced with alternatives of action, in which we are forced to decide for or against. Taken on an abstract level, these are situations in which rules and regulations, codes of practice, correlations between command and obedience handed down over generations no longer function, in other words in situations of crisis. Without situations of crisis, there is no philosophy.

For the West and in a certain way also for the Eastern industrial societies, the last forty years have been free of crisis; an epoch marked by calm and continuity. The basic values of society were "right", were considered to be stable. In addition - at least in the West - the machine was oiled and running smoothly as regards economic factors. The competing social groupings led their own relatively undisturbed existence within a democratic and pluralistic sphere of action. An exemplary result is the well-defined role of public service radio broadcasting on its secure material foundation.

One consequence of this situation was an underdeveloped awareness of the need for the kind of philosophy we are talking about here today.

With the upheaval in the East, the totalitarian claims of Islam, the revival of varying forms of nationalism and the not-so-remote possibility of imaginary right or left-wing regimes and of real hardship situations, we are once again being faced with the prospect of possible (probable?) crises, which in turn could lead to a necessity to defend our social institutions (sponsors) against encroaching claims to power, against a *raison d'être* defined by external forces. We do not need to take sides in order to realize the substance of this statement. It is the encroaching claim to power in itself which stands in conflicting opposition to social autonomy.

The philosophy of archiving consists in the formulation of orientation aids which help to defend our sphere of social autonomy against all externally defined *raisons d'être* with concrete arguments. What this means in practical terms is that it is the job of the archivist to deliberate on the sense and purpose of archiving for his particular sponsor, which could stand in potential conflict with an encroaching claim to power. His work as an archivist must play a role in helping to defend, stabilize, and legitimize his sponsor. His professional code of ethics must be directed towards social autonomy and its defence. This code of ethics exercises a direct effect on the methods used and is also directly responsible for the codes of professional conduct still to be established. The end result will be a professional philosophy which lends the profession social authority.

The radio broadcasting archivist defends the radio, the trades union archivist defends the unions, the party archivist the party (parties), the private archivist the individual - but no, this is oversimplifying the formula somewhat. In fact the archivist rather defends not only the sponsor for whom he acts in concrete terms, but also the principle of autonomy on which his sponsor is founded, ie. the public sector radio broadcasting, or in more general terms: the controlling power of publicized opinion; the trade unions movement, or in more general terms: the relative independence of capital; the principle of the development of political opinions in the parties, or in more general terms: the division of power; the autonomy of the individual, or in more general terms: civil rights together with the subsidiarity principle and the right to self-realization (the "right to happiness" of the American constitution).

In this - deeply democratic - way of thinking the Anglo-American world is ahead of our way of thinking in Germany. For this reason it is not surprising that the impetus towards the development of an AV archiving philosophy comes from Australia. I believe it could just as well have come from America or England. Edmondson asks whether we "have got our bearings" and provides his own answer: "I don't think we've yet articulated the assumptions, the values, the principles, the perspectives that characterize us - both collectively and as individual practitioners in our field."

This is indeed something which we have not done. Because we have never felt the need to do so, because we have not lived through a crisis and have had no call to defend our autonomy.

To begin to philosophise in a situation of crisis, of upheaval is the usual pattern. But because the process once begun may not be finished in time, it is also not without its dangers. The answer is for us to think in advance (if this is possible).

Our capacity for "correct" professional action is under threat from various flanks: from economic pressures, from streamlining initiatives, from specialized schools of thought, from the stupidity of ignorant decision-makers, from dogmatic politicians, and from historical developments which are forcing us temporarily or even permanently onto the sidelines (the upheaval caused by independent radio broadcasting could be an example of this). The professional code of ethics of the archivist should supply orientation on how to act in the face of these threats. Which brings us to the Edmondson bearings.

Economic pressures: What sort of resistance are we offering? To what extent do we allow business administrators to whittle away at our categories of evaluation? How do we define what belongs to the essential archive inventory?

Streamlining innovation: Do we throw away material which becomes "useless" in the face of the acquisition of a new CD disc changer system with a certain capacity? What efforts do we make not to have to throw it away? Do we - for example - overcome our company egotism in favour of the reliable delivery of material to a central institution?

Specialized schools of thought: Do we perhaps practise the accumulation of stock and the mediation of information oriented towards so-called cultural assets, so ignoring material not yet recognized as being of cultural significance simply because we do not wish to be "storekeepers" but rather masters of collections of cultural treasures?

Stupidity of ignorant decision-makers: Do we deny ourselves the praise of those who believe that the professional suitability of an archivist grows in proportion to the number of cleared yards of magazine shelving space? Do we have well-founded answers to the question: "What do we need all that rubbish for anyway?"

Dogmatic politicians: Do we defend ourselves when the wind turns and authors or composers who have fallen from grace are to be obliterated from the record? Do we have arguments which could prevent the iconoclasts and the blockheads from destroying, slicing up, perforating, falsifying our archives? Have we taken all possible ideological and institutional measures to permit us to put up a reasonable defence of the autonomy of our facilities in terms of our stocks and incidentally also our staff in the event of a seizure of power such as that which took place in 1933?

Historical developments: Do we have at our disposal defined criteria for evaluation which render our actions as archivists independent of fashion and temporary shifts of perspective, and also independent of utilization patterns which may last over decades (the number of times a title is used over the last ten years bears no relation to its value).

If we consider these questions, it may perhaps become clear that it is not primarily nor even secondarily the technical medium which directs our actions. Neither is it the fact that we are dealing in particular with sound recordings. What determines the philosophical foundation on which we act is rather the social function exercised by our sponsoring institutions or by the class of similar institutions including for example press archives. It is the social functions of sponsorship and not the technical mediators which define the cultural value of our materials. Our often-quoted "love" for the documents we archive is indeed an essential prerequisite for good professional results, but not love of the analogue disc as a material type, nor of a particular example of this genus, but "love" of freedom of expression, a principle which creates a specific culture of its own. Through the way in which radio broadcasting assumes a specific social function, its products take on cultural value. (If radio broadcasting were to fulfil precisely the same functions as, say, daily newspapers, the same criteria for evaluation would have to be applied as for a newspaper article, completely irrespective of the type of material.)

In addition, the archiving/documentation methods according to which the material would have to be treated would be the same (evaluation, depth of acquisition, mediation of information, particularly active mediation); the physical and technical differences between the media lead to only marginal differences as regards handling, which it would be sufficient to document in codes of practice.

And, after all, the social function of our sponsor also determines the necessary code of professional action. Our autonomy can only be successfully defended if we are able to demonstrate the competence and the authority necessary to preserve our archive material from damage through well-founded arguments. The necessary competence embraces the collected specialist knowledge, including also knowledge of the mechanics of the sponsoring institution. The necessary authority is the result of our ability to rely on the support of the community of specialists as a whole - and on the ability of the specialists to demonstrate solidarity, even if not complete agreement, in decisions and actions relating to "major questions". By major questions I do not mean, for example, the problem of which substrate should be used for digital storage of acoustic modulation, but rather topics such as whether or not the radio feature production of the former German Democratic Republic is worth keeping, and in principle this question is not different from whether or not the feature film production of the GDR is worth keeping.

The competence and authority of the professional associations are greatest when they are all-embracing associations of all those working towards the achievement of the same social mission which they fulfil using, all in all, the same methods.

I believe that Ray Edmondson would see all this in much the same light. However, the approaches he takes are, at present, still somewhat unsystematic. This is expressed, for example, in the formulation of his heading "AV archiving - Some philosophical distinctives". From the perspective we have taken here, point five, "Context", is of particular interest, as it represents a confirmation: "Our 'context' is

distinctive. We are really part of the screen and sound industries (they are both supplier and client) and we complement them. We form part of their service infrastructure... We have to understand this culture and operate within its thought patterns and conventions."

This raises the question of the social role played by our sponsors. Whether we choose to define them as Edmondson does (as "industries") is another matter. However, I would take this aspect one step further than Edmondson does: We are not only a constituent part, we - archivists as a profession - are at the same time something more, something unique, something with a commitment not only to these "industries" but to something we frequently call the social, the collective memory. As a result, it is possible for us to enter into opposition or conflict not only with encroaching powers, but also with our own sponsors, and we must be just as well prepared for this type of conflict - in the same way as the stonemasons' lodge could be at cross purposes with its church in former times, or today's medical profession with the health insurance funds.

An essential element of our professional competence must consist in our ability to foresee and to some extent also to describe this possible conflict. In practical terms, this could mean the following: we are aware of the primary interest of our sponsor to utilize its materials to increase its revenues. A less pronounced tendency of the same sponsor is to finance the archiving of materials according to criteria of historical value. These characteristics are bound, sooner or later, to result in a demand that all archive material not conforming to a certain utilization frequency (for example the number of times used within a certain time period) be destroyed. In this event, we must be in a position to explain to our sponsor that a collective interest in utilization exists which bears no relation to, for example, the parameters employed by the sound and picture industries, but to which it is their duty to lend financial support nonetheless. (One reason being that our industries themselves are continuously dipping into the collective memory which was "stocked up" in the past by others.)

It is not only upon the social function of our sponsor that we should draw in seeking bearings for our professional actions; this much should become clear. This would make us little more than stock-keepers and assistants in the service of whoever. No, it is our duty to go further than this and think of the services we owe to society, even in **opposition** to the interests of our sponsor. It is from the tension between these two poles that the justification of and the necessity for an archiving philosophy is born, - and only following on from this philosophy a profession emerges which can be taken seriously.

# TECHNICAL

## THE INTRODUCTION OF DIGITAL AUDIO MASS STORAGE SYSTEMS IN RADIO BROADCASTING. A REPORT ON THE PROGRESS WITHIN THE ARD

*Albrecht Häfner, Südwestfunk, Baden-Baden*

Paper presented at a Technical Open session during the IASA/IAML/IAMIC conference in Helsinki 1993

During our Canberra conference last year I reported to you on the ideas of my company concerning the use of a digital audio mass store in our sound archives. Grace Koch kindly printed the paper in the *IASA Journal* No. 1, May 1993. In this report, I outlined the economic and technical reasons, which justify thoughts of providing a future digital mass store in a radio sound archive. The shrinking budgets of the public broadcasters in Germany, which forces rationalization, plays a considerable part in these reflections.

We are still in the phase of planning and do not fancy, that the adaptation of the digital techniques will be easy or something which could be implemented overnight. The consequences are too numerous, whether they are of technical, organizational or of social nature. Yet one statement can be given by all means: without exception, everybody occupied in our radio will be concerned.

Let me explain by some figures how we imagine the future of our radio and how we intend to turn digital techniques to good account.

Figure 1 shows that in every radio broadcasting company, the sound archive still works as a programme archive, as an operational division. The users come from all programme departments as well as from the production, editing or transmission studios. How is the flow of material and information?

Figure 2 indicates a provoking thought that at the time being we probably have in most of the public radio broadcasting companies a crowd of industrious people are occupied in carrying to and fro tapes and discs, some of them overqualified for such a job but producing costs by performing inferior work. I'm sure you know what is *adidas*; it is the brand of a well known manufacturer of sport articles, in particular gym shoes, and has become a symbol for speedy feet. Hence, we call this condition "*adidas interface*".

The necessary access and availability of the sound carriers needed for production, transmission or monitoring purposes, which is of utmost importance in a modern radio company, is not given as a result. On the other hand, the flow of information about the sound archive's stocks can be characterized as good and fast working by means of a central EDP data base.

Figure 1

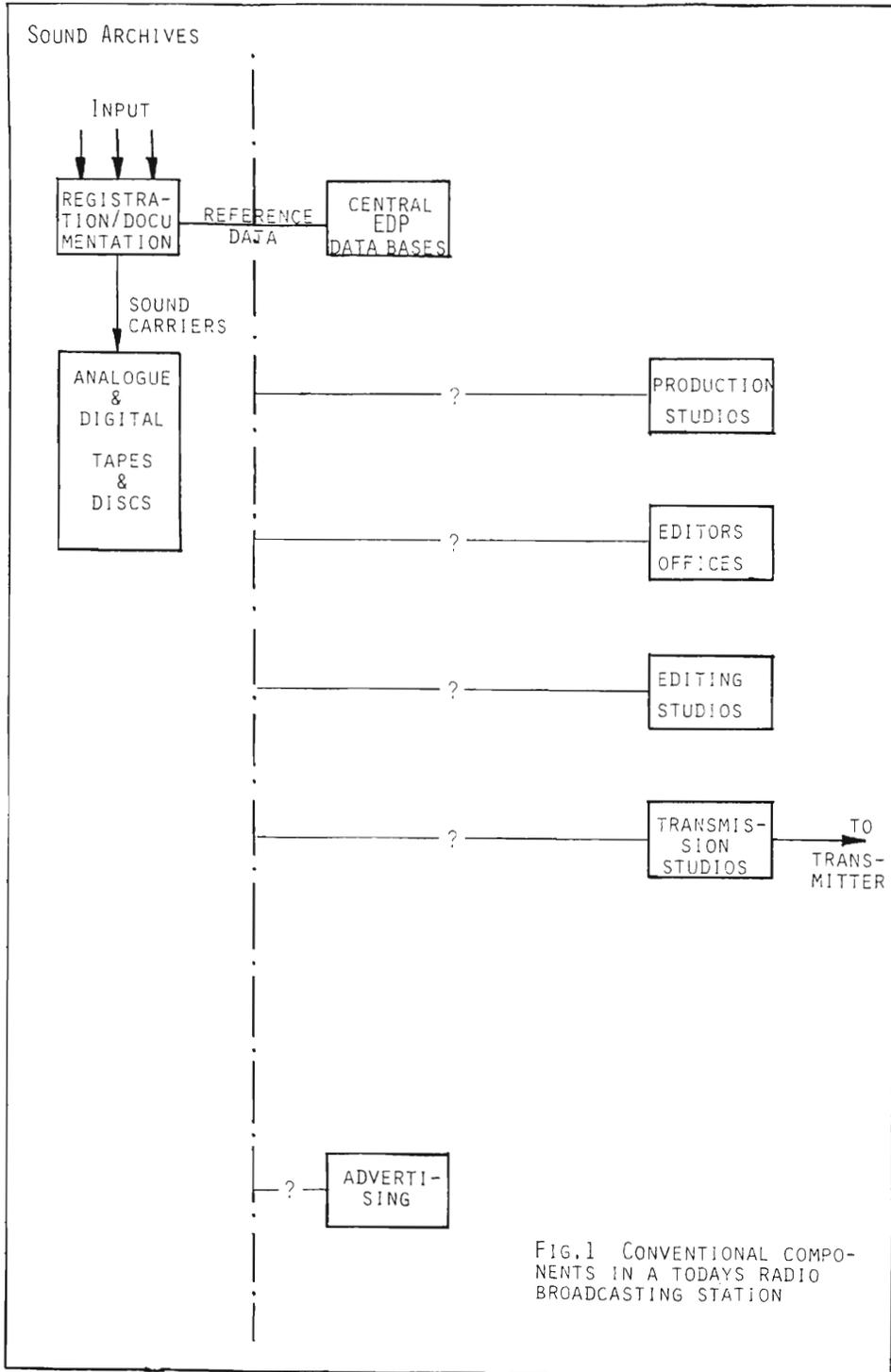


FIG.1 CONVENTIONAL COMPONENTS IN A TODAY'S RADIO BROADCASTING STATION

Figure 2

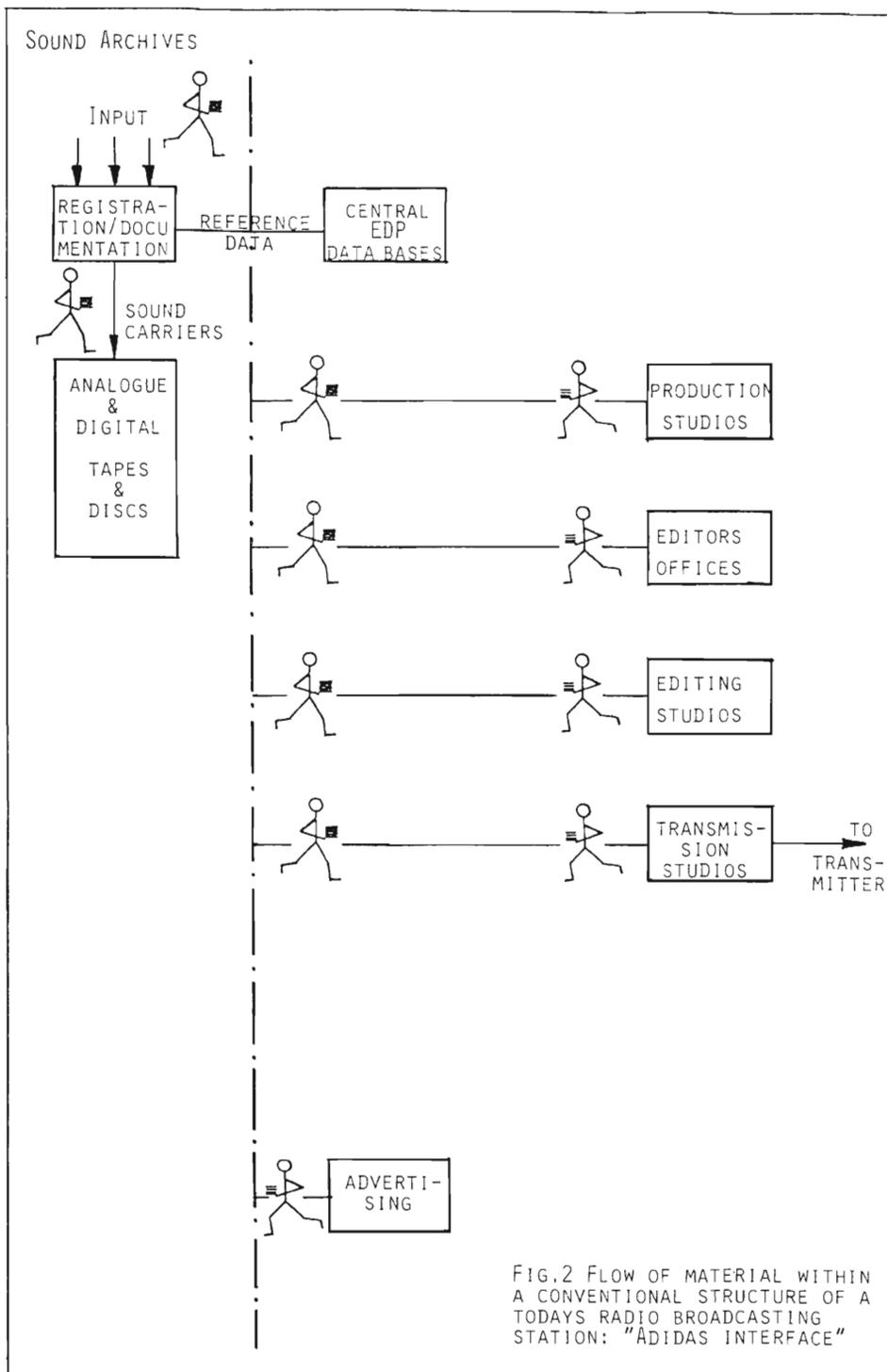


FIG.2 FLOW OF MATERIAL WITHIN A CONVENTIONAL STRUCTURE OF A TODAY'S RADIO BROADCASTING STATION: "ADIDAS INTERFACE"

Figure 3

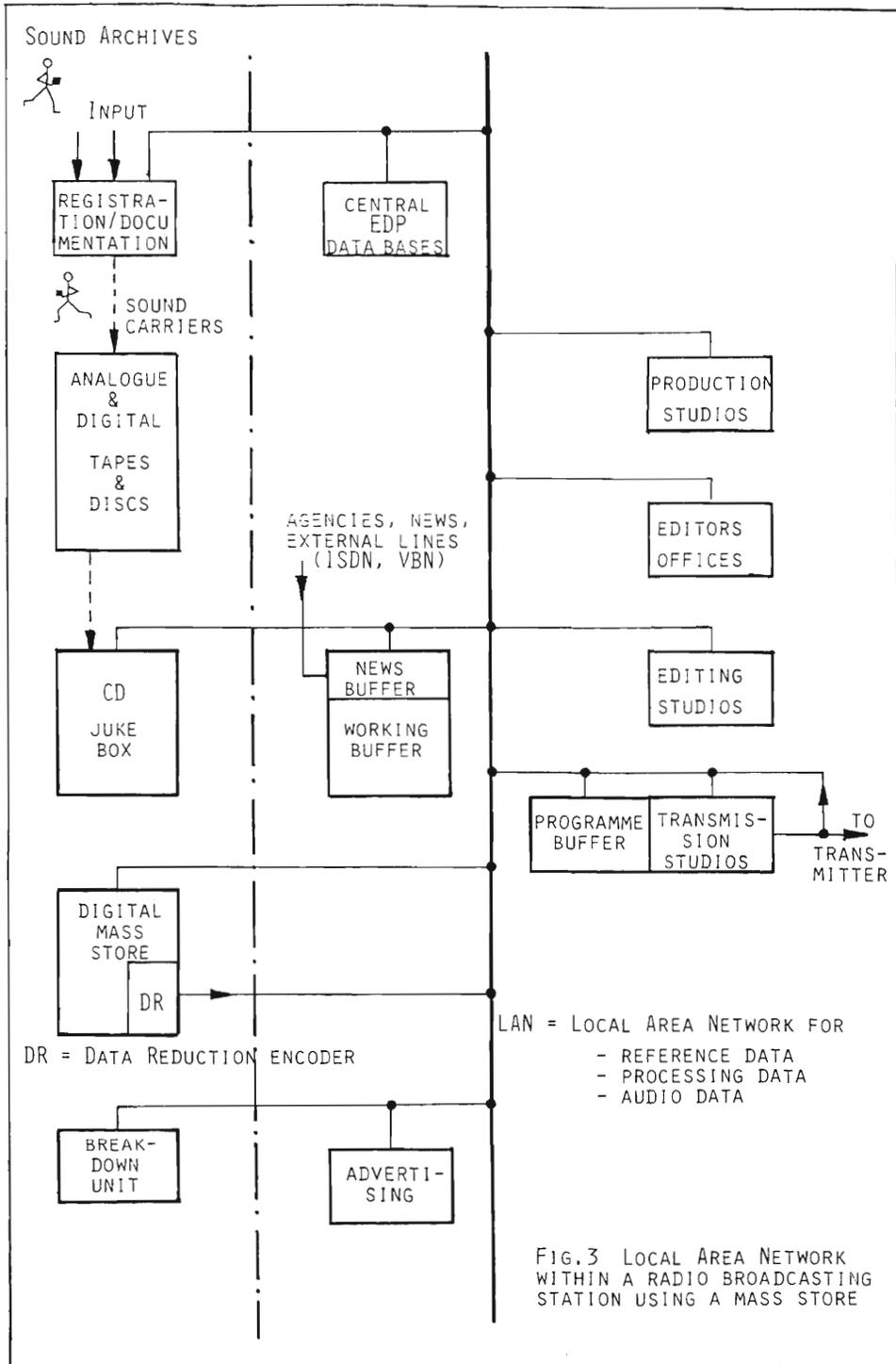


Figure 3 shows what happens when we replace this adidas interface with a digital working LAN (LAN stands for local area network)? Let us first analyze the sound archives. There is the customary *input*, namely commercial samples, purchased records and in-house productions, received by the *registration and documentation*. Then we find, in addition to the existing stocks which will be kept for use, the digital *mass store*. This has a very large storage capacity of about 6 years of sound in CD stereo quality, but a relatively slow access time, the consequence of the applied magnetic tape cassette technology. The sound documents stored have a file-oriented structure which consists of the digital sound itself, followed by a file header with the description of the digital format, the archive number and additional information. The mass store has an open format, that means we can store audio signals without bit rate reduction as well as reduced signals.

Compact discs are already digitized and filed in *CD juke boxes*, which can be handled automatically, and have, at present, a capacity of up to 10,000 discs. The CD juke boxes can be considered as part of the mass store. Incidentally in case of a mass store breakdown, a *breakdown unit* must be able to work in an emergency mode.

The mass store and the CD juke boxes are connected via a data bus with the central EDP data bases, where the reference data of the sound documents are available.

What of the remaining units in the system. A *working buffer* acts as the link between the mass store and the programme buffers, with medium storage capacity (about 1 month) and medium access time. This intermediate buffer stores the topical music titles (up to 40,000), thus avoiding an excessive data transfer from the mass store, and is constantly updated. A small part of the working buffer serves for the news entering via external lines. All users are connected with the working buffer via the local area network buffer and have access to the data stored there, including the news.

The *programme buffers* have a minor storage capacity (about 24 hours) and a very short access time. They must hold the data representing the radio programmes of one day, including the advertising spots.

Each production or editing studio, every editor office and the documentation department have their own small but fast buffer and, via the local area network, direct access to the mass store (including the CD juke boxes) and to the working buffer (including the news buffer).

The *local area network* works bidirectionally on principle. In view of the expected number of users and the data quantity to be transferred, this local area network must have one unalterable property: a very high data transfer rate, i.e. the bit streams must flow much faster than in real time. FDDI could be one possible solution (FDDI stands for Fibre Distributed Data Interface).

Finally, there is a *DR box* containing a data reduction system, which is interconnected between the mass store and the working buffer. As the data reduction systems works at present in real time only, it causes a bottleneck preventing frequent access to the mass store; together with the slow access time of the mass store, this is the reason for the working buffer's existence.

All these facilities can work together only when controlled by a fast central processing unit by means of a special data bus. This is not illustrated in the figure to avoid confusion by too many lines. In case of a breakdown of the control system, an adversity never to be excluded and coming about when you least expect it, we have to remember the good old "adidas interface" and that is why we keep our single tapes and discs in use - a comforting thought for those who mistrust the modern techniques.

Very similar ideas have been developed by other ARD companies. The Norddeutscher Rundfunk in Hamburg aims to start with the installation of an audio mass store in early 1994 following the concept just described. The Deutsches Rundfunk-Archiv in Frankfurt am Main also intends to use a digital mass store based on magnetic tape cassette technique for its historic holdings in the near future. Furthermore, Süddeutscher Rundfunk in Stuttgart, renewing its existing automatic cassette archive, analyzes a digital mass store based on the "Disk Library" by Kodak. The system is composed of 100 optical WORM discs at the most and offers a storage capacity of about one year provided that bit rate reduced signals are used. Optical discs have the advantage of a fast access time, but are handicapped by a low data transfer rate. From this viewpoint, the qualification of Kodak's disk library as an audio mass store is in question.

I dare predict that at least for the public German radio broadcasting companies the digitalization is inevitably on the way. In conclusion, I would like to mention two things which we have to pay attention to. Firstly: we have to become aware that obviously the 'eternal' sound carrier is going to change towards the 'eternal' data file; as a consequence, this means a change in our archive philosophy. Secondly: Digitalization means a radical change-over accompanied by social aspects; a lot of those who perform good radio work today have to face the challenge for a new or changed work tomorrow. It is the duty of the management to prepare for an appropriate and acceptable transition. This is also true, of course, for sound archives.

## METHODS FOR NON-DESTRUCTIVE/NON-INVASIVE IDENTIFICATION OF SOUND RECORDINGS

*George Brock-Nannestad, The School of Conservation Copenhagen and Historic Audio Consultant, Nyborg, Denmark*

Paper presented at a Technical Committee Open session during the IASA/IAML/IAMIC conference in Helsinki 1993

In connection with the application of the Source Critical Method for recorded sound sources in 1981 I have already stressed the need for complete identification of the particular recording event and the various indicators that should be brought into play. However, this was basically intended for proper analysis of a recorded event. Since then, not least through constant inspiration from the problems faced by IASA members, my awareness has been directed towards the need for identifying those recordings which are unknown but which are observed to be in a bad physical condition.

A direct impetus to deal with these matters came during a consultancy where my task was to describe the quality of a number of irreplaceable private wax cylinder recordings of national historic interest in order that an offer commensurate with their value as documentation of an early sound event might be given to the owner. I handled the cylinders with clean cotton gloves, used a fibre optic cold light source and a stereo microscope and supported the cylinders in a padded cradle rather than slipping them onto a mandrel. On a number of them I found and reported *longitudinal scratches* in the grooves, which had removed information. The grapevine had told me that well-meaning individuals had recently brought two original acoustical phonographs to the collection in order to make microphone recordings of the sound so that possibly collectable singers might be identified by those who know (or believe they recognize) voices. Irreparable damage had been done, and it was of course counterproductive to the possibilities of a high offer for the recordings.

In any preservation programme which does not have unlimited funds those items which are in the greatest danger have to be identified and first attended to, for instance by re-recording. However, the effort is not worthwhile if the particular recording is only a duplication of material which is available in better quality elsewhere. Hence it is necessary to identify the recording before attempting expensive re-recording or restoration. And the identification process must under no circumstances damage the recording, because it may be that the recording is unique and worthy of the efforts which will be spent on it.

So, apart from the need for reliable indicators for the breakdown process in the carrier, there is a need for getting a signal from the carrier without endangering it. This is the basis for using a title which has both materials science and medical connotations.

## THE SYSTEMATIC APPROACH

First of all, *all* information which may be obtained from the carrier without playing it or subjecting it to advanced instrument-based analysis must be extracted. Much information may be taken from the acquisition ledger: who was the donator, what were the circumstances, what was written on the wrapping, stuck-on labels, etc. Some of this information may in itself be ephemeral in nature because the label was self-adhesive or the writing is in faded ball-point pen. The carrier may for instance be a Compact Cassette which does not give much room for notes. Next the recorded surface itself must be inspected closely: both films and magnetic tapes are known which have been supplied with identifying marks on the respective ends, and mechanical recordings frequently carry engraved markings, originally in wax or lacquer, but manufacture would often preserve these in pressings as well. Such markings should be checked for discographical structure and relevance. This is another way of saying that the typefaces should be matched against known typefaces used during the history of recording, the numbers, letters and other markings should be interpreted wherever possible.

While inspecting the carrier itself it is sensible to make notes of the actual physical condition in order to evaluate the possibility of postponing for a bit longer the re-recording itself. In other words to do fine tuning of the priority order of re-recording. Again here it would be sensible to use the vocabulary of the collecting community as described last year in relation to the School of Conservation programme. The inspection should take place using light sources which enhance those features which become prominent with the progress of degradation. In some cases a report would be accompanied by photo documentation of the physical appearance of the carrier.

The next step is to determine which technology to apply to extract a signal without in the least damaging the carrier. A schema of choices is shown in Figure 1.

We cannot go into detail of all the procedures, but only mention that the present limitations of primitive optical playback of mechanical recordings as to frequency response often will not matter for identification purposes. The magnetic playback using a magnetic paste in the groove is messy and only a last resort for extremely corroded cylinders. At present the best compromise between intelligibility and freedom from wear is provided by the fibre optic pickup made for lacquer discs in particular by the Federal Institute of Technology in Lausanne. The author is working on similar principles for cylinders.

For magnetic tape the possibilities of turning the back of tape towards the heads in order to prevent oxide shedding during identification has not been widely publicised, and air lubrication of the various guides on a tape deck has been forgotten. However, a Danish company manufactures a tape recorder with precise tension control and no capstan or pressure roller which is well suited for the identification task as well as its intended use for editing by cutting and splicing a master tape.

The optical sound track is in good hands in those machines which are intended for restoration work in film archives and are only mentioned for completeness.

**MECHANICAL:**

written indications  
(Label, wax crayon, etched)

**ENGRAVED WAX INFORMATION:**  
use discographical information

**OPTICAL PLAYBACK**

magnetic playback  
(paste in groove)

mechanical, low contact  
pressure playback

scanning electron microscopy

**MAGNETIC:**

written indications  
suspended magnetic particles  
vibrating head  
end out  
capstan-free playback  
air lubrication  
scanning electron microscopy

**OPTICAL:**

written indications  
optical  
infrared

*Figure 1*

When working with the fragile carrier in order to identify the contents it would not do to experiment with the correct replay speed - as has been stressed above this particular replay should take place once only. It is preferable to record the signal onto a new medium allowing speed changes, that is transposition of the sound. Figure 2 indicates some general guidelines, but the better acquainted the listener is with the material discovered, the less precision is required.

DESIRABLE REPLAY SPEED FOR IDENTIFICATION

**WRITTEN MUSIC:**

semitone intervals means  
absolute speed not required  
for identification

**SPEECH:**

speed very relevant

**ETHNIC:**

absolute precision required

**ANIMALS SOUNDS:**

absolute precision,  
try extremes!

*Figure 2*

Again the need for documenting the identification work must be stressed. Even material which will in the end be rejected must be numbered before work on it commences.

An in-depth analysis is in preparation under the auspices of the School of Conservation.

## STRATEGIE ET MISE EN OEUVRE DE TRANSFERT DES ENREGISTREMENTS SONORES

*Jean Marc Fontaine, Université de Paris, Laboratoire de Mécanique Physique*

Paper presented at a Technical Open session during the IASA/IAML/IAMIC conference in Helsinki 1993

Dans le cadre du projet de son développement dans un nouveau site, la Bibliothèque Nationale de France lance, sur une échelle significative, des opérations nécessaires à la sauvegarde des enregistrements sonores menacés et permettant une diffusion élargie.

La traduction sur le plan technique de tels objectifs implique une synthèse très complète des connaissances dont on dispose afin de prendre les décisions les plus appropriées compte tenu du contexte de mise en oeuvre : espérance de vie des supports, moyens de lecture des supports (anciens), traitements du signal, technologie de remplacement, ... Certaines connaissances sont issues d'études et de recherches menées dans les différents laboratoires spécialisés et notamment dans le cadre de travaux menés conjointement par la Bibliothèque Nationale de France, le CNRS et Paris VI.

Il est important de préciser que le transfert ne dispensera pas la poursuite des opérations de sauvegarde du fonds patrimonial constitué par les supports d'enregistrement d'origine, thème que nous n'aborderons pas ici.

Le transfert de l'information sur un support / système offrant toutes les garanties de disponibilité dans le temps et les meilleures conditions de communication implique les conditions que l'on peut résumer de la manière suivante :

- 1) Il offre une excellente **qualité d'enregistrement / restitution** de l'information
- 2) Il reste **disponible** pendant **longtemps** : l'accès à l'information ne doit pas être compromis par la moindre mutation technologique
- 3) Il occupe un faible **volume**
- 4) Il facilite au mieux les **consultations** (couplage avec les bases documentaires, vitesse d'accès, ergonomie des postes de consultation, ...)
- 5) Il offre le meilleur **service de communication** locale ou à distance
- 6) Les conditions **financières** restent acceptables quant à la mise en oeuvre, l'utilisation courante et les perspectives à long terme : les opérations de transferts ultérieurs devraient pouvoir être définies et évaluées dès la prise en compte du système initial.

La pérennité à long terme constitue une difficulté majeure, elle peut devenir critique lorsque les documents se répartissent sur de nombreux types de supports depuis l'origine de l'enregistrement et lorsque la taille des collections se chiffre en centaines de milliers d'heures. Le système d'enregistrement faisant l'unanimité sur les critères de sauvegarde à long terme des informations n'est pas identifié. Depuis plusieurs années la question est débattue au sein du comité technique de IASA notamment. La technologie analogique offre l'avantage inégalé de la stabilité combinée du support et du standard d'enregistrement, un double avantage que nous prenons en considération.

Mais cette technologie ne répond pas favorablement aux dispositions de transport de l'information et de cohérence avec les autres types d'information. Les réponses en terme de numérisation de l'information existent, multiples et fugitives pour certains formats. Il existe des systèmes possédant les qualités requises, mais partiellement, aucun dispositif ne répond encore favorablement à l'ensemble de celles-ci.

Par exemple,

- a) **qualité** : On s'oriente vers des systèmes **d'enregistrements numériques** performants. L'enregistrement analogique constitue une limitation pratiquement réhibitoire lorsque l'enregistrement primaire est issu de techniques numériques sans compression.
- b) **pérennité** : Actuellement, l'**enregistrement analogique** offre les plus grandes garanties à long terme : les réponses numériques favorables sur la base de ce critère restent incertaines.
- c) **encombrement** : L'**enregistrement numérique**, offre les meilleurs services.
- d) **consultation** : Les **technologies numériques** sont à l'évidence les plus appropriées
- e) **transport** : Les **technologies numériques** de transmission et de compression de l'information constituent un prolongement naturel de la constitution d'un stock d'enregistrements sous forme numérique. Le Comité Technique de IASA préconise d'éviter les techniques de compression / réduction pour l'établissement des transferts d'enregistrements destinés à être conservés. Naturellement, aucune objection de cet ordre n'est formulée en ce qui concerne les techniques entourant le transport de l'information.

Pour répondre concrètement à de telles exigences, nous mettons en oeuvre des opérations de duplication des enregistrements en vue d'offrir une version de consultation c'est à dire numérique. Mais, les garanties de conservation des systèmes accessibles étant insuffisantes, il s'est avéré nécessaire de réaliser parallèlement une copie analogique. Ainsi le dispositif suivant a-t-il été adopté :

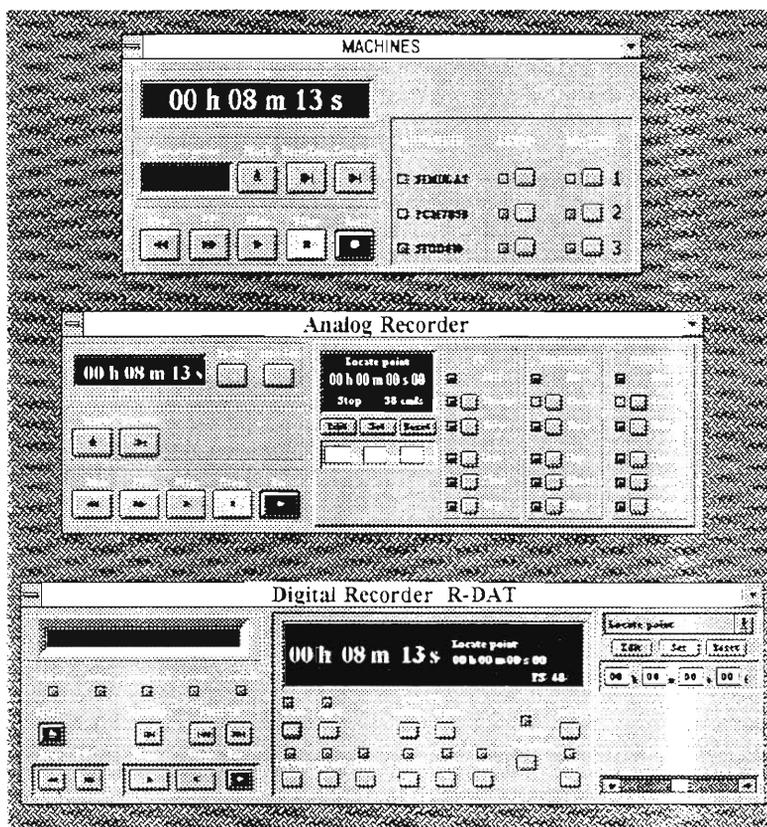
- > enregistrement analogique : Bande 1/4 pouce : conservation
- > enregistrement numérique : R-DAT : premier maillon de la chaîne numérique

L'abandon de l'enregistrement analogique pourra être envisagé dès lors que l'on disposera d'une solution numérique satisfaisante sur le plan de la conservation à long terme. Le choix du standard R-DAT est un choix à court terme : les conditions de numérisation s'avèrent satisfaisantes sur le plan de la qualité, d'autre part, la facilité de transfert de première génération et le coût relativement modéré militent dans cette décision. Mais les incertitudes de conservation sont trop grandes pour prétendre leur faire jouer un tel rôle. Il a été montré que les composants chimiques de la R-DAT étaient très stables; nous sommes moins convaincus de la stabilité des poudres métalliques utilisées avides d'oxygène, mais les principales préoccupations proviennent du comportement mécanique du ruban extrêmement fin et de celui du boîtier cassette. La très forte densité d'enregistrement augmente les risques de perte d'informations dès que le support subit la moindre dégradation. Nous n'avons enfin aucune indication sur la date d'abandon de fabrication de ce produit. Les enregistrements constitués seront ensuite transférés numériquement sur un système offrant les meilleurs services tels qu'ils viennent d'être évoqués : le choix sera établi en fonction des objectifs cités et des contraintes de l'établissement dans ses missions de communication des informations considérées dans leur globalité.

## Des transferts assistés par ordinateur

Pour faciliter les opérations assez complexes de transfert dans les studios, pour préparer la gestion des documents physiques et des enregistrements réalisés, un logiciel spécifique a été développé. Le dialogue avec la base générale de données de la Bibliothèque est assuré : prise en compte des plages définies par le service de catalogage puis, à l'issue des transferts, enrichissement de la base de toutes les informations utiles recueillies lors des opérations. Les différentes machines communiquent avec les micro-ordinateurs en réseau par interface RS 232. Les ordres de commandes sont ainsi centralisés et les informations des statuts des enregistreurs directement adressés, notamment les indications relatives au temps. Afin de pouvoir utiliser les enregistrements d'origine analogique transférés aussi aisément qu'un disque compact, le repérage du début et de la fin de chaque séquence considérée comme un élément unitaire de programme est réalisé avec le temps codé. La durée de chaque séquence est mentionnée sur la fenêtre de description de chaque séquence.

Figure 1.



Interfaced recorders. Remote functions and status are directly managed by software.

Le logiciel développé sous Windows assure les fonctions suivantes:

- La saisie automatique des fiches d'accompagnement (notices) des supports, en provenance de la base générale de la BNF,
- Le pilotage des machines cibles par micro ordinateur avec contrôle des états, la représentation d'un magnétophone (avec totale interactivité) sur écran montre combien la précision peut être grande. En fait on limitera strictement la représentation des machines afin de faciliter les opérations : les commandes utilisées pour les différents appareils (jusqu'à 3 enregistreurs) sont regroupées en un seul tableau simplifié. Ainsi une commande "Enregistre" déclenche simultanément les différents enregistreur, mais la vérification des états (base temps par exemple) est pratiquée pour chacun d'entre-eux et reste consultable individuellement.

Figure 2

ETAT du SUPPORT

### OLD RECORD CONDITION

**Sleeve**

Original  New

Visible Defaults

Default list:

Observed Defaults

Damage label

Dust

Fissure

Fongus

Stripe

Wear groove

Warp

Fracture

Distored surface

Defective axis

etc

Comments

**Album / Box**

**Type**

**Diameter**

**Material**

**Year**

**Cleaning**

**Good**

Medium

Wrong

---

**Berliner**

Pathe-Saphir

Saphir

Neddle

...

---

**170 mm**

250 mm

...

---

**Shellac**

Celluloïd

Wax

---

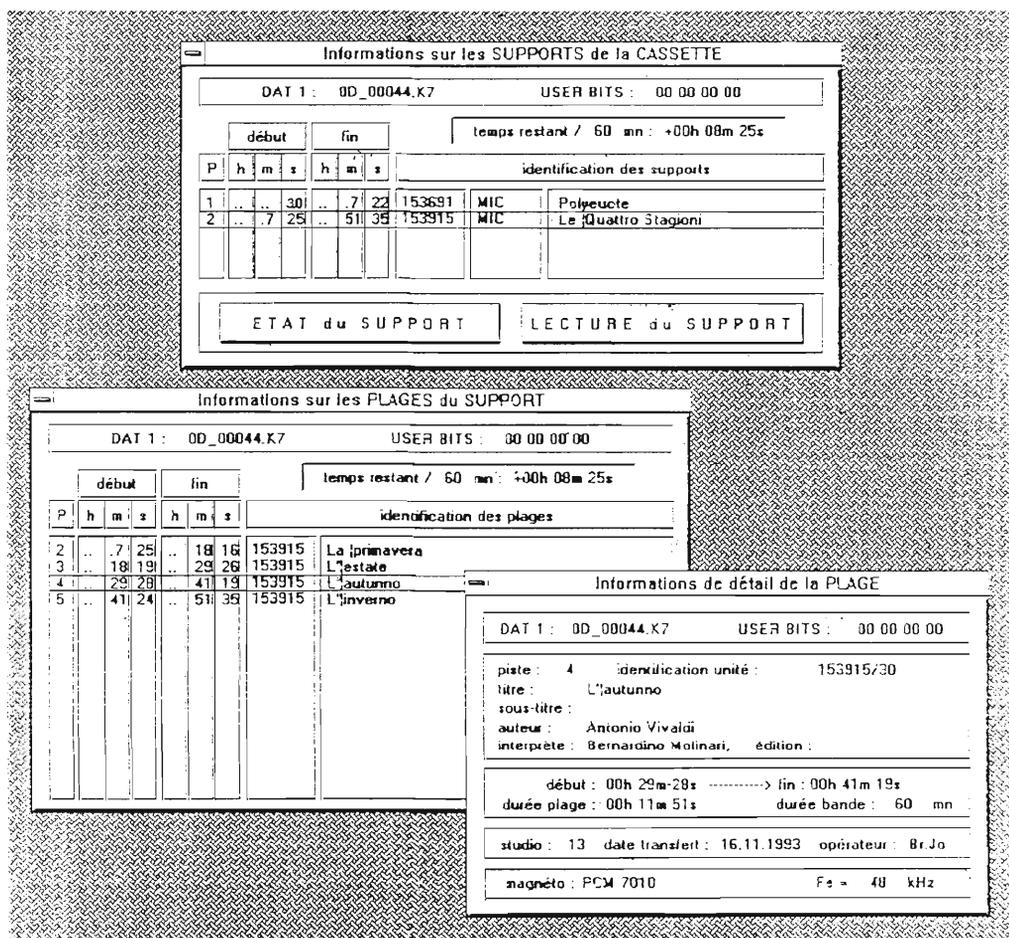
**Dry**

Water

Product P

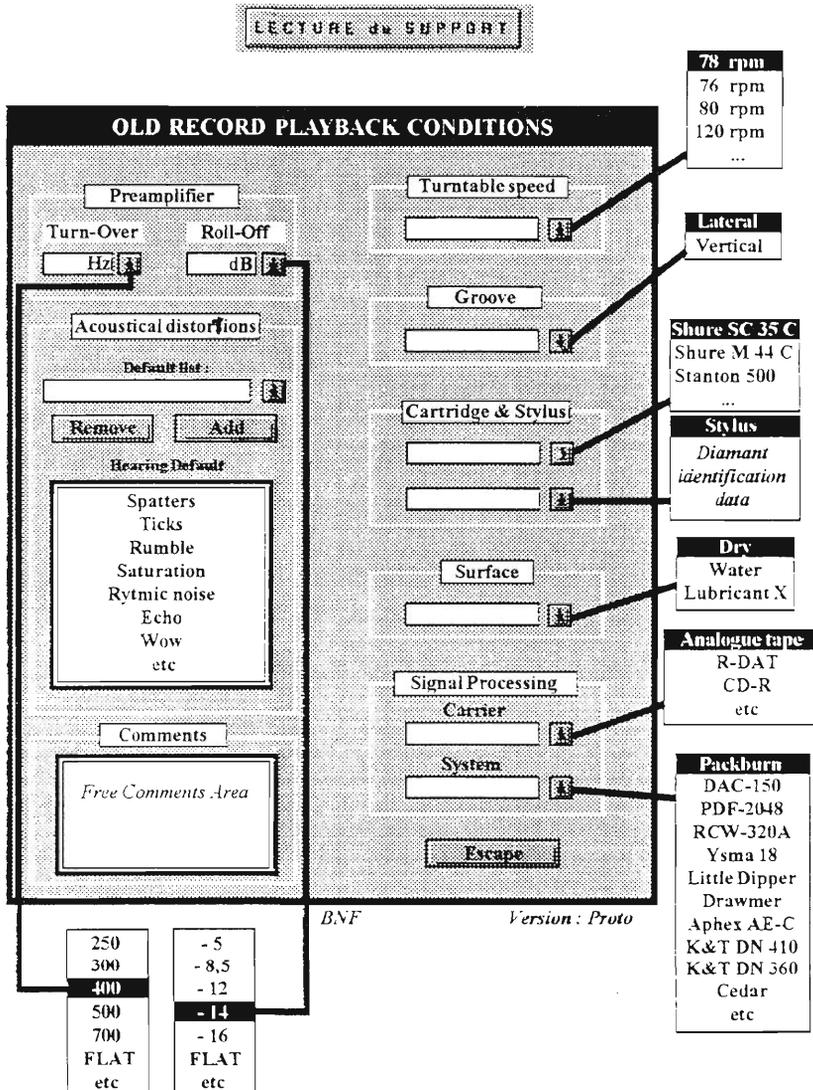
- Une fiche de description de l'ETAT DU SUPPORT original et de son matériel d'accompagnement (pochette de disque par exemple, ...) est remplie à partir d'observations visuelles de chaque support; elle renseigne également sur les éventuelles opérations de nettoyage. Cinq types de supports originaux sont pris en compte par le logiciel : les cylindres, les disques anciens, les microsillons, les Minicassettes analogiques, et les bandes en bobines libres. Peu à peu, un état des collections se trouve ainsi dressé.
- L'élaboration du programme de transfert pour chaque nouveau support constitué. Trois fenêtres en cascade précisent le programme : une première fenêtre indique le contenu global des documents transférés sur la cassette R-DAT : liste les SUPPORTS DE LA CASSETTE, supports originaux utilisés pour constituer la totalité du programme par cassette. Pour chaque support, le détail du programme est ensuite présenté dans la fenêtre PLAGES du SUPPORT et enfin, la dernière fenêtre présente le DETAIL DE LA PLAGES : auteur, interprète, durée, ...

Figure 3



- La lecture des documents originaux permet de décrire les conditions dans lesquelles se sont effectués les transferts (moyens de lecture et traitements du signal) et d'informer l'utilisateur sur défauts qu'il rencontrera à l'audition du document. La liste des termes utilisés qui se réfèrent à des défauts types doit encore être validée. Afin de ne pas surcharger la base, ces indications ne sont relevées qu'au niveau du support considéré, et recueillies dans la rubrique LECTURE DU SUPPORT.

Figure 4



Les données techniques seront recueillies dans la base générale dans le but d'améliorer la gestion des collections grâce aux informations concernant notamment l'état des supports, les conditions de lecture pratiquées pendant le transfert et la description succincte de la qualité de l'enregistrement à laquelle on peut s'attendre.

Réciproquement, le logiciel autorise la consultation des documents répertoriés avec les fonctions d'identification de la cassette engagée (utilisation des données utilisateurs), de repérage, de calage de la piste souhaitée et enfin d'écoute.

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## **STRATEGY AND IMPLEMENTATION OF SOUND RECORDING TRANSFER**

### **Summary**

The Département de la Phonothèque et de l'Audiovisuel de la Bibliothèque Nationale de France is planning its move to a new site. As part of the move, the Département is devising large scale actions to protect endangered sound recordings while at the same time improving public access. To achieve these objectives will require a merging of knowledge from a wide range of sources.

To preserve the information, it will be transferred to a new carrier that offers excellent recording and playback qualities: that is it will be proof against at least small technological changes; it will be physically compact; it will be easy to use; it will offer remote access via communications circuits; and it will be economic both now and in the future.

The ideal carrier meeting these requirements has not yet been identified. The IASA Technical Committee has discussed this question many times. Some of the criteria are best met by existing analogue recording systems; others require a digital storage system based on computer techniques. In order to resolve this dilemma and to keep it future options as open as possible, the Département has decided to transfer its recording to both 1/2 inch analogue tape and to the digital tape format, R-DAT. To assist with the transfers and to manage the technical data generated, special software running under "Windows" has been written. This data forms part of the information about the recording held on the central data base. G.B.

## **FOURTH JOINT TECHNICAL SYMPOSIUM**

**January 27 - 29, 1995**

**National Film Theatre, Southbank, London**

### **TECHNOLOGY AND OUR CULTURAL HERITAGE**

#### **Technology's Role in Preserving and Accessing the Memory of the World**

The Fourth Joint Technical Symposium discussing the technical problems facing technicians, archivists and librarians responsible for collections of sounds, moving images and still images stored on film, magnetic tape, records and CDs is to be held, by permission of the British Film Institute, at the National Film Theatre which is part of the South Bank Arts Complex by the River Thames in Central London.

The speakers will be presenting the latest research into the chemistry of the breakdown of polymers, methods of restoration of sound and moving image signals and carriers and the ethical consideration of preservation. Papers examining the new storage technologies being considered or introduced in a number of collections will be given. A session to discuss specific problems raised by delegates to the Symposium and a programme of public viewings of films and videos of technical interest are also being arranged.

Fee: Full Registration £175.00 for members of FIAF, FIAT, IASA, ICA and IFLA (£225.00 for non-members)

Rates for Accompanying Persons and One Day registration will also be available.

Further details and information is available from the TCC Secretariat, 14, Dulverton Drive, Furzton, Milton Keynes MK4 1DE, United Kingdom. Tel: +44 (908) 502610 FAX: +44 (908) 502520 E-Mail: [gboston@gn.apc.org](mailto:gboston@gn.apc.org)

## THE IMPLICATIONS OF "NEW TECHNOLOGY" FOR SOUND ARCHIVES

*George Boston, Milton Keynes, England*

I was recently asked to write an article about the implications of "New Technology" for text libraries. This caused me to ponder about the effect of new technology on the audio-visual world. IASA has been debating its role within the audio-visual world for several years but the part that technology will play in the future of sound archiving has not been widely discussed. Over the past few years, the debate about technology has been about the merits of digital audio and, in particular, which format should be used. In fact, this debate is looking less and less meaningful because the technologies based upon a carrier stored on shelves in some form of traditional archive are being superseded, even before they have become widely used.

Dietrich Schüller, Chairman of the IASA Technical Committee, and his colleagues have stated on a number of occasions that the carriers currently used to store sound are decaying irretrievably. Some carriers may last for millenia; others are unusable after a decade. The results of the research by people such as Prof. Norman Allen and his colleagues at Manchester Metropolitan University and the practical examples found in a number of hot, humid countries underline the truth of this statement. By making great efforts we can slow the disintegration but we cannot stop the process. On the other hand we can easily accelerate the decay by bad handling and storage practice. To preserve the sounds, we must, therefore, accept the necessity of copying the sounds from the existing carriers to new ones.

The realisation of the inevitability of decay also answers one of the points frequently made about the copying of a collection. That is we cannot afford the cash or the manpower to set up a programme to copy the collection to a new format. Archives can no longer avoid discussing how to achieve the copying of their collection. If the process of copying is not started soon, it will not be possible to achieve an orderly migration to a new carrier.

The big question is "What new carrier?". We could just transfer from old discs to new, analogue, 1/4 inch tapes and carry on running the archives as we do at present. We could move into the future a little and use a digital tape or disc format and, again, operate much as at present. A digital format does offer the possibility of automated copying of carriers in any future migration. An analogue recording requires trained ears to assess the quality of the copy. These are expensive. A digital recording can be checked by a machine. I do not think, however, these courses of action are wise in the long term.

The 1990 Joint Technical Symposium in Ottawa marked, in hindsight, a major shift in thinking about sound archives. It was here, for example, that Dietrich Schüller first expounded his view that the information on sound carriers is more important than the carrier itself. This, if accepted, radically changes the concept of preservation.

Bill Storm and David Wickstrom of the Belfer Audio Laboratories at Syracuse University presented papers about their vision of the future. Their basic idea of using computer controlled storage to feed sounds, images and texts to a standard PC or Macintosh computer seemed, at the time, far fetched. The Belfer Labs team were challenged to prove their vision. They began a serious investigation into what could be achieved with existing software and hardware. Within a year, this work resulted in the TIMS (Total Information Management System) demonstrations of 1991 and 1992 that a number of us were able to see before the Belfer Laboratories were closed down by Syracuse University. Since then, "Multimedia" has become the favourite word of computer marketing men. None of the commercial systems available from the big computer manufacturers have, however, approached the size of store that would be required by even a small sound archive. The hard magnetic discs just did not have the capacity and the price per minute of audio is prohibitively high.

The big breakthrough was the realisation that "Computer Storage" does not have to mean a hard disc or a memory chip. It can be any form of storage that can be controlled by and accessed from a computer terminal. The latest news is from Südwestfunk in Baden-Baden who, as reported by Albrecht Häfner elsewhere in this issue of the IASA Journal, are investigating the installation of an automated tape library.

The significance of this is that the sounds will be selected remotely from a number of computer terminals or workstations in the studios and editing areas of the station. The automated store will select the tape containing the required sounds and play the material into the workstations local memory. Once the chosen material has been played, the tape is replaced in its storage slot, and the tape and the playback machine are available to another user. The user can then search backwards and forwards through the material at will without any fear of damaging the original. Unlike present day archives where each user ties up the recording, a playback machine and, in many cases, a member of the staff, the automated library can serve many users simultaneously.

This will be within the Südwestfunk premises. Any sound archive can install a similar system. The principles of remote access do not, however, have to stop at the walls of the archive. With suitable interfaces, they can be used to provide access to users outside the station via the public data and telephone networks. This opens the doors of the archives to many more users. There will be problems to solve, not least those of security and charging.

For a large archive, even the size of store being considered by Südwestfunk is too small. One answer to this is to link several systems in parallel to provide the required storage. To transfer the collection to a new system will take time and to buy storage as you require it is a sensible way of spreading the costs over a number of years. Another solution will be storage media that hold even more information than the 50 GByte cassettes used in the system being considered by Südwestfunk. These higher capacity carriers are being developed now. The operation of a storage facility using these will be as described above.

Where these developments will start to impinge on the current debate about the future of IASA is the ability of this type of storage to hold images as well as sounds. To the machines it is computer data. It is the workstations that decide whether it is to be decoded as sounds or images or, even, bank account details. If a sound archive stores the images of an opera in the same storage facility as the sound, uses the same playback machines for sounds and images and the same workstations to view and hear the results, can IASA say that it is only interested in sound? The media are converging and the instrument of convergence is the computer.

Other areas of the work of IASA that these new storage systems will have a major impact on are those of copyright and cataloguing. Does the temporary downloading to a workstation of a recording held in a computerised storage system constitute a copy? Does it make a difference whether the downloading takes place to a terminal within the archives premises or, via communications circuits, to a terminal elsewhere? Are the cataloguing rules the same? What changes will be required in documentation?

These new storage systems also open up questions such as "How many copies of Mozart's Horn Concertos played by Dennis Brain and the Philharmonia Orchestra under Karajan does the world need?". We are concerned about the steady increase in the holdings of archives and the pressure that this places upon the available storage space. Much of this space is taken up with recordings that are duplicated many times over around the world. Can we rationalise the position a little?

I am not able to answer these questions but the appropriate committees within IASA can. They must start to consider them now before the first system is installed. The debate cannot be allowed to continue too long or IASA itself will be bypassed. I do not think that the IASA membership is backward looking. It is, in fact, looking to the future to preserve the past. "Forward to the Past" - there's a good movie title there somewhere!

# ARCHIVES AND RESEARCH

## RESEARCH AND DOCUMENTATION IN THE AUDIOVISUAL ARCHIVE OF I.R.T.E.M. (RESEARCH INSTITUTE FOR MUSIC THEATRE)

*Carlo Marinelli, University of L'Aquila, I.R.T.E.M, Rome*

**Paper presented at the IASA/IAML/IAMIC Conference in Helsinki, 1993**

Archive stock : approx. 600 VHS videocassettes of opera and ballet performances.

This paper is an attempt to define the steps of research in music theatre within IRTEM which since its creation started a collection of commercial videocassettes. The problem we had to face was to establish a procedure for investigating the audiogram, acquiring information from other sources, and developing a filecard as exhaustive as synthetic, manageable enough to be published in our newsletter. More than a procedure we developed a process consisting of various fixed steps but endowed with maximum flexibility to account for the innumerable cases- each musical work is different from the other, each presentation of the same work is different from the other. The point of our research was, and is, the description of the videogram's content.

At a preliminary stage we work on the basis of the information supplied by producers, distributors, and retailers in their catalogues, as well as information derived from specialised journals and advertisements. There are a number of difficulties arising at this stage, particularly from the poor information concerning each production. The same music work can in fact be recorded in a opera house or in a TV studio, it can be performed by different singers/dancers and orchestras under the same or different conductors, it can be produced with the same artists (cast and conductors) but in different locations and/or dates, etc.

The only procedure is therefore a careful research of all available sources and accurate cross-referencing of the acquired information. Finally a first - although incomplete result is achieved, in a list of items the Archive has to acquire.

Some time has to pass before the audiovisual material gets to I.R.T.E.M. from all the different corners of the world where we place our orders, and I would like to capitalize on this pause for introducing some general considerations. I have been committed to recordings for almost 50 years and since I was appointed as Professor of History of Music at the University of L'Aquila in 1970, I have been investigating the interaction between mass-media and music performing practice, with special regard to music theatre. Among the results of this research work was the creation of I.R.T.E.M. in 1984 - one of its institutional objectives being in fact the study of the relationship between music theatre and mass-media.

On this subject I.R.T.E.M. organised international conferences and seminars - Mass-media and Music Performance, Reggio Emilia 1985; Opera in Film, L'Aquila 1986; Opera and Cinema, Florence 1987; Opera and Television I and II, Rome 1988 and 1989; Time and Space: Problems of a relationship between Opera and Television, Rome 1991; Don Giovanni on Video, Roma 1991; First International Colloquy on Video-discography, Rome 1992 - whose proceedings are published by the Institute. We planned to hold the 1993 seminar (Opera and Television - a problem of languages) in the autumn, but this initiative, and the Institute's survival is seriously threatened under the present Italian circumstances.

As can be seen, our attention is focussed on the ways sound and video recordings disseminate music theatre, and the associated techniques, both in production and reproduction.

In general terms a first distinction can be made between music works written in the past - and therefore destined for traditional theatres or concert halls - and "present-time" works, which are written by contemporary composers who utilize and embody in their creations all the characteristic features of modern technology.

Another difference we take into account is between the live recording of theatre performances on one side and studio productions on the other. A third important element is the "genre" of the work we face - opera, operetta, oratorio, cantata, Singspiel, ballet etc. All these preliminary distinctions deeply influence our approach to the videogram and the steps of investigation.

Common to all research activities is the availability of a multi-oriented supporting documentation, which is - as my personal experience has repeatedly showed over the years - essential. A sound or video archive would be useless if we were not able to derive reliable information on the audiovisual material from supporting documentation, including dictionaries, specialised journals, opera programmes chronologies of opera houses, catalogues, etc. Sound recordings are now accompanied with more documents than in the 78rpm era, but the case is the contrary with videocassettes. It is hardly conceivable to get exhaustive information from a simple external examination of the VHS, and the situation is often worse with videolaserdiscs.

Once the videocassettes are physically present in the Archive they are numbered and then catalogued through a simple computer programme consisting of a limited number of fields. This computerised catalogue meets a very immediate need, that is the unequivocal identification of a videocassette when it is required by the Archive (external enquiry), and when we check the catalogue to avoid duplicate orders (internal query). A folder is then created for each videogram. It contains the photocopies of the documents accompanying the VHS - case cover, leaflets, labels, etc. But do not take for granted that this information will correspond to the actual video content. Indeed, besides achieving as many details as possible from supporting documentation the only, reliable way to ascertain the videogram's content is its most accurate screening.

Characteristic of video productions are the titles shown before and after the music performances, which users find very difficult to follow because of their fast running. They should on the contrary be thoroughly examined and cross-referenced with other pieces of information. The folder assigned to each VHS therefore also contains the titles, which we carefully write down in their entirety. If we do not find all that we are looking for - which is usually the following; characters and performers (names and first names), place and date of the recording, stage- director, sets and costume designers, choreographers, TV director or producer, audio director, plus other specific participants according to the kind of music work produced - we supplement it by resorting to other sources. On the basis of the libretto and, when available, the score we then begin screening the musical performance and write in all timings corresponding to the beginning and end of music, the beginning and end of orchestral overtures or symphonies, the incipit of sung parts (in operas), spoken sections (in *Singspiele*, for instance), and choreographic movements (in ballets).

We do not omit the detailed time indication of applause (in live performances), pauses between the acts and scenes, insertion of blank tape or - as often happens when distributors duplicate the videocassettes carelessly - of advertisements or even embarrassing scenes. This minute by minute (or movement by movement) indication serves a twofold purpose. It is first of all an essential support to the users of the Archive who need to investigate and compare different productions of a specific section of the same music work. Looking through the notes contained in the folders, which include all time indications, the researcher is able to locate immediately where that act, scene, aria or duet begins, and screen it without wasting time in troublesome searching. The second aspect concerns the compilation of the card which will be published in our newsletter. It comprises the indications "durata complessiva" (time of tape running) and "durata effettiva musica" (actual time of music performance), this latter being obtained by subtracting the timings corresponding to sections where there is neither music nor scenic action.

The final card, which will appear on the newsletter, is therefore composed of information derived from the videogram, the supporting documentation (general reference works and specialised publications, such as discographies, journals, opera programmes etc.), and the screening of the videogram on the basis of the libretto and score. We think, and our experience has not proved the contrary, that this is the best approach to facilitate the utilisation of our Archive to researchers, scholars and students, and to get as close as possible to the content of the videorecorded text.

## THE NEEDS AND PROBLEMS OF A TRADITION ARCHIVE

*Alan Bruford, School of Scottish Studies, Edinburgh*

Paper presented in the Archives and Research session at the IASA/IAML/IAMIC Conference in Helsinki 1993.

This paper will be partly theoretical and partly practical and will draw on the experiences of the archive in the School of Scottish Studies in Edinburgh. We use the word tradition archive because it is not solely a folklore archive even though it may have started as such. The archive has broadened its field of interest into what is known in Europe as ethnology and in America as folklife including of course ethnomusicology. Nowadays we are largely concerned with what is called in Britain oral history. Also there is a collection of place names, and collections of dialects of the two languages of Scotland - the Gaelic and the Scots which some might consider a dialect of English.

The defining factor is tradition, all the things which are handed on by word of mouth or by watching someone do them and then trying them oneself: playing the fiddle, thatching a house, cutting peat and so on.

Because our previous director had an acquisitive nature and did not refuse anything that was offered, the School also has a large musicological archive collection of Asian and some Icelandic music. In addition we acquired an archive of popular music and have one research student working on the patter of music hall comedians in Scotland in the early years of the century. Therefore we cover a wider field than even 'traditional' suggests.

The main purpose of this paper is to consider this type of archive from the point of view of the different rights and interests involved because this is the main way in which a traditional or research archive differs from most of the other archives represented in IASA. The primary interest is that of the 'traditors', or those who produce the traditions. In common with most of the profession we have tended to speak of them as informants, but recently when writing a handbook for oral historians I was told very strongly by our local federation of reminiscence groups in Edinburgh that partly for the sake of history and partly for their own psychological well being the elderly people who were the source of their material did not approve of being called informants and that it suggests something else with unfortunate connotations! The word interviewees was suggested but that is a very cumbersome word and in the end we decided to call them contributors, although even this is slightly ambiguous.

What about the rights of contributors? Contributors may die and leave their rights behind them. There was a lot of discussion in Canberra about the rights of communities and the religious feeling of tribes and communities which does not involve us in Scotland so much, but we are certainly involved with the feelings of families, and this is not a right which is likely to disappear. The second class involved are the recorders of the information. Strictly speaking under the law as it is formulated in Britain at any rate, the researchers do not have any rights. But we consider them as having such a right because they are our main contact with the

contributors - they are the people who went out and made the recordings and they are the people who know them best and at the very least can represent the contributors' rights. But we have had difficulty in the past because we have had researchers who have been supplied with facilities by our institution and therefore according to the law the copyright remains with us, but the researchers refuse to consider that anyone else has any rights over what they have recorded. Folklorists may do all their fieldwork in Scotland using equipment and other facilities of the Archive and write many books profiting from this work, but they do not allow the School to publish any of the fieldwork without express permission. Legally they do not have a leg to stand on, but it is a delicate situation.

The author makes a plea that if anyone knows the whereabouts of a Danish schoolteacher by name Elisabeth Nielsen, who recorded a great deal of song and particularly children's rhymes in Orkney and Shetland in 1961, then the School would be very glad to know as the local archives in Orkney and Shetland are desperate to get permission to use her recordings. Strictly speaking as the School provided the equipment they have the right to give this permission, but they would prefer to consult the research worker first if possible. Rights issues work both ways.

In many cases of course we depend on donors who have done the work independently and then deposited the tapes with the institution. We have had a lot of tapes deposited by oral history groups in recent years. The difficulty here is that we often do not know of the existence of this material, because the researcher is not aware that the School has such a thing as an archivist. Fred Bent, our chief technician would often give a lot of advice to oral history groups throughout the country on technical matters and people would come into the School for tapes to be copied for security copies. But what would happen was that the copy would be made, but no details recorded and the tape would be found six months later lying around in the sound laboratory and it would land on my desk - sometimes with no date of recordings, no place of recording, no subject sometimes not even the name of the contributor. It is difficult to catalogue something with such vague information. We are now going to try and standardise the procedures with donors to ensure that such basic details are submitted at the time the recording or copying is done.

Rights involved in this type of archive are with the traditors, researchers, and the archive or institution. A certain amount of exploitation is necessary here, sometimes more than one would like in a purely research archive.

Many research archives have a teaching aspect and students will probably want access to everything in the archive as soon as possible. The only alternative to external use and promotion is that the archive has to produce material which can be put into textbooks for students. For the past 22 years we have also produced a journal which acts as a sampler of the contents of the archive.

The fourth interest of course is the public. The School of Scottish Studies can always fall back on the fact that they are a university department, not a public archive. This has its uses at times, but people do come in with enquiries and one does not like to turn them away. Of course if they are academics they expect a great deal, others may get less assistance. Enquiries will range from the general - I want to know everything about bagpipers - to the specific - can you identify this poem. Others may want to hear Gaelic songs and the archive has already published discs of this material. If the person is a *bona fide* researcher we are obliged and happy to take them on especially if

they are willing to come in and do their own research. It is a difficulty with all small, inadequately staffed archives. We once tried appointing an 'access coordinator' who communicated very well with the enquirers but when it came to the point the person did not know enough about the archives and the contents to be of much practical help.

Of course one also has to consider the relations of the people that we have recorded who may come in wanting to use the recordings that were made from their uncle or whoever. How do we know for certain whether the families still get along with one another, there may be a feud between sections of the family and other members do not want this particular person to have access. It is awkward to find out if the archive is doing the right thing by allowing access.

A lot of enquiries are of the nature 'my grandfather was recorded by the School of Scottish Studies in about 1953', but he wasn't according to our records. There are still a lot of researchers around whose recordings do not end up in the School it seems, or it may be that people spoke to a visiting researcher who they thought was making a recording, but in fact did not.

The other consideration is the community and community museums, local history groups, heritage groups which are springing up all over the place and we try to get as many recordings made in particular districts back to somebody in that district so that it can be used by the local people.

And of course we are on the local tourist map as a place to visit - one of the least rewarding aspects.

This is a list of the interests involved in the tradition archive, now what is being done to solve some of the problems.

As far as the contributors are concerned we attempt to get the fieldworkers to index and catalogue their own tapes and we are trying to get fieldworkers to keep contact with their own contributors and ask their permission to use the tapes for all the purposes we need. We planned a very detailed form telling contributors of all their rights and gave one to each contributor. However we gave this up as we found that most contributors were quite willing to deposit their tapes and have them used.

Researchers are encouraged to record the contributors rather than present a written questionnaire and they are also encouraged to widen the immediate interest of their research. For example if they go out to record Hebridean songs because that is their research interest they are also encouraged to record life histories at the same time and allow the contributors to tell us what is important to them.

The institution would like to widen public access, publish more material and allow for more extensive use of the archives. Charging will become an economic necessity, but it may bring advantages in that more can be done to bring the tradition archives to the notice of a wider audience.

# RADIO SOUND ARCHIVES

## SOUND RECORDINGS IN CZECH RADIO

*Jana Jiráková, Czech Radio, Prague*

**Paper presented to the Radio Sound Archives Committee open session during the IASA/IAML/IAMIC Conference, Helsinki 1993**

The March concert of the Radio Prague Symphony Orchestra, the May concert of the Prague Spring Festival, an exposition and various radio broadcasts remind us that this is the seventieth anniversary of the beginning of radio broadcasting in our country. Let us then begin with a few facts from the history of radio broadcasting in Czechoslovakia.

The Prague broadcasting station was one of the first in Europe. Regular broadcasting began just one year after the broadcasts from London; France was broadcasting on a test basis three times a week and in Vienna they were beginning to build a small radio station. Prague's first broadcasting station was located in a used cloth tent in the Kbely district close to the airport. The regular evening broadcasts which began on May 18 1923 included a very short news service and a soloist or a small ensemble music performance. Music has been a part of the broadcast repertoire from the radio's early days. Since October 1923 the public Sunday concerts had been transmitted from Wenceslas Square. The following January the first external broadcast of the Radio Journal concert took place and in February the first transmission of an opera took place made the National Theatre in Prague. Among the ensembles and orchestras which participated in the production and the programme activity were the Radiojournal Orchestra, the Czech Philharmonic Orchestra, Ondricek's Quartet as well as major contemporary conductors, soloists and ensembles. The entire period of the foundation and development of the Radiojournal up to the outbreak of World War II must be ascribed credit for its dynamics and progressiveness. This was determined by the release of the nation's creative power after the establishment of independent Czechoslovakia in 1918.

The unfortunate consequence of the turbulent period after 1945 was the suspension of some significant personalities and the forced departure of some experts from the Czechoslovak Radio. For example, the conductor and composer who had been the music broadcasting director for many years had left the radio and Czechoslovakia. The long standing director of the programme (the programme's managing editor) was appointed to head the documentation of the music card files to the newly installed magnetic tape. (Since then the card files have concentrated the information from music tape librarians in regional stations and Slovak Radio in Bratislava and actually facilitated rational decision-making, especially in drawing up production plans to avoid duplication and production of identical recordings.

In conjunction with the construction of the new radio building, to be completed in 1995, it was anticipated that the documentation services involved in using computer technology would be developed. In 1987 it was decided to carry out certain changes in the organisation by concentrating the programme, archive and documentation

libraries and collections into one department. Until this happened the record library, music library and music card files were included in the music broadcasting department, while the tape library was a part of the sound technology section, the central archives part of the management department and so on. Merging these departments, which for many years were of marginal interest to the radio station management, made it possible to use available resources more effectively, better defend these departments and gradually improve the programme information services, with the possibility of a future access to information through a computer network.

## SOUND RECORDINGS COLLECTION

Sound recordings form a significant part of the programme and archives collections. The gathering of radio sound recordings was associated with the origin of the gramophone records section sometime in 1928. This was the time when sound recordings were kept on record and the Radiojournal exported its gramophone production to distant parts of the globe such as Rio de Janeiro, Singapore, Shanghai, or Buenos Aires among others. Hard times came for these historical recordings during the Nazi occupation in World War II when the Germans ordered that all Czech recordings should be used as material for the production of new recordings in German factories. As a result it was necessary to hide existing records, mostly in private flats to escape the attention of German inspectors. Sound recordings from the period up to the end of World War II in particular suffered irreparable losses during inconsiderate transfers. Due to the numerous instances of transport and moving of gramophone records and foils, some of them were destroyed. It also resulted in chaotic storage conditions, led to incomplete recordings and the loss of several valuable documents. During the past two years the basic documentation for these recordings has been developed including their separation from the damaged ones and from the multiple copies. As part of this work, more than six thousand broken and badly damaged recordings were eliminated.

At present the most valuable recordings are kept as documents in the Czech Radio Central Archives. Even though the beginning of the archive dates to the period between the years 1928-1929, initially it involved the storage of written documents from programme and management activities. The central archive's present form and range of materials (including sound recordings) was established only gradually. It was stabilised during the 1960s when there was an attempt not only to gather the valuable recordings, but also to develop the appropriate documentation and to prevent these recordings from being damaged or destroyed. The head of the archives made an effort to put back some of the recorded political speeches, which during the 1950s the political powers ordered to be handed over to employees of the Historical Institute of the Czechoslovak Communist Party. During the critical years after 1968, the positive trend of conceptual aims to create a sound archive was suppressed and several of the original plans remained unrealised. Requirements to decrease the number of radio employees often resulted in limiting the number of cataloguing staff and new uncatalogued records amassed especially in the record library. Within the last five years this backlog of uncatalogued recordings was processed

The sound recordings permanent collection which gathers recordings of historical and cultural significance requires additional care in reviewing their quality, their re-recording on new sound recording media and work to fill in the incomplete descriptive documentation. In 1987 the archive recordings began to be transferred to a digital system on videocassette (Sony Betamax). This was done in order to resolve the need to preserve the recordings because of lack of space in the stores. At the present time,

only news and political documents are being re-recorded on VHS digital cassettes. Specially selected programmes, mostly music recordings and literary programmes, are being re-recorded on BASF MGF bands LGR 50.

Gradually we would like to review the oldest recordings in the current tape library, in order to fill gaps in the sound archive with those recordings which until now have not been handed over by the editorial staff.

#### **TAPE AND RECORD LIBRARIES**

For the purpose of day to day programming activity and broadcasting operation the recordings are stored in the tape library, in the record library and in some additional smaller collections, such as the external broadcasting audio library and sound effects department.

The total volume of the current audio libraries is approximately 150,000 tapes, nearly 3000 CDs and more than 100,000 records. Music recordings make up about 50% of these. In addition, music is also part of numerous other programmes. Several radio orchestras, choirs and ensembles, such as the Prague Radio Symphony Orchestra, the Czech Radio Choir, the Children's Radio Choir as well as orchestras of the regional radio stations are involved in these musical recordings.

At the present time there is strong pressure to lower the overall number of employees at the Czech Radio for economic reasons. Since the beginning of 1993 this has resulted in a looser working arrangement for musicians of some radio orchestras as well as choirs and Czech Radio. Their cooperation with the Radio is now based on exclusive contracts, involving among other things, the length of footage recorded for Czech Radio. With less money over the past year, this led to a decline in the production of original studio recordings and a further drop can be expected. This has changed the proportion of studio recordings made by Czech Radio in favour of live recordings, public performance broadcasts and sponsored programmes.

Until 1990 there were agreements between Czechoslovak Radio and record producers to the effect that the produced sound recordings could be used, on a mutual basis, free of charge. Presently, however this practice was abandoned and Czech radio is providing recording for production only on the basis of licensing agreement.

Most of the records stored in the gramophone records library are free samples from domestic record producers (Supraphon, Panton, Opus). During the past two years, it has become easier to purchase records from abroad and the number of the domestic producers has also increased. The number of the gramophone records declined to only about 100 pieces during the first half of 1993. During the last years annual acquisition ran at about 2000 records. Since the end of 1986 Czech radio has also been purchasing compact discs which are catalogued within the record library but for operating reasons are stored in the current tape library.

## CATALOGUING AND INDEXING

A system of index file catalogues was created in order to facilitate access to the recordings and to provide information. The previously mentioned sound recordings library maintains a basic list of new acquisitions for the collections (through a system of lists or cards) and card catalogues based on several criteria (entry number, production number, recording date, broadcasting date, author's name, record title, composition title, performer, and additional headings). In order to obtain up to date information about the latest tape and record library entries, regular bulletins are published containing information about the newly produced or acquired recordings, including the necessary basic data.

These information sources, however, are not developed in an identical manner and to the same level of detail which exists within all of the above described collections. The development of the catalogues and the record lists for part of historical records was only completed during the first months of 1993. It was made possible by the concentration of the programme and archive collections into a single unit. The most difficult task was to search out and obtain reliable data during the cataloguing process. The data obtained by the cataloguers from the production department was very often incomplete and required subsequent correction. Until recently it was very difficult to supplement the specialised reference library with, for example, a musicological encyclopaedia and with catalogues of a composer's work. Allowing literature to be imported from abroad and establishing financial resources for a relatively large division will make it possible to gradually resolve these inadequacies.

## INDEPENDENT CZECH RADIO

The Czech radio has now been in existence for two years as an independent public legal institution, financed only through the concession fees. The long period during which Czech Radio was hidden in the shadow of the nationwide Czechoslovak Radio was interrupted at the end of 1991. After the legal establishment of an independent Slovak radio in May 1991, it was necessary to resolve the awkward position in relation with the federal radio. The Czech Radio, therefore, was established approximately a half-year later (in November 1991) by a law of the Czech National Council as a public legal means of communication.

The representatives of new statutory radio stations gradually prepared and negotiated the agreement to determine the legal property relationship between the Czechoslovak Radio and Slovak Radio. It was subsequently approved by the appropriate parliaments. The division of the country into two independent countries has meant the question of the joint archives and technical possibilities in handing over Slovák (documents relating to Slovakia) to the Slovak Republic has been discussed at government level.

During the last 22 years, most recordings of Slovak origin were being transferred on to tapes from old gramophone recordings and handed over. Nearly 500 recordings requested for the programming activity of Slovak Radio were copied from 1981-1991. Out of this amount 36 recordings were of Slovak origin. We expect to copy and deliver the same amount of recording as in previous years. We will give priority to recordings of Slovak origin. The archives workforce and the sound technicians equipment do not make it possible for faster copying.

Joint meetings of representatives of both the Czech Radio and the Slovak radio were prepared for September 1993, dealing with the possibility of handing over documents from the archives of the Czech Radio to Slovak colleagues and a mutual agreement on the use of radio sound recordings in broadcasts.

The settlement with Slovak radio and later with the already non-existing Czechoslovak federal radio, the creation of private radio stations and subsequent fight for wave-bands and wave ranges, economic changes in the country, specifically the cancellation of government subsidies, are all factors which have caused major problems proving very hard to solve. At the moment, private licences are being granted for two republic-wide frequencies and Czech radio broadcasts will begin to experience some very tough competition. Czech radio is undergoing major reorganisation aimed at individual station concepts. This reorganisation is only gradual and is not yet finished.

With the creation of private radio companies many quality radio employees are leaving - especially reporters and technicians, for 'better' working conditions. This is not only a question of salary, but long-term stress of having worked under uncertain conditions for so long. Positions in key management, including that of general manager, have changed constantly since November 1989. The current general manager, is Vlastimil Jezek, a journalist, who has been named to his post only until July 1st.

Insufficient financial resources are blocking the completion of the new building in Pankrác district, for a long time under construction, while the existing building is in a very bad condition. All the major investments for repair and reconstruction of the existing building were postponed because of the new construction building. The programme libraries (eg. sound library, record library, music sheet library etc), are supposed to have offices and depositories concentrated in one location in the new facility. This means that the use of the temporary stores will be extended and that the individual work stations will be dispersed over large distances. From the point of view of the user, especially the programme editor, this will be quite impractical.

Towards the end of 1992 a financially demanding and long postponed reconstruction of the historically valuable castle which houses the central archives, was initiated. In view of the fact that the major part of the historical most valuable written and sound documents are stored in this facility and that the reconstruction is being carried out while the archives are in full operation, it is necessary to react promptly to the progress of the construction work by transporting the endangered parts of the collections.

Within approximately the last six years, the existence of joint departments of archives and programme collections in the Czech Radio has brought about many positive changes. Long may the trend continue.

## **R-DAT AND IT'S USE IN ARCHIVING**

*Pat Kellogg, Canadian Broadcasting Corporation, Ottawa*

**Paper presented to the Radio Sound Archives Open session during the IASA/IAML/IAMIC conference in Helsinki 1993**

### **INTRODUCTION**

The archiving industry has been plagued with rumour and poor, misleading information about the state of both digital recording and MP (metal particulate) tape. In many cases this information has been given gratuitously by non-technical, misinformed individuals and is, for the most part, technically incorrect.

This summary paper is intended to outline the current state-of-the-art for MP tape and refers directly to the appropriateness of MP tape for archive applications.

### **MP (R-DAT) TAPE FOR ARCHIVING**

In 1993, concerns over the use of Metal Particle (MP) tapes for archiving are unfounded.

Technical performance of MP tapes exceed the life expectancy of oxide analog tapes when stored under proper environmental conditions. Archiving information in the digital domain has to be the most reliable storage method available.

### **BACKGROUND**

The use of R-DAT in audio archiving has created a significant concern for archivists. This relatively new format incorporates two major technical changes.

The magnetic tape is a Metal Particle (MP) formulation.

R-DAT is a digital recording format.

MP Tape formulation:

The major pressure for development of MP tape has come from the television and computer industries. The audio side of archiving has not really been kept informed of the developments and advantages of R-DAT recording.

The introduction of new Digital Television Tape Recorders (DTTR) formats that require high density recording media necessitated the development of the MP recording tapes. These new tapes are specifically designed with the particle size and shape, high Coercivity (Hc) and Retentivity (Br) needed for the high frequency digital recording.

Since the initial introduction of MP tape, there have been many significant improvements to the media. Advances in chemistry have produced an extremely stable particulate dispersion, but the physical and mechanical performance of the media has met all expectations of the broadcast industry.

The requirements for tape performance in the TV area are far more stringent than those in audio circles. The initial problems with MP tape were not the magnetic properties, but rather the physical and mechanical stress that the media had to withstand. The still motion stunt, or other editing demands of TV place extreme pressure on the media both electrically and mechanically. These performance requirements have all been met by current MP tapes.

The CBC has been performing tape evaluations on MP tape since it was first introduced for broadcast use. The evaluations examine the electromagnetic and physical performance of the media both in the laboratory and in actual field operation. Life expectancy testing is performed using accelerated aging tests.

The recording media in broadcast applications are continually subject to environmental extremes. The media must perform perfectly, regardless of the environment. The MP tapes are tested in CBC laboratories for performance in all these environmental extremes to verify the stability of the media at all possible storage and operating conditions.

The results of all these tests show that the MP tape, produced by the major tape manufacturers, meets and exceeds the performance of conventional oxide tapes.

These results are most advantageous to all other applications for magnetic storage, and in particular for archiving.

#### **DIGITAL RECORDING FORMAT:**

R-DAT is a linear PCM digital recording format. This offers additional benefit to the archiving of information on R-DAT. Some of the major advantages are as follows:

Optimum quality transfer performance of information into the archive collection by digital transfers. (ie. No analog transfer losses of quality)

Automatic monitoring and verification of information integrity using system bit error rate monitoring and correction.

Complete conservation of the total information collection contained in the library. New copies can be dubbed with perfect information transfer before data errors exceed the correction capacity of the system. (this is all because of the digital recording format system error correction scheme that is inherent in the format)

Recording/playback hardware can provide a, format independent, storage and retrieval system.

It can accept information from any source or format into the Archive collection.

Gradual and controlled integration of the old technology formats into the electronic information collection.

Technology upgrading is transparent to the system operation. New recording technology or formats can be added whenever desired and gradually with little or no change to the high level operating system.

The system provides immediate access to the Archives for distant locations or Regional offices of the Archives.

It maintains copyright and other information control within the Archives and does not permit unauthorized access to, or copying of, the information present within the Archives collection.

It automatically updates and maintains the archive collection records. Provides for complete records management of the collection, both cataloguing and circulation activity.

*Editor's note.* Reports from the CBC Engineering Operation Department were cited by Pat Kellogg. The references are included here for information.

#### **REFERENCES:**

CBC Engineering Operations Department

*The life expectancy of metal particulate tape: can MP tape be used for archiving?* CBC Engineering, Ottawa, n.d. 5p.

*New Technology: opportunities for archiving audiovisual magnetic media: what could be done using the same or better technology?* CBC Engineering, Ottawa n.d. 6p.

*Recommended practice for the care, handling and storage of CBC AV magnetic media.* CBC Engineering, Ottawa, January 18, 1993. 11p.

## TRANSFER OF MUSIC SOUND RECORDINGS FROM THE FORMER GDR TO THE DEUTSCHES RUNDFUNKARCHIV

*Anke Leenings, Deutsches Rundfunkarchiv, Frankfurt am Main*

**Paper presented to the Working session of the Radio Sound Archives Committee during the IASA/IAML/IAMIC conference in Helsinki 1993**

Screening and acquisition of music sound recordings in the broadcasting archives of the former German Democratic Republic (GDR), by the Deutsches Rundfunkarchiv Frankfurt am Main as in 'location Berlin'.

In 1990 and 1991 television and radio stations of the German Democratic Republic were succeeded by the so-called "Einrichtung". This successor-organization only lasted until December 31, 1991. Pursuant to article 36 of the reunification-contract the remains of the broadcasting system (archives, buildings etc.) has been assigned to the five new states Brandenburg, Mecklenburg-Vorpommern, Thüringen, Sachsen, Sachsen-Anhalt and Berlin, who delegated the responsibility for the execution of this inheritance to their broadcasting stations Norddeutscher Rundfunk (NDR), Mitteldeutscher Rundfunk (MDR), Ostdeutscher Rundfunk Brandenburg (ORB), Sender Freies Berlin (SFB).

The four broadcasting stations asked the Deutsches Rundfunkarchiv to coordinate the screening, saving and cataloguing of the archives in 1992 and 1993. From January 1, 1992, the former archives ceased producing and were declared historical archives. With all material now complete, the archives will not grow anymore but remain as they are at the moment. Both the former television archive and the radio archive of the German Democratic Republic have their own tape and disc department, a department which also contains sound effects and an archive of printed and unprinted scores. All archive materials have been catalogued on conventional index cards. Only in the television archive the newer compact discs were catalogued with the help of a computer-programme.

In the Funkhaus Berlin, Nalepastrasse, where the radio archive was situated, there were 395.543 tapes with 138.895 broadcasting productions, 67.965 copies of discs, 59.822 copies acquired with the help of international relations and 128.661 other programs. In addition to that there were about 50.000 78s and some 2.000 other discs.

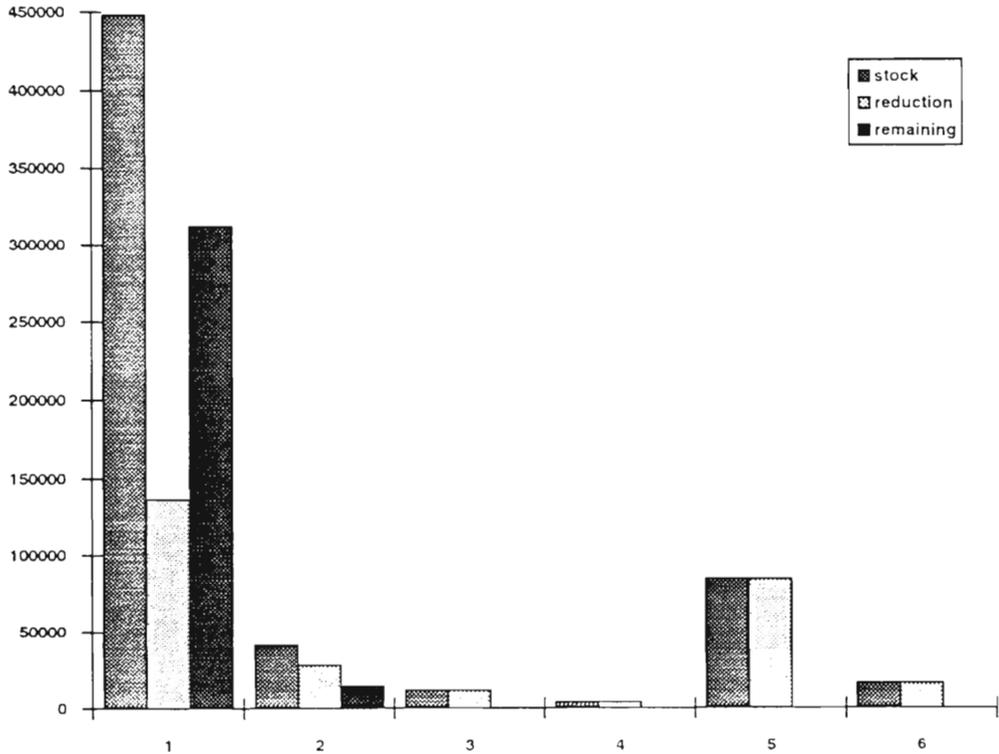
The former GDR broadcast television programmes since 1960. One of the most important parts of the television archive were the so-called "Film-brucken". The largest part, however, consisted of copies of the radio-archive. The whole archive held 7.175 television productions, 27.734 copies of the radio archive, more that 3.000 other items and up to 4.000 discs and compact discs.

Both archives in total comprised about 490.000 musical programmes, of which 450.000 belonged to the radio archive and approximately 42.000 belonged to the television archive. These programmes had to be screened and selected using the following criteria:

- items which are useful for all German broadcasting stations will remain in a central archive, for example the Deutsches Rundfunkarchiv;
- items which are useful from an historical point of view are going to be preserved in a central archive such as the Deutsches Rundfunkarchiv,
- items which are useful for special programmes in certain broadcasting stations will handed over to these stations;
- items which have no importance for the broadcasting stations will be deleted.

The screening led to the following results:

Diagram



Table

	stock	reduction	remaining
1 radio archive of music (Funkhaus Nalepastr.)	448.000 items	136.500 items (ca. 40 %)	311.500 items
2 television archive of music (Deutscher Fernsehfunk, DFF)	42.000 items	28.000 items (ca. 65 %)	14.000 items
3 archive of sound effects (Funkhaus Nalepastr.)	11.300 items	11.300 items	0
4 archive of sound effects (Deutscher Fernsehfunk, DFF)	4.150 items	4.150 items	0
5 radio archive of musical scores (Funkhaus Nalepastr.)	85.000 items	85.000 items	0
6 television archive of musical scores (Deutscher Fernseh- funk, DFF)	15.800 items	15.800 items	0

The stock of both archives - the radio as well as the television archive - is an important addition to the material already existing in the west German broadcasting and historical archives (especially ARD, ZDF etc.). As an example, we now have access to countless recordings of east European composers and interpreters as well as to first performances, first recordings and recordings from music festivals. The frequent use during the last 15 months confirms how much these items are in demand. Our screening and reduction of the old stock allows us to collect the rest - at least for the time being - at Adlershof and to abandon the location Nalepastrasse during 1993. Whether this will be a longterm solution remains to be seen. For the future it might also be possible to think of another location for the Rundfunkarchiv Ost, under the sole condition that it has to remain on the territory of the former GDR. According to a decision of the administrative council of the Deutsches Rundfunkarchiv dating from February 1, 1993, from 1994 and onwards the Rundfunkarchiv Ost will formally become a part of the Deutsches Rundfunkarchiv Frankfurt and as such it will be fully integrated into the ARD.

# REVIEWS

## RECORD INFORMATION ON CD-ROM

*Music Master CD-ROM Service.* Published by Music Master, Paulton House, 8 Shepherdess Walk, London N1 7LB. Annual subscription (six issues) 750 pounds (special offers available, ask for a quotation).

*The BBC Gramophone Library Catalogue on CD-ROM.* Four CD-ROM discs. Published by British Broadcasting Corporation, Room 513/4, Broadcasting House, London W1A 1AA. Suggested list price 3000 pounds (ask for a quotation).

The computerization of archives has led to new ways of publishing information on sound recordings. In the United Kingdom today, there are three organizations supplying data on sound recordings in electronic form. The UK National Discography, produced by Mechanical-Copyright Protection Society Ltd in cooperation with the National Sound Archive, is only available on-line or on magnetic tape, and will not be discussed here. The Music Master and BBC catalogues are both available on CD-ROM. Although their contents partially overlap, their purposes and terms of availability are quite different.

It is regrettable but perhaps understandable that review copies were not available, but both publishers kindly offered me a chance to use the CD-ROMs on their premises. This review is thus based on a brief hands-on testing, interviews with the publishers and written documentation supplied with the discs. Considering the cost of both publications, it is strongly suggested that potential buyers test the CD-ROMs themselves before closing a deal.

The Music Master catalogues have since the 1970s been widely used by record retailers, librarians and individual collectors. The catalogues are somewhat similar to the American Schwann and German Bielefelder catalogues. They contain listings of all popular records available on the UK market. In the course of years the same basic information has also been used to produce a number of specialized catalogues, such as a separate tracks catalogue listing alphabetically over 700 000 individual tracks, and catalogues of jazz or spoken word recordings.

The Music Master CD-ROM is an inevitable outgrowth of this cumulation of information. Today it would not be possible to organize all the information necessary for the production of up-to-date record catalogues without the help of a computer, and once the information is in a computer, it can be accessed on-line or transferred to a CD-ROM.

The Music Master CD-ROM is primarily aimed at the record trade. The discs are available by subscription only. A new up-to-date edition appears every two months. Older deleted records are also retained in the database, and users can choose to search for records in print only, or for all records included in the database.

Music Master uses BRS/SEARCH software as the retrieval system. It is perhaps not the most sophisticated retrieval system available, but it serves its purpose. Users can search for individual artists, album titles, song titles, or a combination of these. It is also possible to use individual words from song titles in a search. Composer credits are not included, so there is no way to search for recordings of Gershwin or Lennon songs. For all records listed, the CD-ROM provides catalogue numbers, publication history, and the name, address and telephone number of distributor. If you want, you can also print the information you require, or download it on your diskette, maximum one hundred records at a time.

If your interest is in popular music, the Music Master CD-ROM is an excellent source of information. If you are in the business of buying or selling records, it will be a great help, and you will just have to decide whether the benefits justify the price. There are also plans to include classical recordings in future editions (perhaps already later this year). But there is a catch: the CD-ROMs are available by subscription only, and they are time-protected.

This means that each disc is operational for about three months only. If your subscription continues, this is no problem, as you receive new discs regularly, but if you cancel, you have nothing left for your investment. For historically oriented libraries and archives which may not need up-to-date information on new releases but would like to use the Music Master CD-ROM as a reference tool this is a serious drawback. Obviously the coming age of electronic publishing will give us some nasty shocks: it is like being obliged to burn all your back issues of the Gramophone if you decide not to renew your subscription next year. If this is problem for you, the printed versions (see below) might be a better choice.

The BBC Gramophone Library CD-ROM is an outgrowth of the need of the British Broadcasting Corporation to computerize the catalogue of its record collection, one of the largest in the world, with about 1.3 million individual items. This database has now been transferred to four CD-ROM discs, and according to the publisher there are 2,700,000 performance entries, 1,800,000 unique performances, 837,245 titles, 350,000 artists and 125,000 composers listed.

For the past sixty years, the BBC Gramophone Library has been systematically collecting commercial recordings of all types. The acquisitions policy has also covered recordings made before the founding of the BBC, and the earliest recordings in the collection are cylinders from 1888. It is important to keep this starting point in mind when evaluating the usefulness of the CD-ROMs. You will find information on all recordings in the BBC Gramophone Library, which is a great deal, but nothing else.

In practical terms the database includes virtually all recordings issued on the UK market since the thirties, and many earlier British recordings as well. I made some random checks of really obscure items, but everything I tried was listed. There is also a large selection of recordings issued in other parts of the world, but as we move further into the periphery, the coverage becomes thinner. Tapio Rautavaara was one of the most popular Finnish singers of the post-war years with more than 300 recorded sides to his credit. The CD-ROM lists just one single, one of his three "golden discs". There is no reason why the BBC collection should have more, and the record chosen is quite representative, the point is that you should not expect the CD-ROMs to cover all the recordings in the world.

The same point applies to the fullness and accuracy of the data. For all recordings, the usual discographical information (title, composer, artist, label, catalogue number, etc, is given). Authors (composers, lyricists) of popular music, which are omitted from the Music Master CD-ROM, are also included here. For classical works, such as operas, there is often a great deal of background information on the recorded work and its history (such as first performance, different versions, principal roles, etc).

However, it is inevitable in a database of this size that there are mistakes and inaccuracies. Most of the information on the CD-ROMs has been transcribed from old catalogue cards. In database terms this information has not been normalized and there is a lot of redundancy. The well-known Finnish soprano Aulikki Rautawaara, who recorded for Telefunken and Parlophone in the thirties and forties, is well represented in the BBC collection, but on the CD-ROM her name is spelled in a dozen different ways. In a search she would thus appear as a dozen different persons.

The search and retrieval system provides a partial answer to this problem. If you search by artist, the system can provide you with a listing of all artists in the database whose names begin with the same letters. Most of the erroneous spellings will appear here. If you search by title, you will of course overcome this problem. Certainly such inaccuracies are not common and are more likely to appear in unusual names and titles.

The original plans for the BBC CD-ROM called for regular update discs at 6-monthly intervals. So far such updates have not materialized, but undoubtedly there will be new editions, and it will be possible to make additions and correct eventual mistakes. If your interest is in historical recordings, and if you have three thousand pounds to spare, I would unhesitatingly recommend the BBC CD-ROM. If your main interest is in current recordings, the Music Master CD-ROM should be your choice.

In fact I would not mind having both of them, and I shall also be looking eagerly for other new applications of CD-ROM technology in our field.

*Pekka Gronow*

Music Master catalogues in printed form:

Labels' and distributors' directory.

The ultimate CD catalogue.

Music Master tracks catalogue.

Music Master albums catalogue.

Directory of popular music.

Spoken word catalogue.

Music on video catalogue.

Films and shows catalogue.

Music Master jazz catalogue.

Music Master country catalogue.

## BOOK REVIEWS

Rainer E. Lotz: *Discographie der deutschen Tanzmusik*. Band 1. Bonn, Birgit Lotz Verlag, 1993. viii + 278 pages, 17 x 23 cm.

do., Band 2. Bonn, Birgit Lotz Verlag, 1993. vii + 277 pages, 17 x 23 cm.

(available from the publisher at Jean Paul Strasse 6, D-53173 Bonn)

During the first four decades of this century, Britain and Germany competed fairly evenly for the leadership of the European recording industry. My parents' generation in Scandinavia listened with equal interest to Jack Hylton and Marek Weber, and bands and soloists from most European countries travelled to Berlin to use the excellent recording facilities available. As most 78 rpm records made in Europe during this period were produced either by British or German companies, researchers from all countries have a certain interest in the state of discographical research in these two countries.

Discographical information on British recordings has been relatively easy to come by. Researchers who have not found the information they need in printed form have had the possibility of going directly to the microfilms of EMI recording ledgers which are available at the National Sound Archive in London.

There is far less published material on German recordings of the same period, and to make matters worse, the recording ledgers of German record companies - to the extent that they were not destroyed during the war - have not been generally accessible to outside researchers.

The recent series of discographies from Birgit Lotz Verlag is thus doubly significant. "Discographie der deutschen Kleinkunst", previously reviewed in this publication, covers popular singers, cabaret artists, and actors; "Discographie der deutschen Tanzmusik" is the German equivalent of Brian Rust's British Dance Bands discography (Rust & Walker 1973). The first volume covers the recorded work of Erhard Bausche, Oscar Joost and eight other well-known bandleaders. Part 2 is mainly dedicated to the recorded work of Marek Weber, about three thousand recorded sides from 1913 to 1948.

These listings open a wonderful time-perspective to European popular culture of four decades. From the two-steps and valse bostons of the 1910s we proceed to the tango boom and the first blossoming of American "hot" music in the twenties, and the film songs of the thirties. In Weber's case we can also follow the exodus of German artists. In 1933 his recording sessions were moved from Berlin to London, and in 1941 further on to New York. The catalogue numbers of issued recordings show that they were once widely available all over the world from South America to the Soviet Union.

The discographical techniques used in these volumes are impeccable. In addition to titles, composer credits, matrix numbers and other usual data, the studios used are also identified - for instance, Beethoven-Saal or Singakademie in Berlin for Electrola. However, the full personnel of the recording bands are not given, even in cases where they are known. For such information one has to turn to Lange's more limited discography on early German jazz recordings (Lange 1966). When one compares the two works, the reason for this omission becomes obvious. For Oskar Joost, for instance, Lange has only two pages of listings, the "hot" recordings. Lotz has a full hundred pages of Joost's recordings.

Researchers and collectors will find these volumes invaluable; they are a major contribution to the study of European popular music and the European recording industry. My only criticism concerns not the actual content of the volumes published but rather the plan, or lack of plan, for the entire series. Obviously the compiler intends to document the entire output of German dance bands on 78 rpm records. This is a Herculean task, and it is certainly sensible to tackle it in smaller entities. But why were just these bands chosen for the first two volumes, who will be listed next, and what is the projected time scale for the completed work? The reader looks in vain for any answer to these questions in the introduction. But once the work has been completed, it does not really matter very much in which order the work was done.

*Pekka Gronow*

#### REFERENCES CITED

- Brian Rust & Edward S. Walker: *British Dance bands 1912-1939*. London, Storyville Publications, 1973.
- Horst Lange: *Die deutsche "78er"-Discographie der Jazz- und Hot-Dance-Musik 1903-1958*. Berlin, Colloquium Verlag, 1966.
- Hi-Fi News & Record Review*. The February 1994 issue (pages 28-29) of this UK publication contains Peter J. Comeau's article "Restoration play". It deals with the "Pengelly-Stringer Universal Electrical Cylinder Replay Machine", a machine designed by Joe Pengelly to play all types of historical cylinder recordings. The subject was also discussed in the May 1991 issue of the *Gramophone*.

K[arl] J[osef] Kutsch & Leo Riemens: *Großes Sängerlexikon, Ergänzungsband Ü unter Mitarbeit von Hansjörg Rost*. Bern: K. G. Saur. 1994. VUI S., 1598 SP., 25 x 19 cm, DM 278,00.

1200 Sängerbiographien, so versichert uns der Verleger, stehen jetzt mit dem Erscheinen des zweiten Ergänzungsbandes des bewährten Großen Sängerlexikons zum Nachschlagen bereit. Eine unglaubliche, überwältigende Fülle an biographischen Details! So dankbar die Opern- und Gesangsliebhaber, Redakteure, Archivare und Wissenschaftler über die jahrzehntelang ungebrochene Sammellust der Herausgeber auch sein mögen: Die einstige Zielsetzung des 1962 als Unvergängliche Stimmen erstmalig publizierten Nachschlagewerks hat sich indessen grundlegend gewandelt. Längst ist die Unvergänglichkeit kein Kriterium mehr, weder hinsichtlich der Wertung noch der Dokumentation (ursprünglich waren ja nur solche Sänger erfaßt, deren Gesangskunst dank der Schallplatte unvergänglich war). Das Große Sängerlexikon ist, streng genommen, kein Lexikon mehr, sondern eine materiallastige Datenbank, bei der ein wesentliches lexikalisches Merkmal ist in der Masse an Material weitgehend auf der Strecke geblieben ist: die Differenzierung in wichtig und unwichtig. Damit ist das (ausschließlich) traditionell als gebundeneß Buch erhältliche und nicht etwa als CD-ROM vermarktete Werk von seiner Konzeption her mehr dem Denken in Datenbankstrukturen verhaftet, als man es rein äußerlich vermuten würde. Ich persönlich bedauere diese Entwicklung, weil sie Quantität vor Qualität setzt - eine Entscheidung, die sich gerade im Bereich der Kunst so oft als fatal erwiesen hat.

Bei dem zweiten Ergänzungsband bedeutet dies, daß er nur etwa zur Hälfte jüngere Sänger und Sängerinnen biographisch erfaßt. Die andere Hälfte betrifft Künstler vom 16. Jahrhundert bis in die Gegenwart, die bisher wohl nicht von ungefähr "vergessen" waren. Die in den bisherigen drei Bänden unerwähnt gebliebenen Künstler sind im Hauptteil des Ergänzungsbands aufgelistet, ihm folgen zwei weitere Teile: Addenda und Corrigenda zu den Bänden 1 und 2 sowie zum ersten Ergänzungsband. Für das Aufsuchen bedeutet diese Aufspaltung für nahezu jeden Namen ein Nachschlagen an drei Stellen. Ich hätte sehr geschätzt, wenn die Addenda und Corrigenda in den Hauptteil des neuen Ergänzungsbandes inkorporiert werden wären, so wie man es bei den Ergänzungsbanden des Riemann-Musiklexikons gemacht hat: ein Zusatzzeichen vor jedem Nachtrag hätte auf die entsprechenden vorherigen Einträge im Hauptwerk bzw. im Ergänzungsband I verweisen können.

Wie bei den vorherigen Bänden befriedigt die herstellerische Seite: Typographie, Druck und Bindung sind exzellent. Und ungeachtet aller prinzipiellen Kritik: Das Große Sängerlexikon ist nach wie vor das konkurrenzlose biographische Nachschlagewerk in diesem Bereich der darstellenden Kunst, und es ist zu begrüßen, daß der (neue) Verleger dafür gesorgt hat, daß es weiterhin aktuell bleibt.

*Martin Elste*

Klünder, Achim und Christina Voigt: *Lexikon des Musiktheaters im Fernsehen. 1973-1987*. Zusammengestellt und bearbeitet von {...}. München u.a.: K.G. Saur, 1991. xx, 437 S., 22 x 16 cm, (= Bild- und Tonträger-Verzeichnisse. Hrsg.v. Deutschen Rundfunkarchiv. No.19.), ISBN 3-598-10874-5; DM 98.00 (geb.).

In Europa hat sich die Laser Disc als audiovisuelles Speichermedium musikalischer Produktionen (bis jetzt) nicht durchgesetzt, und die VHS-Cassette ist nur ein schäbiges, unzuverlässiges Speichermedium für alles Visuelle. Dabei ist das bisher produzierte Material enorm, und nur ein Bruchteil davon kommt in den Vertrieb via Kauf- bzw. Leihcassette. Das Wiener IMZ (Internationales Musikzentrum) widmet sich der Dokumentation der Videoproduktionen des E-Musik-Genres weltweit, einen ähnlichen Auftrag verfolgt auch das Referat Fernsehen des Deutschen Rundfunkarchivs (DRA), einer Gemeinschaftseinrichtung aller ARD-Anstalten. Waren die Publikationen des DRA bislang im Selbstverlag erschienen und von daher nur einem begrenzten Interessentenkreis bekannt, so ist mit der Nr.19 in der Serie "Bild- und Tonträgerverzeichnisse" der Schritt in die publizistische Öffentlichkeit unternommen worden, indem man diesen Band bei dem renommierten Fachverlag K.G. Saur herausgebracht hat. Der Titel dieser Publikation führt allerdings etwas in die Irre, denn ein Lexikon ist der vorliegende Band keinesfalls, da er keine Definitionen liefert. Stattdessen haben die Bearbeiter alle Fernseh- und Videoproduktionen des Musiktheaters dokumentiert, die im deutschsprachigen Raum (Bundesrepublik Deutschland, Deutsche Demokratische Republik, Österreich und die Schweiz) ausgestrahlt wurden. Die über tausend nachgewiesenen, mit genauen Besetzungsangaben versehenen Produktionen werden durch mehrere Register sinnvoll erschlossen. Alles in allem ein nützliches und herstellerisch solide gestaltetes Nachschlagewerk für Archivare und Redakteure, aber auch Medienwissenschaftler und verwandte Berufsgruppen.

*Martin Elste*

*Die Deutsche Bibliothek (Bearbeiter und Herausgeber)*, Deutsche Nationalbibliographie und Bibliographie der im Ausland erschienenen deutschsprachigen Veröffentlichungen. Reihe T: Musiktonträger (Frankfurt am Main: Buchhändler-Vereinigung GmbH, 1992) ISSN 0939-0642 (kartoniert).

Im Jahre 1931 erschien erstmals die "Deutsche Nationalbibliographie", die nach dem zweiten Weltkrieg durch die Deutsche Bücherei der Deutschen Demokratischen Republik (Leipzig) fortgeführt wurde. Das "Gesetz über die Deutsche Bibliothek" von 1969 bestimmte in der Bundesrepublik Deutschland, das Deutsche Musikarchiv als Abteilung der Deutschen Bibliothek (Frankfurt am Main) zu errichten. Das deutsche Musikarchiv hat u.a. die Aufgabe, Pflichtexemplare von Tonträgern, die in der Bundesrepublik Deutschland hergestellt werden, zu erfassen.

Mit der deutschen Wiedervereinigung ergab sich die Möglichkeit, die Deutsche Nationalbibliographie als Gemeinschaftsaufgabe der Deutschen Bibliothek (Deutsche Bücherei Leipzig, Deutsche Bibliothek Frankfurt am Main und Deutsches Musikarchiv Berlin) fortzuführen.

Die Deutsche Nationalbibliographie (kurz "Nabi") erfaßt alle eingesandten Pflichtexemplare der in Deutschland verlegten Veröffentlichungen (Bücher, Zeitschriften, Musikalien, etc.). Dies erfolgt in 10 getrennten Reihen (Reihe A bis N).

Eine zusätzliche "Reihe T: Musiktonträger Monatliches Verzeichnis" erfaßt alle Pflichtexemplare von Schallplatten, Tonbändern und Videos (- aber seltsamerweise nicht Sprechtonträger, die als sogenannte AV-Medien in allen anderen Reihen berücksichtigt werden!).

Die Reihe T ist entsprechend den folgenden Sachgruppen in 22 Kapitel aufgeteilt: 1: Sammelwerke aus verschiedenen Bereichen/2a: Werke für Einzelstimmen/2b: Chormusik/2c: Werke für Kinder-, Frauen- und Männerchor/3a: Werke für Einzelinstrumente, Kammermusik/3b: Orchestermusik/3c: Werke für Blas-, Zupf- und Harmonika-Orchester/4: Werke für mechanische und elektronische Klangerzeuger/5: Musikalische Bühnenwerke/6: Filmmusik/7a: Geistliche Lieder und Choräle/7b: Chansons, literarische Songs, politische Lieder/8a: Volksmusik/8b: Musik außereuropäischer Völker/8c: Sing- und Spielmusik/9: Jazz/10a: Tanz- und Unterhaltungsmusik/10b: Popmusik/11a: Texte/11b: Musikkunde, Unterrichtswerke, Studien/11c: Verschiedenes/12: Berichtigungen, Änderungen, Ergänzungen.

Innerhalb der Sachgruppen werden die Titel alphabetisch geordnet. Den Anzeigen werden die "Regeln für die alphabetische Katalogisierung" (RAK-Musik) zugrundegelegt.

Pro Monat erscheint ein Band, der im Durchschnitt - entsprechend den tatsächlichen Eingängen - etwa 660 (im März 92) bis 1850 (im November 92) Eintragungen enthält. Der Jahrgang 1992 im Format DIN A4 nimmt im Regal, einschließlich des gesonderten Jahresregisters, beachtliche 10cm in Anspruch, er wiegt fast 5 kg, er

kostet im Jahresabonnement 750.- DM. Wem dies zu viel ist, der kann leider nicht auf CD-ROM ausweichen: Obgleich die gesamte Nabi (in den Reihen A bis N) von 1986-1992 auf CD-ROM verfügbar ist, liefert die Buchhändler-Vereinigung die Reihe T ausschließlich als gedrucktes Amtsblatt aus.

Damit, und in Anbetracht des Preises, ist die Reihe T der Nabi für private Nutzer ungeachtet des potentiellen Nutzens - praktisch irrelevant. Der größte Vorteil der Nabi ist die konsequente Erfassung von Stichworten mit Querverweisen in den Registern - sowohl in den monatlichen Verzeichnissen als auch im Jahres-Gesamtregister. Das Jahresregister erfaßt die Namen und Titel in alphabetischer Ordnung; die monatlichen Hauptverzeichnisse enthalten darüber hinaus auch ein Firmenregister.

Fehlerhafte Eintragungen sind bei einer Arbeit dieses Umfanges unvermeidbar. Sie halten sich jedoch in einem geradezu bewundernswert geringen Rahmen, so daß das Aufsapieren von Einzelfällen beckmesserisch wäre.

Der gewichtigste Mangel des Verzeichnisses ist, daß - von Ausnahmen im Bereiche der ersten Musik abgesehen - weder Text- noch Musikautoren genannt werden und folglich auch nicht im Register erscheinen können. Sicher würde dies einen enormen zusätzlichern Aufwand bedeuten und den Umfang und damit die Kosten weiter erhöhen, aber der praktische Gebrauchswert würde zB für Programmgestalter offensichtlich erheblich gesteigert. Auch wäre sofort erkennbar, ob es sich bei gleichlautenden Titeln um unterschiedliche Kompositionen handelt. "I am the walrus" ist vermutlich identisch mit dem an anderer alphabetischer Stelle auftauchenden "I'm the walrus". Aber es gibt keine Möglichkeit, festzustellen, ob zB "I am yours" identisch ist mit dem (ebenfalls an anderer Stelle auftauchenden) Titel "I'm yours (use me anyway you wanna)". Gänzlich verwirrend wird es bei Titeln, die im Register unter Bezeichnungen wie "Serenade" oder "Serenata" erfaßt werden.

Grundlage der Erfassung ist offensichtlich die visuelle Autopsie der eingesandten Pflichtexemplare. Die dort vorgefundenen Informationen werden mit großer Akribie in die elektronische Textverarbeitung der Nabi übertragen. Eigene Recherchen und damit diskographische Arbeiten werden auf ein Minimum beschränkt, sind in Ansätzen jedoch vorhanden. Dankenswerterweise werden die gerade im Pop und Jazz gebräuchlichen Spitznamen und Künstlerpseudonyme in Querverweisen offengelegt, fremdsprachige Namen werden einheitlich transkribiert, auch wenn sie auf den tatsächlichen Tonträgern anders buchstabiert werden: So finden sich alle Eintragungen für Peter Tschaikowski, Pjotr Tschaikowskij, Peter Tschaikowsky, Pjotr Tsjaikofski und was es sonst an Schreibweisen geben mag im Jahresregister nur unter dem Buchstaben "C", als Petr Cajkovskij. Wer also das Jahresregister benutzt müßte annehmen, daß es im Jahre 1992 keine einzige Aufnahme von Werken dieses Komponisten gegeben habe - tatsächlich sind es mindestens 200!

Hier ist noch Raum für eine Verbesserung der Benutzerhinweise und diskographischen Querverweise. Wer das russische Volkslied "Ochi chorniye" sucht, müßte vermutlich auch unter anderen Schreibweisen des kyrillischen Originals nachschlagen, ebenso wie unter "Dark Eyes" und "Schwarze Augen".

Das Namensregister ist unvollständig. Nur die wichtigsten Interpreten und "sidemen" sind genannt - anders also als beispielsweise in den sogenannten "Bielefelder Katalogen", dem Gegenstück zum Verzeichnis lieferbarer Bücher für die Tonträger, in

denen darüber hinaus auch große Sorgfalt auf das Recherchieren der präzisen Aufnahmedaten verwendet wird, während sich die Nabi auf das Jahr der Produktion des Pflichtexemplars und das Jahr der Erstveröffentlichung beschränkt und nur in Ausnahmefällen auch das Aufnahmejahr angibt (und hier oft falsche Angaben bringt).

Für den Benutzer irritierend ist auch die Praxis, für die Instrumente und Stimmlagen eine Vielzahl unterschiedlicher Abkürzungen zu verwenden, die teils aus dem englischen und teils aus dem deutschen Sprachgebrauch stammen. Der Tenor Placido Domingo erscheint im Register unter 18 (!) verschiedenen Eintragungen, als [Dir Ten], als [Gsg], als [Ten], als [Sprech Ten] und darüberhinaus auch in seinen Rollen, dann aber ohne Stimmlage, zB als [Don Alvaro]. Katharina Pasveer erscheint als [Stimme], Sarah Vaughan als [voc], aber Esther und Ofarim haben nichts von alledem - vermutlich stand nicht auf der Platte, daß die beiden singen. Es fehlt in der Sammlung noch [vox humana] - aber vielleicht habe ich das auch nur übersehen...

Einige Kürzel sind im Abkürzungsverzeichnis nicht aufgeführt. Bei VHS mag das noch hingehen; denn andere Video-Techniken sind in Deutschland nicht gebräuchlich. Bei EST wird nur der versierte Bibliothekar auf Einheitssachtitel kommen. Charles Cochran ist auf [keys] zu hören; mag sein, daß er auf Schlüsseln pfeift - aber vermutlich sind electronic keyboards gemeint und die gebräuchliche Abkürzung wäre [keyb]. Vollends mysteriös wird es bei Darol Anger dessen Instrument als [br-v] angegeben wird. Einfacher ist es bei Duke Ellington, der auf zwei Platten angeblich als [tp voc] zu hören ist. [tp] ist laut Abkürzungsverzeichnis trumpet, also die Trompete - aber Ellington hat in seinen 75 Lebensjahren nicht einen einzigen Ton auf der Trompete geblasen, geschweige denn aufgenommen. Die Abkürzung CD ist im Abkürzungsverzeichnis zwar enthalten, wird in der Praxis aber konsequent nicht benutzt und Eintragung für Eintragung brav ausgeschrieben (1992 wurden parktisch ausschließlich CDs hergestellt). Dagegen wird stets MC für Kompaktkassette benutzt, obgleich es hierfür nur wenige Belegexemplare gibt.

Der Jahrgang 1992 der Nabi/Musikoträger ist keine Bettlektüre und etwa so spannend zu lesen wie ein Telefonbuch. Für den Diskographen und Kulturhistoriker ist es jedoch eine Fundgrube, deren volle Wichtigkeit sich erst späteren Generatione erschließen wird. Im Dezemberheft ist keine einzige LP aus deutscher Produktion mehr verzeichnet, obgleich einige wenige 45rpm Singles für Musikboxen noch angeboten werden. Der Siegeszug der CD ist eindrucksvoll dokumentiert.

Die Akribie, mit der die Nabi/Musikoträger zusammengestellt wurde, ist trotz aller Einschränkungen, ich wiederhole es, nichts weniger als bewundernswürdig. Die namenlosen EDV-Textverarbeiter und Korrekturleser haben ein immenses Arbeitspensum mit Erfolg bewältigt. Die Defizite liegen in der diskographischen Aufarbeitung (Interpreten, Aufnahmedaten, Komponisten, Texte), und in Unzulänglichkeiten der Standardisierung, die den Gebrauch des Registers erschweren. Das letztere Problem ist in künftigen Jahrgängen sicherlich relativ einfach zu beheben; das erstere ist ein Grundsatzproblem, das den Gebrauchswert einschränkt. Seine Aufgabe als Bestandsverzeichnis der Pflichtexemplare erfüllt die Nabi/Musikoträger allemal.

*Rainer E. Lotz, Bonn, Oktober 1993*

## LETTERS TO THE EDITOR

IN RESPONSE TO MARGARET MCBRIDE, MARY LEDWELL, PUBLIC ARCHIVES OF NOVA SCOTIA, HALIFAX

[printed in *Phonographic Bulletin* No. 61, November 1992]

My Canadian colleagues present an interesting counterpart to the thesis of my paper "Towards a philosophy of AV archiving" (*Phonographic Bulletin* No. 60, May 1962).

Readers may recall that in summary I argued that AV archiving is an emerging and distinctive discipline/ profession in its own right, with its own, still unwritten, philosophy and world view. While drawing much from other professions, such as museology, librarianship and archival science, it is not a subset of any of them. It arises empirically from the nature of the AV media seen in their own right.

By definition, there is a contrary view and Ms McBride and Ms Ledwell put it. The basic assumption on which their view seems to rest is the question of terminology.

They seem to suggest that everyone who uses the labels "archive" or "archivist" is in the same business - ie. archival science. Hence AV archiving is a subset of archival science. Therefore it cannot be a separate profession with a separate philosophy. Their argument stands or falls by this logic. Let us see where it leads.

1. I acknowledge that archival science, like the sister disciplines of librarianship and museology, is a genuine profession/discipline. (It was not always distinct: in some parts of the world it is still emerging and asserting its identity). Within it, words like "archive", "archives" and "archivist" are professional terms and have precise meanings; for example "archivist" denotes a person who has gained a formally recognised qualification in this field. I also acknowledge that some institutions which identify themselves with this profession/discipline collect AV materials, and deal with them according to its precepts. I have no in-principle problem with them doing so.
2. But the word "archive" and its derivatives are not the copyright of archival science. My Concise Oxford Dictionary, for instance, defines "archive" as a "place in which public records are kept". In my experience the word "archive" has an even wider, popular connotation of the keeping of old materials of any kind, sometimes covered in dust and cobwebs. The term is part of the language, and its use is a matter of convenience. It means different things to different people - and different institutions.
3. That means there are many organisations, or units within organisations, which style themselves as AV archives but do not necessarily identify with the profession of archival science. (See, for example, Grace Koch's article *A brief typology of sound archives* in the *Phonographic Bulletin* No. 58, or survey the membership lists of IASA, FIAF or FIAT). They include libraries, museums, art galleries, television and radio networks as well as phonothèques, cinemathèques, image and audio archives and museums. They have a variety of perspectives and professional allegiances.
4. Take, for instance, my own institution, the National Film and Sound Archive of Australia (NFSA). Until 1984, it was part of the National Library of Australia. Many of those who then argued against its separation from the Library contended, in essence, that it was wrong to separate the NFSA from its profession - in this case librarianship, not archival science. Indeed, if in Ms McBride's/Ms Ledwell's letter

one substitutes the word "library" for "archive" at each occurrence one gets (if unintentionally) the gist of the argument advanced at that time. In practice today, the NFSA would identify with the term "AV archive", but would not align exclusively with librarianship, archival science or any other pre-existing profession.

5. AV archives, as an emerging professional group, are most easily identified through their links with IASA, FIAF, FIAT, ARSC and similar organisations. They are a diverse lot, their common interests codified by the objectives of these associations. Collectively they intersect, in part, with the international circles of libraries, archives and museums - just as those groups, in turn, intersect with each other. Because of their diversity and history, the terminology of AV archives - at this stage - is often neither precise nor prescriptive. So the freely used term "AV archivist" (or "film archivist" or "sound archivist"), is a flexible concept. It does not automatically denote a formal qualification equivalent to, say, an "archivist" (in archive science) or "librarian" (in library science).
6. Given this, when Ms McBride and Ms Ledwell go on to assert that AV archives should not be involved in the acquisition of books and museum artifacts, on the basis that other organisations "already exist to fulfil this function and are better equipped to do so" - and adding that "the archival profession should strive to discover ways of accommodating (multiple media) material" - they are ignoring institutional reality. They also seem to require that AV archives reshape themselves (and by extension, their collections, methods and clientele) to fit a prescriptive model, of uncertain relevance to their needs, yet without explaining the advantage of doing so.

While I believe Ms McBride and Ms Ledwell have argued in good faith from their professional perspective, their letter, in my view, nicely reinforces the need to document a philosophy of AV archiving as proposed in my paper, and it sets an interesting contrast of two paradigms or world-views.

Their starting point is their view of an existing profession and institutional model, and their approach is prescriptive. Yet it begs the question: What is the point of determining whether or not AV archiving is a subset of archival science? Especially if the purpose is simply to constrain the principles and practice of one of the precepts of the other?

My starting point is the nature of the AV media themselves - in their own right - and my approach is descriptive. I prefer to analyse from first principles what we do, why we do it, who we do it for and to discover our shared, underlying assumptions and values. While I am happy to draw from archival science, librarianship, museology and elsewhere what is useful and relevant, I make no automatic analogies from them. Where the realities of the AV media require some original analysis and conceptualising, I will try to recognise that and pursue it.

Obviously I do not see this process as "dividing" the "archival profession" into "separate camps". The question does not arise. Life and history show that new professions arise constantly, and old professions change as times change. I expect that the emerging philosophy/profession of AV archiving will continue to support and complement older professions like archive and library science, straddling and enriching many types of institutions. Other new professions, such as conservation science and computer science, have already done this.

Why should it not be so with us? Would not that be to the benefit of all?

***Ray Edmondson***

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The date for copy of the the next issue, Number 4 to be published in November 1994 is

**30 September 1994**

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