

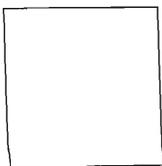
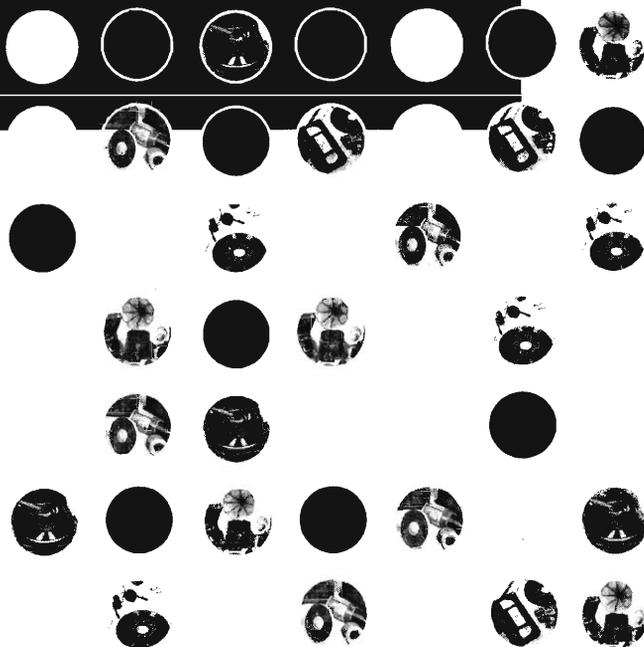


International Association of Sound
and Audiovisual Archives

Internationale Vereinigung der
Schall- und audiovisuellen Archive

Association Internationale d'Archives
Sonores et Audiovisuelles

iasa journal



- **Journal of the International Association of Sound and Audiovisual Archives IASA**
- **Organie de l'Association Internationale d'Archives Sonores et Audiovisuelle IASA**
- **Zeitschrift der Internationalen Vereinigung der Schall- und Audiovisuellen Archive IASA**

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I have been wondering if a survey of people born in 1933 would indicate a tendency to become involved in the study or the collection of recorded sound. After all, if you were born in '33, then you were 45 in '78! I take no credit for having coined that conceit: followers of British popular music will recognise it as a publicity slogan used by Stiff Records in 1978 but it was also used more recently as the title of a work of sound art by Paul Burwell on display during May and June at London's Hayward Gallery in an exhibition entitled *Sonic boom: the art of sound*.

Burwell works mostly with a group called the Bow Gamelan Ensemble for whom he has created many instruments inspired by 19th century engineering. For *Sonic boom* he re-worked one of these instruments, a record player with a glass disc of exaggerated proportions (about 1 metre diameter, if memory serves) driven by an exercise bicycle, a pair of drum sticks serving as pick-ups. Visitors to the exhibition clambered onto the bicycle and created their own mechanised sound, enhancing the intriguing auditory mix of the exhibition. Other notable exhibits, for me, included Christina Kubisch's atmospheric *Oasis 2000 – music for a concrete jungle* (12-channel audio transmitted via wires fixed to the outside of the gallery and heard through electro-magnetic headphones), Christian Marclay's violent *Guitar drag* (the sound of an electric guitar being dragged around dirt roads in Texas behind a truck) and Philip Jeck's funereal *Off the record* (dozens of dilapidated record players from the 1950s and 1960s piled up on scaffolding and playing a selection of repeating grooves on worn-out LPs). These are sounds, mechanically produced, which will not be heard again in the same form and combination, yet they deliberately make use of the recording medium's repeatability. At the same time, in a digital age when college students already look puzzled when the librarian hands them a long-playing disc, the components of the various exhibition pieces, which would be very familiar to members of IASA, were seen to be bizarre anachronisms or even fossils.

I returned several times to this exhibition: it signified more about our medium than the standard chronological display of carriers and playback machines, as adopted by the creators of another exhibition mounted a few miles across London for the opening of the new HMV record store in Oxford Street. Here you can still buy compact discs, DVDs and videos, but it is one of the first record shops in London where you can compile your own selection of digitised tracks. The exhibited red-labelled 78s, black and silver-labelled singles and grey cassettes have been included to prove to shoppers how technologically smart we are now, and maybe it holds some nostalgic appeal to the older customers. Sadly, while I was there, most shoppers seemed to pass it by without noticing it and that's probably an indication of how most people under thirty years of age now perceive the archaeology of sound recording.

Sonic Boom opens with a slogan, which I assume was written by the exhibition's curator, David Toop:

"We think we know how to look, but do we know how to listen?"

With a rapidly approaching editorial deadline, here is not the place to ponder the fascinating mysteries of the recorded art to which the slogan alludes, but a chance encounter with Debussy on the journey to work by train this morning seemed apposite. Talking about Beethoven's *Pastoral Symphony* and comparing its imitative musical imagery with the emotional profundity of his other symphonic compositions he asks:

"Can the mystery of a forest be expressed by measuring the height of the trees? Is it not rather its fathomless depths that stir the imagination?" (from *Monsieur Croche the dilettante hater*, translated by Langdon Davies, 1928).

In this issue of your *Journal* the primacy of content over measurable form is repeatedly emphasised, but the details of place, environment and circumstances in which sounds have been captured and are made accessible are no less vital to gaining a fuller understanding. Toby Oakes also visited the *Sonic Boom* exhibition and describes recent work at the British Library which aims to promote and document sound art. Rob Perks and British Library colleagues describe a successful collaborative oral history project with the BBC and various technological components of that project are described. (What the authors have not included, but what has been widely reported and become a cause for some excitement at the BBC is that people who listened to the selection of oral testimonies broadcast late last year re-discovered the power and immediacy of the recorded voice and the magic of radio. The programmes, which made up the series *The Century Speaks: Millennium Oral History Project* were broadcast only on local UK radio stations but their value to the nation as a whole was quickly perceived and a sub-series will be broadcast later this year on national radio). Carlo Marinelli, in a *tour de force* exposition of the science of discography (I have only once before encountered the word "prolegomena" and that was at library school) is persuasive in his belief that form has had a major influence on the content (medium as message) and this is also true of Suman Gosh's study of the impact of recording technology on traditional music from India. The archaeology of sound recording can certainly not be dismissed so easily by our profession.

There has been much activity since our Conference in Vienna last September. The mid-year Executive Board meeting in Paris was held just before the Joint Technical Symposium (JTS). At our Board meeting we decided how to take best advantage from the rich seam of information on potential new membership which has been provided by the *Archiving the music world* project, which was supported by IASA; we approved the Terms of Reference for the Task Force on *Selection Criteria for Digitisation*; and of course there was much business in connection with the forthcoming conference in Singapore. Then there was the JTS which was a great success, with a high level of attendance, and which included presentations on many relevant matters such as metadata standards and the way they can support partnerships in initiatives towards automated collections, the use of mass digital storage systems, and the technical performance of recordable compact discs. Following the JTS there was a meeting at the National Archives of Singapore to make the final planning decisions in preparation for our annual conference, and then in March we convened in Frankfurt for the second joint meeting with FIAT to share information on projects implementing mass digital storage technology in AV archives. At the end of March the first meeting of the Co-ordinating Council of Audio-visual Archives Associations (CCAAA) was held in London. This body, meeting under the benign umbrella of UNESCO, brings us together with FIAF and FIAT, and also includes the AV section of the International Council of Archives (ICA) and the International Federation of Library Associations (IFLA). FIAT has withdrawn for the time being from CCAAA. The reasons for this are not clear, but we hope they will engage again in this avenue of co-operation in the near future. Despite this absence, CCAAA had a good meeting, agreeing to an initiative from ICA to produce a manual of AV archiving practice for non-specialist archives. A proposal to hold regional seminars on AV archiving for non-specialist workers in the heritage sector (museums, archives, libraries, galleries, etc.) was welcomed by UNESCO. We will be setting up a CCAAA website and adopting formal Terms of Reference based on Sven Allerstrand's previous recommendations. The IASA Nordic Branch enjoyed the hospitality of Danmarks Radio at its recent meeting in Copenhagen, and it was a pleasure for me to attend and speak about their strong contribution to our Association's work. By the time you read this I will have been to Chapel Hill, North Carolina, to make a presentation on next year's conference which we will be holding in London together with ARSC.

At our mid-year Board meeting I took the opportunity to present the issues that I believe the Association should focus on during the term of the present Board. Understanding the size and nature of our membership, and how the Association meets their needs through communications, external representation, and setting standards and policies is the primary key to our success. Like any organisation, if we do not deliver the service that people need, we will not flourish. In terms of activity the annual conference will remain the most important thing we do, but we must also manage our relations with neighbouring associations, wherever possible seeking common ground to give a stronger voice to AV archiving. I also believe that we should improve the provision of information on the Association's finances. I will write at greater length on these issues in future.

Showing Your Workings – artists in the sound archive

Toby Oakes, *The British Library National Sound Archive*¹

*“Yo soy yo y mi circunstancia, y si no la salvo a ella no me salvo yo”
(I am I plus my surroundings, and if I do not preserve the latter I do not preserve myself)
José Ortega y Gasset – *Meditaciones del Quijote* 1914*

Later this year the British Library will play host to the Ken Stanton Archive, a three month artist-in-residence project. Following a research period during which they collected recordings, visual images, artefacts and narrative accounts referencing many aspects of the National Sound Archive's collections and practices past and present, Stewart Wilson and Paul Hookham the two artists involved will develop a process of returning to the archive those elements now reconfigured by their intervention.

In common with most current creative practice, 'process' is the significant term here. The artists will produce work in three principal contexts: an Internet web page, an installation in the public area of the interior of the British Library's St Pancras building and a performance in the Piazza (the public space in front of the building), but these elements will be subsidiary to the entirety of the work. Insofar as there is a final product, it will be the assembled documentation of the public presentations, the preparation for the work, the materials used, and dialogue with participants, be they artists, staff or public.

The majority of the funding for the project comes from the London Arts Board's Hybrids fund and the Arts Council's Year of the Artist award scheme designed to put 'a thousand artists in a thousand places' over the millennial year, and I have become used to discussing the project in the language of grant applications. But while the work may well facilitate access, generate publicity, raise our profile and reach new audiences, the Ken Stanton Archive is a specific response to the history and practice of the National Sound Archive (BLNSA) and, I would suggest, a natural development of our institutional relationship with creative artists.

Sound seems to be the medium of the moment. A generation raised on sampled and synthesised beats has produced a crop of artists with a sophisticated sense of the possibilities of the heard world. Currently running at the Hayward Gallery is *Sonic Boom - the art of sound* curated by critic and musician David Toop. From the deadpan simplicity of Pan Sonic's *2 X 50 Hz Thru Leslie Speaker* (precisely what it says on the label) to the intricacy of Christina Kubitsch's jungle of induction loops relaying the sounds of waterfalls and birdsong through headphones, the exhibition demonstrates the almost infinite potential of the medium in a gallery context. Yet it is only one manifestation of contemporary work in sound. Last year Bill Fontana relayed the signals from microphones on the shore at Cape Trafalgar to an array of speakers placed around London's Trafalgar Square, the most ambitious of dozens of recent site specific installations throughout the UK which juxtapose the found

aural environment with the transmission or recording of another. Through the Internet, an older tradition of radio art has been reinvigorated. German *hörspiele* and artists' shows on Dutch, Austrian and American public service broadcasting stations now reach an international audience alongside sound work from established international festivals like the Venice Biennale and Documenta and smaller scale events such as last year's forty-eight-hour live netcast from The Junction in Cambridge.

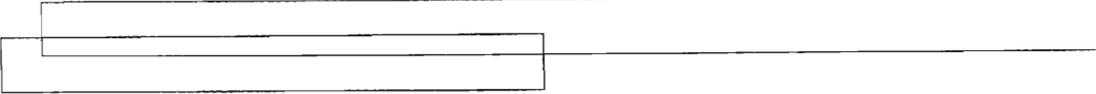
A current art practice with original sound content must have a place in the national collection of sound recordings. Naturally the BLNSA collects what published and broadcast material there is but as a national collection we should be able to offer current and future researchers a greater depth of resources than passive acquisition allows. We cannot be comprehensive; meaningful documentation of most site specific work is, for instance, probably beyond our competence. Away from the site, an audio recording of the experience conveys little without supporting visual documentation and narrative description. Such resources form the stock in trade of the practitioner and while we can invite their donation, we cannot expect to freely acquire material with a quantifiable commercial worth.

But, from our experience of dealing with Live Art practitioners and academics over the last fifteen years it has become apparent that the most useful (and well used) collections are those which can demonstrate the development of a piece or a career over time. By inviting artists to produce work on our premises, we have the perspective and access to make a complete, detailed multimedia record of a complex project which will provide a unique insight into the creative process informing contemporary work in sound.

To digress briefly, it may be useful to trace the route which led the Drama and Literature Recordings section of the British Library National Sound Archive to the point where we can engage directly with practising artists. Oddly perhaps, the starting point of our interest in such work can be found in our live theatre recording programme.

For over thirty years we have maintained an audio-recording programme of all London productions by the three major British subsidised theatre companies: the Royal Shakespeare Company (RSC), the Royal National Theatre and the English Stage Company at the Royal Court. The recordings form a unique resource which is used daily by academics, theatre professionals, journalists and commercial researchers. Yet however valuable and consistent the record, it is obviously of limited scope. It documents an established elite working within a received classical culture. It does not represent the commercial mainstream of staged entertainment in this country, nor - more importantly for a national research collection - does it provide much evidence of the experimental and innovative, the work that informs the future development of theatre.

Consequently we have supplemented our core collection with recordings of new work for theatre by British and International artists and groups from an enormous variety of performance spaces. Our visits to the Edinburgh Festival and Fringe, and our close



associations with the Institute of Contemporary Art, the London International Festival of Theatre and the Barclay's New Stages Festival have resulted in a rich collection of audio and video recordings which usefully illustrate the shifting edge of experimentation in staged performance through fringe, agit prop, devised performance and live art.

In recent years several factors have forced us to reconsider our approach to theatre. There are now other institutions devoted to the documentation of all kinds of staged performance; The Theatre Museum, the Live Art Archive in Nottingham, and the Centre for Performance Research in Aberystwyth all provide access to performance video recordings, the kind of documentation which venues, agents and artists now maintain as a matter of course. Free from the load of sole responsibility we have been able to reassess, to identify more precisely what is most appropriate - and what we are best placed - to collect from the area of public performance.

Another significant change that we have undergone is our relocation to St Pancras. Years of nominal association has become actual and we are now inextricably a part of the British Library, an organisation with a clear and distinct responsibility to collect, preserve and make accessible the evidence of intellectual expression. We deal with the authored text in whatever form it may take, written, recorded or videotaped. Within the section, our particular focus is the work expressed in sound.

We continue to record the RSC, National and Royal Court programmes and still develop our collections of more contemporary material with the emphasis now on providing a fuller picture of a narrower range of work concentrating on groups and individuals already strongly represented in our catalogue. For example after many years of recording Forced Entertainment, the most influential of British experimental theatre groups, we recently acquired their archive of rehearsal videotapes which demonstrate the process by which the company collectively devised their performance texts. But it is also instructive to see how over the eighteen years of their existence the company as a creative identity has moved away from the stage and increasingly sought to place their work in other contexts; outside locations, galleries and, most recently, interactive CD-ROMs.

A similar process of development can be demonstrated in the work of Graeme Miller, whose *A Girl Skipping* was one of the most memorable pieces of British theatre in the 1990s. It was a dazzling piece of work distinguished by exquisite lighting and a dense and complex soundtrack which the writer/director mixed live on every night of the performance. In his next project he built on those elements and dispensed with the theatre and the performers.

A Sound Observatory (fig. 1) occupied a floor of an empty office block in Birmingham. An overhead grid of small dimly lit speakers reproduced a pattern drawn on a map of the city. Each point on the map marked a recording location. Sound collected at each point was transferred to a track on one of two linked 24-track tape machines and then relayed to the appropriate speaker in the grid. The audience passed underneath tracing an unrepeatably path

where each element of conversation or ambient sound impinged upon the next, blending in or overriding in a constantly shifting soundscape.

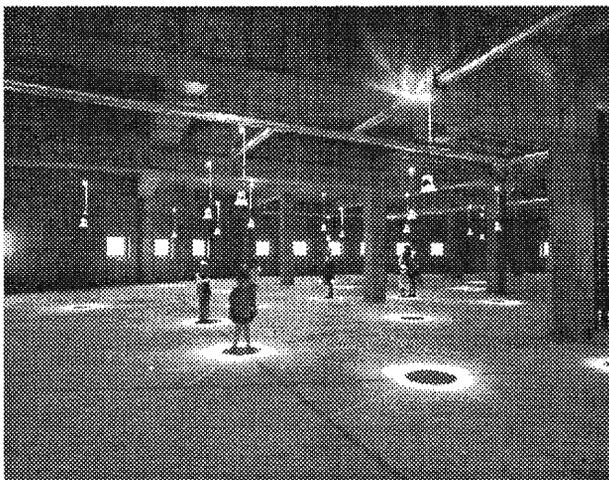
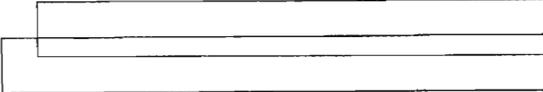


Fig 1: A Sound Observatory – Graeme Miller. Birmingham 1992

I attempted to document the piece inasmuch as I carried a tape recorder while walking through the room, but it was clear to me then that we needed a closer relationship with the artist to get access to the material that would illuminate the work for future listeners and researchers. Conversations with Graeme Miller and other sound artists working began to suggest avenues to explore, collaborative projects in which the artist would benefit from our provision of source material and capacity for archival preservation. We, in turn, would benefit by having access to the entire history of the work, from conception to exhibition.

An opportunity arose to put these ideas into practice when I was approached by Sarah Wang who, for her final year project on the Goldsmith's College curatorship MA [Master of Arts] course, proposed putting on a programme of sound works derived from recordings in our collections in the public spaces of the newly opened St Pancras building. Given the NSA's recent arrival in the place, the project offered an immediate opportunity to announce our presence to fellow staff and public as well as demonstrating the extent of our holdings and the range of possible applications to which they could be put.

With the support of the British Library's events office we agreed to host the programme - entitled *SPIN* - over two weeks in February 1999. Working unpaid, Sarah raised the funding to commission six pieces of work. Despite the modest sums on offer, dozens of proposals were received from a broad cross section of creative practitioners. As well as artists already associated with work in sound; writers, sculptors, painters, photographers, film makers, composers, musicians and performers all responded with submissions. The diversity of the final selection reflected the extent of the material from which it was chosen.



Of the established names, William Furlong is almost synonymous with sound art in the UK. Editor of the cassette magazine *Audio Arts* since 1973 and leading academic in the field, he has exhibited his own work internationally and made sound installations for locations as diverse as the Imperial War Museum and Goodwood Racecourse. His *Balcony of Sound* used recordings drawn from the NSA's and his own collections on an 8-track hard disc recorder sequenced to play randomly through eight speakers ranged across a second floor walkway, invigorating the lofty void of the library's entrance hall with recorded bells, birdsong and ambient sound.

Equally distinguished, painter, writer and performer Ian Breakwell lit upon a never-used first aid room tucked away in the conference centre as the site and inspiration for his rather sinister *Bedtime Story*. Next to a clasped leather-bound book in a display case, visitors lay down on the institutional bed, put on headphones and pressed a button to hear a cd recording of Breakwell's voice recounting the thoughts of a patient watching his nurse tend to him, against the faint background noise of his life support equipment.

More complex was Polly Gould and Anne Eggebert's *Tall Stories*, a dense narrative woven from fragments of speech and documentary sound which peopled the gloom around the King's Library, a glass tower of books set in a basin of black marble, the core of The British Library's collections which forms the visual core of the building. Both tutors at St Martin's College and with backgrounds in visual art and curatorship respectively they embraced the premise of the event to produce a deeply thoughtful and hypnotic piece. Mingling with the noise of the adjacent café area, a series of speakers in the well around the tower played a finely detailed collage of extracts from oral history interviews, some referring to the institution or the location, others introduced to form an oblique take on the story of Rapunzel in the tower. The ambient murmur was punctuated by two further speakers at floor level relaying recordings of short exclamatory phrases which were triggered by the movement of passers by.

Using similar source material interspersed with her own recorded narrative Katherine Meynell's *Story* provided a witty and knowledgeable critique of the Library in the form of an unreliable audio guide to the building. As well as exhibiting widely as an artist, she is a writer and academic and a frequent user of the Library and she used the opportunity of the commission to address the unthinking sexism that she perceives as a characteristic of the place. Referring to works by women or images of women that are all somehow just out of view from the route of the audio tour she created a cheering image of an egalitarian, gender-blind institution, which was overturned when, on returning the headset to the front desk, the listener was presented with a typed sheet explaining that all the works mentioned were invented.

Another visual artist and art academic Marcia Farquhar drew on her own memories alongside the recollections of friends and contemporaries who had squatted nearby flats in the early 1980s. To the accompaniment of Uriel Orlow's panpipes, her *Walking Talking Living Yarn* led listeners through the old badlands of the neighbouring district of King's Cross,

contrasting the current clamour of restoration and rebuilding with her own narrative of the grim recent history of the area. When she turned her attention to the kinds of work then being produced here by the people she knew, the piece unfolded as you understood that its substance was the experience of a kind of conceptual art, a gentle intervention in a found environment, a route to take to see and hear afresh.

Performer and writer Roney Fraser Munro's *Dr Qua* was a broadside of sounds and images satirizing the New Labour way with the soundbite. In the only staged performance of the programme held in the conference centre, an elaborate montage of video projected advertising images and news footage and an abrasive soundtrack mixing music and broadcast speech formed the backdrop for an improvised performance as a government spokesman. Somewhere in there one assumes was a reference to 'Spin' in the sense of Spin-Doctor, but the show was too formless and the audience too bewildered for much further sense to be made of it all.

Poet and artist Brian Catling with screenwriter Tony Grisoni provided *SPIN's* finale when, as *The Hushers* they moved impassively through the building wearing dark overcoats and carrying briefcases. From speakers concealed in their pockets and coat sleeves they emitted sudden, unexpected and inexplicable sounds as they approached unsuspecting passers by, while the sound of desert winds leaked from a briefcase abandoned by the lift. After an hour the performance culminated in their stately exit across the piazza trailing the sound of howling wolves.

Artistically and as an exercise in collection development *SPIN* can be counted a success, but it taught us a number of useful lessons to apply to future work. Working without a budget meant that the project depended heavily on Sarah Wang's freely donated time and the goodwill of British Library staff. Equipment had to be begged, borrowed or improvised and the few people involved in running the programme were exhausted by the end of the fortnight. Devoting so much time to managing and facilitating the event left me little opportunity to ensure proper documentation of the work and the inevitable complaints from readers and reading room staff suggested that we need to be much more careful where and when we use broadcast sound in future. Most importantly though, we established the British Library's credentials as an appropriate venue for work in sound and laid the groundwork for the current project.

Quite what the Ken Stanton Archive (KSA) will produce remains to be seen and heard. Since first approaching us Stewart Wilson and Paul Hookham have scoured the catalogues and heard hundreds of hours of recordings. They filmed and video-recorded documentary and performance elements in the NSA's old South Kensington premises before they were sold. They rescued equipment, furniture and signage from the disposal skip for use in the installation elements of their residency. But while we have the bare bones of their proposal, the particular character of the work will develop in response to the surroundings and the audience. We can draw some conclusions from the KSA's last completed residency at the Harris Museum in Preston which was called *The Drums of Carson's Cousin* (fig 2) and was in some ways a rehearsal for this project. The work centred on a single physical object, a drum kit

discovered in a bar in Milwaukee, purchased, shipped via Liverpool and set up in the museum's entrance hall. The work developed as a process of documentation; video footage of the drum kit being played by its original owner, his reminiscences and those of his friends, local media coverage of the project in Milwaukee, the paperwork involved in the shipping of the drums, stills and video of the drums being unpacked and assembled, local newspapers carrying cryptic advertisements inviting the participation of local musicians, video and audio of impromptu performances by and conversations with those musicians, artefacts, photographs and text that they brought in and so on.

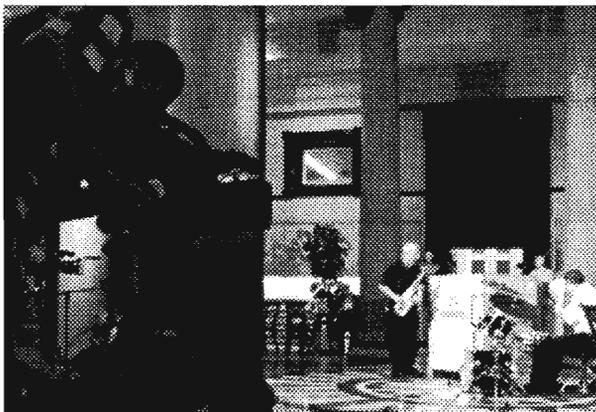


Fig 2: Filming of 'The Drums of Carson's Cousin' at the Harris Museum

Subsuming their identity in a notional institution, Paul and Stewart freed themselves of many of the negative associations suffered by contemporary artists. Their respondents tended to place their own interpretations on the nature of the project; seeing it as amusing, intriguing or - best of all - not caring why they were being asked to participate, simply enjoying the opportunity to do so.

The British Library project turns upon a recognition of the parallels between the work of artist and curator: both being concerned with the selection, organisation and presentation of found material, differentiated only by the context in which that mediated information is to be received. The intention of the work is to present interpretations of the NSA's collections, with the clear message that this is an activity open to everyone; this extraordinary resource is available to all to make of it what they will, be it art, research or pleasure.

For the National Sound Archive, the residency affords us, as an institution, the opportunity to demonstrate our unique capacity to collect and make accessible extensive and detailed evidence of an increasingly significant contemporary art form that - to date - has proved too elusive or evanescent to be preserved in the traditional art gallery or museum.

¹ Tony Oaks is the Curator of Literature & Drama recordings at The British Library National Sound Archive

Impact of the recording industry on Hindustani classical music in the last hundred years

Paper presented at the IASA Conference, September, 1999, Vienna by Suman Ghosh¹

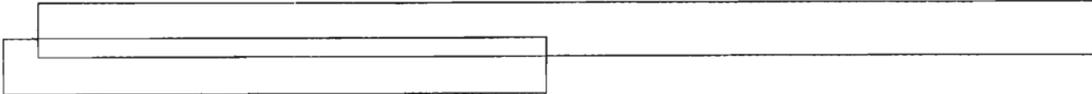
Recording technology was introduced to India in the year 1899, within a few years of its invention in the West and the first commercial recording in India took place in Calcutta in November 1902. The event marks the beginning of an era in which North Indian Classical Music, known more widely as *Hindustani Music*, gradually became a commercially viable creative art and entered the 20th century world of mass media. This music, which was traditionally performed and practised under royal patronage only, found a place in the homes of music-lovers from all strata of the society and became an item of mass consumption through commercial distribution by the recording industry. Through a series of experiments in presentation, which offered a unique combination of rigid parameters on the one hand, and imaginative elements of the highest order on the other, the master performers took Hindustani Music to a new height where this classical art form had to find acceptability on terms dictated by the market. Successive generations of musicians, both vocal and instrumental, especially throughout the first half of the century, have had to face the professional challenges of the new medium, and their response has been equally varied and interesting.

Since the early days of recording in India, artistes of Hindustani Classical music have had to come to terms with the three most arduous tasks involved in recording:

- the performance must be constrained to fit the limited duration of a disc recording
- performance before an imaginary audience
- necessary tonal modulations

In the light of the technological advantages of the recent decades, all these three aspects of recording were more critical for the performers of the early era than we can imagine today, and their relevance, especially for Hindustani music, cannot be under-estimated. The most important and technically challenging aspect was time-management. Traditionally, Hindustani music performances were open-ended with no limits placed on the duration of the performance; but every style of rendering was guided by a definite 'metric'-system, called the *taal*, set to a particular beat.

Gauhar Jan, Pearsa Saheb, Maujuddin and Abdul Karim Khan were some of the leading names of early 20th century Hindustani vocal music, most of whom were equally successful in the industry as well. There are eyewitness accounts of their live performances of just one melody at a time, lasting for hours and holding their audiences spellbound. Traditionally, the rendition of a *raaga*, the melodic structure of Hindustani music, has rarely taken less than an hour, and it often stretched well beyond two or even three hours, through spontaneous improvisation by the artiste who, usually, was very adept at understanding the mood of his audience and, accordingly, made use of the unlimited time-frame to portray the aesthetics of the particular *raaga*.



Throughout this century, *khayal* has remained the most popular Hindustani vocal genre. The word *khayal* is derived from the Persian word 'khyal', meaning imagination. Performances of *khayal* basically require the artiste to improvise and elaborate within the melodic parameters of the *raaga*, without preconceived planning. The broad structure of the *khayal* format, comprises the following two metered sections, sung with rhythmic accompaniment:

- a) a long composition in slow tempo, followed by
- b) a short composition in faster tempo.

The challenging task of coming up with a two- to three-minute version of such elaborately structured music is found to be accomplished by the artistes of the early years with an even ratio of success and failure. The early performers, mentally attuned to royal lavishness, took some time to understand and familiarise themselves with the idea of economising on anything, especially time.

As a case study, I would like to analyse here, the recorded renditions of the *raaga Darbari Kanhra*. This *raaga* is traditionally accepted as the 'king of all Hindustani melodies', for its grandeur. In fact, the word *darbari* means, 'from the royal court'. Let us look at this *raaga* through the performances of a few leading artistes from various decades. The earliest available recorded piece of this *raaga*, is a 78-rpm disc by the *Sitar* maestro, Imdad Khan. It is a 1904 recording and is an example of disastrous time planning by a great musician. Despite his smooth and excellent finger-movement and flashes of genius in the elaborations, as a whole, the progression is extremely disorganised and the end is too abrupt. This is perhaps one of the best examples of an artiste's dilemma with the concept of recording during the early years.

Faiyaz Khan, a vocalist from the next generation of artistes, chose to record the *raaga Darbari* covering both the sides of a 78 disc. On the one side, he presents only a non-rhythmic elaboration and a medium-tempo short composition on the other. In terms of time planning, his was definitely a pathfinding approach, considering the 'hard-to establish' depth of this particular *raaga*.

Later, the same approach is found to have been followed by well-known present-day artistes like Ali Akbar Khan. In one of his earliest records, again a 78 disc, the *Sarod* maestro establishes the *raaga* through a short but slow elaboration on one side, and on the other side he explores the true colours of the *raaga*, through a faster rhythmic progression, but without any rhythmic support. The highlight of the recordings of both Faiyaz and Ali Akbar Khan, is the artistic understanding and presentation of the fact that a melody like *Darbari* does not essentially require any rhythmic support when time is a severe constraint. In other words, in a situation where the true spiritual ethos of a melody had to be established within a given time-frame, the artistes thought of getting rid of rhythmic compulsions, if needed.

Another superb example of the artistic improvisation of the *raaga Darbari* on record, is by vocalist Bade Ghulam Ali Khan, who recorded this *raaga* in both the pre-microgroove and microgroove formats, in the early 1950's and late 1960's respectively. His style of presentation was famous for his super fast *taans*. *Taans* are stylized rhythmic permutations and combinations of the notes of a *raaga*, at various speeds.

In his rendition of 13-20 minutes, Bade Ghulam Ali began at a medium tempo, basically to establish the typical melody, brought down the speed of the initial *taans*, and quite uncharacteristically left just about 30 seconds at the end for the super fast *taans*, his area of strength. Even the composition, at least at the initial stage, was presented in a loosely-held rhythmic, yet mostly off-the-beat structure, which creates an effect as if the tempo is not there: an intelligent way of establishing the slow mood of the melody within a short span of time.

In contrast, the 18-30 minutes microgroove version of the same *raaga*, by the same artiste, does not really gel. Perhaps, by then he had mastered the art of time-management too well!

I end the discussion on the issue of time-management, with the example of a recording of the *raaga Gandhari* (G.C 13068) by Gauhar Jan, the first celebrity artiste of the Indian gramophone industry. She begins the rhythmic composition at a faster tempo, perhaps being over-conscious of the time-factor, but immediately and cleverly slows down to a speed, maybe more appropriate for the composition and more suited to the time-frame. The change in the *laya* (the tempo) may sound abrupt, yet it indicates the beginning of a change in approach.

Feedback from a live audience has been an important ingredient of Hindustani Classical performances. As a major part of a performance involves extensive and extempore music making, a reciprocating audience can easily inspire the artiste to scale new heights of creativity through instinctive moves. This, coupled with the element of spirituality in Hindustani music, makes a presentation, to a great extent, charmingly unpredictable. In the age of studio recording, artistes miss the audience feedback, but on the other hand, cater to a much wider range of listeners with varied choice, often beyond the artistes' imagination. Hence, only the artistes who present a standardised form of creativity, which is equally appreciable by the connoisseurs and the casual buyers, are saleable. This has led to the emphasis on the commercialisation of music, sometimes at the expense of aesthetic expression. With the gradual widening of the market for recorded music, artificial extemporisation, based on set-piece movements, has gained prominence over spontaneous improvisations.

Right from the beginning, the artistes chose only to record pieces from genres with wider popular appeal, like the *khayal* and the *thumri*, a romantic, semi-classical vocal genre. In fact, the first half the century saw series of semi-classical and light classical genres being marketed under Hindustani Classical titles. Even after the introduction of microgroove records and cassettes, in the 1960s and the late 1970's respectively, truly traditional and pure forms, like *dhrupad*, constituted only a negligible part of the total Classical catalogue.

The absence of inspiration from a live audience even prompted some artistes to create an artificial atmosphere of interaction within the studio, where some people were brought in to make loud praises during and at the end of the recording session.

For a sample study, I take a few recordings, mostly from the acoustic era. In two of those, a sitarist, Fazal Hussain and a singer, Maujuddin Khan, seem to have planted a few die-hard supporters who, from time to time, say inspiring things like,

“Wah ! Wah ! Maujuddin Khan! Subhanallah !”

meaning 'Great! It is great, Maujuddin Khan! Your music is simply divine!'

Of course, the publicity angle of such arrangements cannot be ignored. To the musician, the industry offered a novel means of being heard, appreciated, and accepted. Professional musicians from the first 50-60 years of the century, many of whom were from the community of dancing-girls, smartly announced their own names, places of residence, etc., at the end of their recorded performances. The highlight was the self-announcement in English by the otherwise illiterate dancing-girls, which too had a market value for the general buyers.

Such an announcement, found in a recording (G.C.S. 13013) of Gauhar Jan, one of the most expensive dancing-girls of the period, with a deliberate and hence obvious lilt in the voice, supports the above trend. In another recording, of Amir Jan, the dancing-girl is found to be announcing her area of operations in Hindi, her native language, and in the following words:

“Amir Jan Panipatwali !”

meaning 'Amir Jan of Panipat !'

Here an interesting aspect of the growth of the recording industry is that, courtesy of the gramophone, the voice and music of the dancing-girls, otherwise looked down upon as a forbidden entertainment, now found a place in the living-rooms of the respectable households of the society.

The best example of self-publicity is however found in a few recordings (from the late 78-rpm era) of Enayet Khan and his son, Vilayet Khan. In one of those items (J.N.G. 25), Enayet Khan is found to have made the following announcement at the end of his recital:

“Prof. Enayet Khan, Sitarise”

meaning 'Prof. Enayet Khan, the Sitarist'.

In another piece (J.N.G. 5574), we find Enayet Khan's son, Vilayet, introducing himself as “the son of Enayet Khan of Gauripur”. An all-time great Sitar player, Vilayet Khan, was then an

unknown teenager, and perhaps therefore tried to draw the connoisseurs' attention by using his background.

The next piece (O.M.C. 2304) is even more interesting where Enayet ends his rendering by saying:

"Prof. Enayet Khan Sitariye, Vilayet Khan ke baap!"

meaning, 'Prof. Enayet Khan, the Sitarist, father of Vilayet Khan !' A desperate attempt by a stalwart to bring his young son into the limelight.

In the era of acoustic recording in India (till the year 1925), both tonal quality and the timbre of the voice or instrument recorded suffered from significant distortions. The vocalists were constrained by the fact that they had to adopt a difficult posture, inclining towards the horn of the phonograph, which restricted their natural head movements. The problem was equally severe for the instrumentalists, because, barring a few instruments, like the Shehnai, Clarinet, it was difficult to adjust the horn to the source of the sound in the instrument. Also the technology of electrical recording was inadequate for clearly recording the lower octave notes. Consequently, till the 1960's, there was a trend among the vocalists, to train their voices in higher pitches and compose and record pieces with mostly higher octave movements. For instance, play the electrically recorded item (PMLP 1405) on the *raaga Marwa* by D.V Paluskar. Lower octave movements in this melody are considered to be of great importance; however Paluskar preferred to sing the composition and do the major part of elaborations in the middle and upper octaves only. The same was true with Narayan Rao Vyas (P 13366) and Vinayakrao Patwardhan (N5631).

The bass in the voices of the *Hindustani* vocalists has been properly cultivated and documented since the beginning of the age of magnetic recording. Vocalist Amir Khan and his contemporaries even introduced the art of necessary voice-modulations to suit the microphone gain. According to the traditional Indian theory of voice training, a musical voice should originate from the navel. This theory is perhaps being truly and most conveniently implemented in the age of microgroove recording only.

Earlier, I mentioned a few recordings by Gauhar Jan, the celebrity artiste of the acoustic era. To end this discussion, I would like to play an analogue recording (ECSD 2739) of a digital age maestro, Pandit Jasraj, to exemplify the new voice-throwing techniques evolved by the revolutionary users of microphones, from the present generations of performers.

Acknowledgements

Archives & Research Center for Ethnomusicology, AIIS, New Delhi, India.

The Gramophone Company of India Ltd., Dum Dum, Calcutta, India.

The Main Archives, All India Radio Directorate, New Delhi, India.

¹ Suman Ghosh is a professional musician from Calcutta, India and currently teaches Indian classical music in the United States.

Digital chaos and professional standards

Crispin Jewitt, The British Library National Sound Archive. Paper presented at the IASA Annual Conference, Vienna, 1999

I am going to take a very broad look at the profession of the sound archivist, considering the defining characteristics which distinguish it from neighbouring occupations, and trying to understand some changes in the way sound archivists work and the service they provide for society at large. By the end of this paper I hope to have explained how I believe we can survive major change, and prosper, over the next ten or twenty years, provided we understand and adequately respond to our external environment.

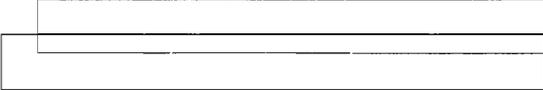
I originally came to sound archives from a library background so I am perhaps in a good position to take a step back, and see what are the particular things that make our business so special. Obviously sound recordings are a distinctive kind of archival material, but we share many activities with colleagues in other archival disciplines. We collect and add to our holdings, we preserve for the future, and we provide information and access – all these activities are common to all kinds of librarians and archivists. But it is clear that there are differences, apart from the special technical skills and knowledge. In no area is this clearer than in the pattern of service provision. To take my institution: the holdings of the British Library National Sound Archive (NSA) approximate, on a rough measure, to just under five percent of total British Library holdings, almost all of the rest being printed material of one kind or another. But as a proportion of total material consulted in the Library's reading rooms, NSA recordings amount to a half of one percent. Making the same comparison with regard to the number of visitors shows that one and a half percent of the British Library's visitors are for the NSA. So on any measure of use against holdings, the audiovisual collections are significantly less used in proportion than the holdings of printed material. Why should this be so? Does it matter? Well, it isn't because the NSA does not successfully promote the use of its services. In absolute terms we deliver 30,000 items a year, and receive approximately 6,000 visits, figures which I believe compare well with similar institutions. To get back to the question (why should this be so?), there are two defining characteristics which have limited our capacity to deliver public service: technology and copyright.

Technology I need say little about, except to note that the obvious need to interpose a machine between the archival item and the person consulting it results in a significant additional cost in providing the service, which is not present with a printed book or a manuscript. And this additional cost is of course compounded by the ever-changing variety of playback technologies, on which I need not dwell here. It should also be noted that the relative impermanence, or fragility, of many carriers of recorded sound explains the traditionally higher priority, relative to access, given to preservation activities in sound archives as compared with paper archives.

Copyright is a fact of life for all archivists and librarians of whatever kind. We often have to explain to our users that copyright is a more significant issue in relation to sound recordings. There are two reasons for this. Firstly there is often a number of different rights held by various owners in a single recording – this is not usually the case with a printed book. Secondly, sound recording being only a little over a hundred years old means that a very high proportion of recordings are subject to recordists' or publishers' rights, quite apart from composers' copyright. The term for publishers' rights is normally fifty years: this means that all recordings published in the second half of our period have some restriction on their use. And a good proportion of the remainder will still have an as yet unexpired composer's copyright in force. Printed books have been around for well over five hundred years with the consequence that a much smaller proportion of the holdings of a typical academic research library are of current commercial interest to a copyright-owning author or publisher.

But these constraints, of technology, and of a relatively more pervasive copyright regime, are changing. Technology is changing dramatically: copyright is as we know changing in response to the possibilities for digital distribution, but that is not a significant change in the longer term view. More significant is that sound recordings have now been around long enough for there to be a sufficient quantity of material in the public domain to be able to offer services which are not constrained by the exigencies of copyright law. We are just entering the period when publishers' rights in vinyl long playing records begin to expire, so each year will deliver a fresh crop of material in this format (provided that the music is out of copyright) entirely into the public domain. The shellac 78-rpm disc has now completed this process, but this is a less convenient format. It is a sign of the maturity of our medium that we can begin to escape from these constraints: we need a leap of imagination to recognise some of the opportunities which result. And this is happening when there are technological opportunities opening up which will transform the contribution that sound archives can make to the quality of life through convenient networked access to recorded cultural heritage.

One particular feature of life as a sound archivist has been the unwelcome necessity to engage with the perpetual carousel of changing consumer electronics and professional recording formats. Digital technology, now entirely embraced by the professional recording industry, has provided us with an interface with the computer and information world, which offers us an exit from this carousel. Once sound recordings are transferred from their fragile original carriers and managed in the digital domain, their survival is no longer dependent on the survival of the original carrier. Preservation in the digital domain through data refreshment and system migration ensures continuing and long-term access to recordings made with obsolete technologies. Playback access for users can be self-service and on demand and it need no longer be necessary to visit the archive to listen. Network links between archives will enrich the resources available to users at each archive and enable rationalisation of preservation activities by eliminating duplication of effort where there are overlapping holdings. In order not to appear as a threat to commercial interests, network links to the wider world can be limited to material entirely in the public domain (or material whose rights are owned by the archive), but once the infrastructure is in place there will be



clear opportunities for joint ventures with the commercial sector to include wider access to copyright material under terms acceptable to all parties.

We must recognise and respond to the increasing expectation of our users in the present era. The traditional service of low-volume high quality access on-site will be replaced by high-volume flexible quality access (including data compression), remote from the archive. We must recognise that a consequence of these developments will be that material taken in one form or another from our holdings will begin to be recycled and re-distributed on the web. Compilations and samplings from many different sources will be re-packaged and made available for public use. These things are already happening. We are of course looking at public domain material here, but archival rarities exist in the public domain and we will need to re-address exactly what we understand by ownership in these circumstances. I suspect we may feel that our archival integrity is undermined by the apparent loss of control over the material that we care for. Our business may be radically changed but our overall purpose will remain, indeed perhaps be reinforced. In this very different environment archives will have a clear role in maintaining the archival integrity of the original recordings through a continuing commitment to the highest standards of preservation and professional collection management. We will provide the assurance that someone, somewhere is looking after the originals. We will provide a point of stability and integrity amongst the electronic chaos of the public networks.

It is my view that audiovisual archivists will not only survive, but will prosper, just so long as we understand the convergence between user expectations, increasingly powerful technology, and not least the progressive emergence of material into the public domain. I suspect that some developments will be uncomfortable, but we must adapt if we are to survive. But I have no doubt that over the next ten to twenty years we will achieve a great deal more than mere survival.

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Audio-visual archives – some sort of Treasure Island?

Anke Leenings, *Deutsches Rundfunkarchiv (DRA)*

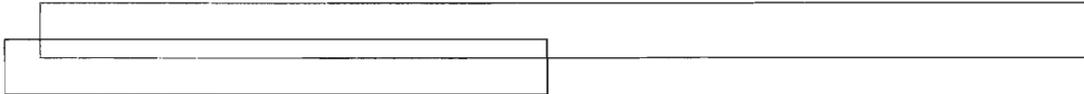
Paper presented at the IASA-Conference Vienna September 1999

With the foundation of archives, libraries and museums the value of collecting and preserving cultural objects was assured and the recognition attained by such historic institutions as the Germanisches Nationalmuseum in Nuremberg, the Deutsches Historisches Museum in Berlin, the Haus der Geschichte in Bonn, confirms the high regard in which they are held by our highly sophisticated, modern society.

Audio-visual recordings, especially those made for broadcasting, represent vital evidence about our recent history that has been largely determined by the development of communication technology. It is certain that this will remain true for the next century. Historical audio-visual recordings (and in this sense “historical” means anything which has been produced or broadcast before today) – are still included in radio and television programmes, either complete or as parts. But what is lacking is a co-ordinated approach to our audio-visual heritage and to achieve this we need to build a network of ‘federal competences’ capable of organising a virtual audio-visual museum where sound, film and television recordings can be presented for the public as elements of the changing communication structures of recent times. It is not enough to present occasional exhibitions like the *Dream of Seeing (Traum vom Sehen)* in Oberhausen two years ago, or a review of the development of broadcasting in Germany, or its multimedia internet version *75 Jahre Radio* which celebrated, in October 1988, the 75th anniversary of the beginning of radio broadcasting in Germany (notes 1). All these are activities or initiatives that can be seen or visited during a certain time but which then vanish forever. Meanwhile the only overview of permanent audio-visual collections and facilities, apart from the separate archive catalogues themselves, is provided by the *European Film and Television Guide* (notes 2).

The products of broadcasting are essential parts of our culture: their importance survives through their accessibility, their social, political and historical identity and their local, regional, and international relevance. The outlook for their future accessibility is quite good. We have archives where programme materials are stored, archived, catalogued and preserved for re-use and perhaps also in support of other scientific or cultural purposes. But are these collections to be regarded as ‘treasures’; or more precisely, are they our treasures; and even more precisely, how much are these treasures worth?

As I write this in 1999, three weeks after the 250th anniversary of Johann Wolfgang Goethe’s birth, it is appropriate to cite the great poet and author: “Libraries are a capital asset, which without any effort earn a lot of uncalculated interest”. In other words: reasonable interest withdrawal leads to an increase of the share capital. This view reminds us of responsible broadcast managers who refer to the archives as a stock of programmes that must be used



as profitably as possible, by competition or sale of licenses. But we should not be too euphoric about this: information has no value *per se* but acquires it through the editing process. We must take care of our treasures, and this requires a major investment of money otherwise they may no longer be usable. This is true for all audio-visual archives, for the broadcasting stations and the Deutsches Rundfunkarchiv, which was founded by the public German broadcasting stations in 1952 as an independent cultural institution and which is financed exclusively by them.

The importance of audio-visual recordings in our times – for our times

When we listen to sounds or see pictures of the past, every one of us has a so-called *déjà-vu* experience. This is particularly so at the end of a century which at its beginning was determined by acoustic and visual mediation, when historical information in the form of spoken word and mimic and gestures of the moment were recorded and could be reproduced for the first time. Today everyone is familiar with acoustic and visual forms of communication because we have grown up with them. They determine our everyday life more than we recognise and therefore the history of our time can be said to be the history of our media. This includes access to archives and publication.

The extent to which events and developments have been determined by recorded communication is obvious from many examples of different times, but we have to ask ourselves, who used broadcasting in what ways and for what purposes? Culture is determined by terms of communication and broadcasting played an important role in this context. Radio must be judged as a historical reflex on political- and cultural-historical developments. This can obviously be demonstrated by the materials stored in the archives of the public German broadcasting stations and the Deutsches Rundfunkarchiv. For example: it is not only important what a man like Goebbels said in his famous speech in the "Sportpalast" but how he managed the psychological impact on the masses through his choice and articulation of words.

Archives and their importance for production and reproduction in the broadcasting programmes.

Audiovisual archives occupy a pivotal position between production and reproduction, between research and compiling material; in short, between the documentation and the presentation of documents. They are part of our individual and collective memory and a capital asset in the competitive arena of programme making. The interest we earn from this capital cannot be calculated but the preservation of the actual broadcasts involves costs that are clearly identifiable. Archiving and subsequent use of the collection materials is only possible for those who have the rights and the authority over the documents and only they can guarantee their authenticity.

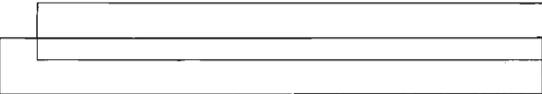
Archives are part of the editorial planning stage of the intellectual and artistic process. This process itself changes again and again, depending on factors such as cost, competition, technological advances and, last but not least, digitization. Digitization will reduce the number of layers of an organisational structure but will not delete them. Archives and their users, archivists and journalists must come closer together to achieve greater efficiency. It is not good enough to look something up on a database and retrieve a huge amount of material. On the contrary, it gets more and more important to find the *right* materials for the user's purposes, which requires best qualifications, equipment, time and place. It must be checked and proved whether archives in their organisational form should stay in central departments or whether they should become more de-centralised in order to operate closer to their users.

Key developments, such as in-house performance payment, improvement of programme exchange, wave structures, interactive work-stations for engineers, digital and satellite broadcasting, special branch channels, must be incorporated within organisational aims and not vice-versa. To cite Goethe once more: "What use is insisting on one's own thoughts if the world around us changes" (note 3). It is not necessary to engage expensive consultants to make us aware of the need to adapt our organisations to changing circumstances.

Federal variety – cultural advantage

The situation in Germany is quite different compared, for example, to France. In Paris you have important institutions like the Institut National de l'Audiovisuel with its 'Dépot legal', so the state takes care of French cultural heritage. After the experience of state-controlled broadcasting in the time of Nationalsozialismus (and later in the German Democratic Republic) it was a good decision in Germany to keep broadcasting independent of state and governmental structures. This, as well as independence in matters of education and culture, is established in the federal guidelines of our constitution. Looking from outside it is difficult to get an overview of the varied cultural heritage of Germany as represented in archives. However, this variety and distribution should not be considered an obstacle but as a rich resource, and we should not plead for more centralism when community orientation is demanded, not only for the directories of our documents, but especially for access to them. A brand new locomotive is not able to run if there is no support for the track. Investment in programmes and infrastructure will have no worth if the basic preservation of the materials is not ensured. In the meantime we have learned that the magic vision of digitization does not solve all our problems, and the fast transition of time and space does not work in any case by independent access. Over and above that, there are new questions like long-term archiving and safeguarding of our cultural heritage. Innovation is always part of technological progress but is not always in tune with the continuity in archives with respect to further use of the materials held.

With regard to the federal structure of broadcasting and the different technological steps, it is not easy to see at a first view what kind of materials have come down to us. But considering the topographical situation it can be described, rather simplistically, as follows:

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- 1) All broadcast documents dated earlier than 1945 – if they still exist – as well as accompanying historical materials dealing with the history of broadcasting, are stored, archived and documented in the Deutsches Rundfunkarchiv in Frankfurt am Main with its several databases.
 - 2) All public broadcast programmes and productions (radio and television) dated after 1945 are stored and archived in the archives of each broadcasting station of ARD or ZDF. The most important materials which are of broader interest, and which may be held in other broadcasting stations or in scientific and cultural institutions all over Germany and in neighbouring countries, are catalogued at the same time in the databases of the Deutsches Rundfunkarchiv, which can be used online.
 - 3) All broadcast programmes and productions (radio and television) of the former German Democratic Republic are stored, archived and preserved at the Deutsches Rundfunkarchiv in Berlin. This location will move to Potsdam-Babelsberg at the end of the year 2000. These materials are also catalogued in the online-databases of the Deutsches Rundfunkarchiv.

The collections of the Deutsches Rundfunkarchiv are augmented by deposits from various public broadcasting stations like the Saarländischer Rundfunk, Sender Freies Berlin, DeutschlandRadio Berlin, Südwestrundfunk, Ostdeutscher Rundfunk Brandenburg. These deposits (or donations) consist of historic recordings which were infrequently used but which were regarded as important enough to be archived elsewhere. Perhaps this will set a precedent: in times of shortage of space and money it will be more important for smaller organisations to de-select materials which are not in regular use and hand them over to another cultural institution such as the Deutsches Rundfunkarchiv. Another example to mention involves a multi-national arrangement. In the summer of 1999 the BBC closed its German Service. BBC German Service recordings from 1939 to the late 1980s were given to the Deutsches Rundfunkarchiv a few years ago but to this they have now added productions from recent years up until the closure of the German Service and these were delivered to Frankfurt recently [i.e. during late summer 1999]. So this guarantees that the whole archive of the BBC German Service can be handed down to future generations, at one place and in one independent institution.

Having such treasures in our archives is one thing; another thing is to present them in a way that makes them accessible as part of our audio-visual heritage for the long term without the need for constant technical and organisational changes. We should not perpetuate a situation that is complicated for the archives themselves to manage and which leads to dissatisfaction and problems for the users. As already mentioned, in Germany we do not aim for the kind of state-run access which France provides; we prefer not to abandon the competitive advantages of our dual media system. Our most urgent aim is to install some sort of system for the benefit of the broader public similar to those provided by libraries, archives and museums. The idea of founding a so-called Deutsche Mediathek dates from the

late 1980s and meant – at that time – a centralised institution. This, again, would have led to a duplication of the distributed collections and so we should be very glad that this idea has not been realised so far.

But there are several other models that should be considered and discussed seriously, such as a federal network to which every partner contributes its own special features. One way that this can work on a very high level is exemplified by the German Music Information Centre (MIC), a new facility established by the German Music Council. The Centre is a clearing-house for music information for the whole of Germany. Its task is to present information on all aspects of music life, from education and training to amateur music-making and professional performance, and from musical events to the media and business worlds (notes 4).

This centre should serve as a model for this audiovisual network in which the public and commercial broadcasting stations, the Deutsches Rundfunkarchiv, perhaps the Deutsches Musikarchiv and the Bundesfilmarchiv, the Stiftung Kinemathek and the Akademie der Künste and other interested parties should co-operate closely. The focal points are the contents of the different archival institutions, their audiovisual collections and their accessibility. With the availability of digital networks we should pursue the principle of distributed access, a decentralised media facility in the form of a network instead of a central Mediathek.

Maybe you heard about the fire within the Berlin branch of the ZDF-studio one weekend in August 1999 that destroyed a great part of the editorial archive. Some people had the idea that these original materials could have been saved if they had been stored in a central institution like a Deutsche Mediathek. By no means, this is a big mistake because the aim of such an institution should not be to replicate other collections. On the other hand, we should not sit, like Wagner's Alberich in *Das Rheingold*, on our treasures knowing what we have in our archives but denying access. We have to do the opposite.

So the conclusion is very simple: we need a public facility with and within a well-functioning network which allows access to our cultural tradition rather than an archival 'Treasure Island'. At the same time this institution will represent the documentation of German media history and serve as a forum for the discussion of media issues such as education in the future information society.

Notes

1 cf. Heide Riedel: *Lieber Rundfunk...75 Jahre Hörergeschichte(n)*, ed. by Deutsches Rundfunkarchiv (DRA) and Deutsches Rundfunk-Museum (DRM), Berlin 1999. This was a co-operative project between the Deutsches Rundfunkarchiv and the Mitteldeutscher Rundfunk.

2 *Film and Television Collections in Europe. The MAP-TV Guide* with the support of the MEDIA programme of the European Union, London 1995.
The German part was edited by the Deutsches Rundfunkarchiv.

3) From Egmont. The original German reads "Und sollte der Regent nicht die Macht haben, dieses alte Herkommen zu verändern? und sollte nicht eben dieß sein schönstes Vorrecht sein? Was ist bleibend auf dieser Welt?" (aus der Sophienausgab. Goethes Werken, Böhlaus 1887-1919, Bd. I,8)

4 To carry out its mission the MIC focuses its attention on collecting, preparing and communicating current facts and figures, supplying information on extant resources, and networking existing offerings on a broad scale.

Being a clearinghouse for information on music, the MIC works with documentation offices and archives, professional associations, educational institutions, training centres, research institutes, media organisations and other music-related facilities.

Thanks to these co-operative efforts, the Centre is able to pool information on the local, regional and supra-regional levels into a single network and to gather material from all areas of music life. By setting up its own databases and issuing its own publications, the MIC can communicate information in specific subject areas directly and purposefully.

Prolegomena to a new scientific discipline: musical discography and ideography

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Abstract

This article aims to demonstrate the scientific value of the new discipline Musical Discography and Videography. Starting from Walter Benjamin's works, the author analyses the differences between the performing arts (music, theatre, dance, cinema, radio and television) and the other arts, as well as the significant change introduced by mechanical reproduction.

With regard to music, since all methods of mechanical reproduction represent a reduction technique, the past hundred years have seen the gradual establishment of a purely aural perceptive habit in music. The possibility of receiving the technical reproduction of one or more performances on an exclusively aural basis caused a reduction in the communication and perception of the interpreted work of art. But there are decisive advantages in technical reproducibility, such as the possibility to create the recording history of each musical work of art.

Subsequently Marinelli defines the field of discography, which, like any scientific discipline, is subdivided into documentary discography (which poses the carrier as the primary object of its analysis) and historical discography (which analyses the carrier's content in a historical perspective). Finally he analyses different kinds of discography.

Walter Benjamin's *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*,¹ (1936) constitutes by now a canonical point of reference for any discussion of the relationship between mass media and works of art. Benjamin realised that there were forerunners for the technical reproduction of works of art before the 19th century. The Greeks knew about casting and mintage (in bronze, terracotta and for coins); the Middle Ages added xylography (the art of engraving on wood), etching and dry point; in the 19th century, lithography added the possibility of giving products "each day new configurations".² At the end of the 15th century the introduction of movable type had already delivered the possibility of reproducing writings *ad infinitum*. Benjamin however regards photography as the key innovation, which marks the beginning of the era of technical reproducibility. At the end of the century photography was joined by sound engraving on an equally and infinitely reproducible carrier.³ Benjamin does not consider this technique in detail: he just mentions the "disc" and gives the example of a "choir which performed in an auditorium or in open air" that "can be listened to in a room".⁴ The fact is that Benjamin was most interested in the technical reproducibility of the work of art when this constituted an essential trait of

the work of art itself, i.e. when this is originally born as reproducible, so that it would not exist at all without its technical means of reproduction. Unsurprisingly, Benjamin - at least in his essay of 1936 - considers photography primarily as a premise to films. In fact, films are a form of art that would not exist without its reproducibility, as they are based on the shooting of different sequences, not on the uninterrupted shooting of the whole picture: films are born during the montage of those clips (not all of them, and not in their shooting order). Also, in the *Kleine Geschichte der Photographie*³, published in 1931, where photography is observed in itself and not with regard to film, Benjamin clearly shows his interest for those outcomes of photography which in their autonomous creative qualities we may well term "works of art": particularly in the pages he devotes to Eugène Atget.⁶

Benjamin committed suicide in 1940 at the age of 48. He was on the point of being saved from Nazi persecution at the Spanish frontier, where the group of refugees he was with was turned back by a petty town official. (And it heightens our sense of horror and sorrow to know that his comrades were finally admitted to Spain and were saved; it was only a question of waiting, but maybe this was not in his nature). He was thus unable to consider television among the "new" art forms for which technical reproducibility was the basis for their existence, and if he foresaw the spreading of mass media, he did not see the purely consumerist - and thus not in the least humanely redeeming - orientation the phenomenon came to assume.

Notwithstanding the acute and penetrating analysis he gave of the phenomenon of technical reproducibility, there is one feature which Benjamin did not consider: that is, the distinction on the level of communication, and thus of perception, between performing arts and the other arts. The former need an interpreter (or a group of interpreters) to transmit them and they are perceived through the interpreter. The latter communicate directly and are directly perceived. For the former, such a direct mode is restricted to an elite who are in command of the respective codes of interpretation, which present moreover great differences in time and place. Today we consider music, theatre, dance, cinema, radio and television (this for the still unexploited possibilities it apparently has on the level of autonomous creativity) as "performing arts".⁷ In the past, however, literature, and not only dramatic works, was read, or even recited, in front of an audience (examples apparently include more than poetry or epic); only with the invention of print and with the diffusion of literacy did non-dramatic literature become directly readable, without intermediaries, by its final receiver, thus leaving the group of the performing arts (at least in the western world). Written tradition (whatever the time it started after the work of art was conceived) enables the receiver to read directly. Oral tradition always needs an interpretation or performance, therefore the piece has to be read by the holders of the specific interpretative code (it need not be professionals in a technical-commercial sense) in order to be transmitted to, and perceived by, its receiver. Literature then lies on the border: up to the invention of print and for all remaining oral traditions it too belongs to the performing arts; for all written traditions and for printed works it does not. Certainly painting, sculpture and architecture (with their whole train of so-called minor arts) do not belong to the performing arts: in

these, the original is a physical object that can be copied but not reproduced in its authenticity; to be precise, even the technical reproduction suffers from a fundamental handicap, namely the loss of the original physical substance. In fact, the material of such works of art is always composite, and therefore impossible to reproduce, at least with the means - however refined - currently at our disposal. Painting, sculpture and architecture are visual arts, in the sense that they require the human eye for their perception. Benjamin rightly remarks that the appreciation of architecture requires in addition the sense of touch; I ask myself if the same remark can be made about sculpture, as sculpture too can be "touched" to get a sense of its physical essence. Surely the degree of "tactility" of sculpture in comparison to its "visuality" is far less than that of architecture, for which Benjamin employs the concept of "Gebrauch"⁸, that I would translate as "living usage". The technical reproduction of a painting, a sculpture, or of a work of architecture takes place thanks to photography, used statically or (in film or television) dynamically: communication and perception of the reproduction pass always through the eye, suppressing in architecture and (perhaps) in sculpture the second sense involved, the sense of touch, both in communication and perception.

In the *Kleine Geschichte der Photographie*' (1931) Benjamin had warned, "the methods of mechanical reproduction represent a reduction technique". The first reduction is in the very nature of reproduction: the medium always mediates the technically reproduced work of art it transmits and makes perceptible, and this as a result diminishes the universality of communication and perception typical of the original work of art, that universality which is constituent of its authenticity (and which, as Benjamin remarks, includes also the whole history of its "reception", a term usually including its factual and interpretative history¹⁰). Factual history implies the whole of the changes in collocation and surroundings of the work of art which are particularly important for painting, sculpture and architecture, whereas the interpretative history collects the whole of the communicative and perceptive judgements that marked the work's presence in different times and places.¹¹

However, the second part of Benjamin's sentence from the aforementioned *Kleine Geschichte der Photographie* (1931) also deserves our attention: "In the end, the methods of mechanical reproduction... help Man to earn that degree of control over art works without which it would be impossible for him to utilise them". Today, we should maybe add to this statement the following: "except for a very restricted elite of the lucky few, by birth, profession, or census". But the addition would make very little difference in a mass society. This second sentence focuses the two main advantages of the technical reproduction of the work of art: the possibility to observe points of view and details of the art work imperceptible to the naked eye (and therefore never previously communicated) and the possibility of making the universality of the work of art known to people who would never have the opportunity to get in touch with the original - in spite of all "reductions" technical reproduction still implies today (bi-dimensional vs. tri-dimensional vision, suppression or change in perspective, shortening of the distance between observer and object, alteration of the surrounding as for collocation and ownership¹³).

In both cases ("reception" history and shift of the observer's viewpoints on the whole or on details) we are reminded of the basic notion that a work of art is everything it has become in its history, every interpretation being potentially present in it from the beginning. This is connected to my personal belief that art is an original means to gather information and re-transmit it in a fully autonomously and self-sufficiently organised way, a means to represent art itself as a model of society - each time a different one and always incomplete, but each one exhaustive -, and not just of the society that produced it, but of any society that welcomed and transmitted it (the Italian word is "*tradita*").

For photography, among the non-performing arts, and for cinema, radio and television, among the performing arts, technical reproducibility is a constituent and primary factor, essential to their existence. They made technical reproducibility their fundamental means of communication, and therefore it is through the technical medium that reproduces them that they are equally basically and exclusively perceived. The medium, or to be precise, the characteristic media of these arts are the same used to reproduce technically the other arts, but their functions are different. To confuse the functions is a constant danger, in fact it happens far too often.

Within the performing arts, terminology mostly identifies the name of the genre with the medium: significantly, this applies to the arts born in the context of a technology: cinema, radio, television.¹³ Theatre is on the other hand designed by its appointed location.¹⁴ Thus, only music and dance offer an autonomous terminology. These are the performing arts we find in almost every known society, independently of time and place.

Dance, however, always was characterised by its "fleetingness" (Benjamin applies the same term to "reproduction"), due to its very "impossibility" of reproduction. Up to the age of video recording (with a few isolated but pioneering examples on film) dance could only be copied (by a student, by an onlooker) but not reproduced, so that its reception was always restricted to the small number of people present at its performance in a fixed time and place. Video recording enables the reproduction of what the recipient sees and of what the recipient hears: with video recording, dance also entered the age of technical reproducibility. The pre-eminence of the visual factor in communicating and receiving dance prevented this art form from benefiting from sound reproduction, which by itself would have translated the resulting record into a musical document (communication and reception of a "sound track"¹⁵). The lack of one (or more) graphic codes, besides, had deprived dance of the possibility of using writing, first, and then print.

Theatre and music, on the other hand, profited from both writing and print; theatre had literary codes at its disposal, music developed special reading codes, which grew less and less specific and increasingly widespread.¹⁶ Both literary and musical codes permitted theatre and written music to spread to an ever-enlarging area, but a global technical reproduction of the theatrical or musical performance came only with video recording (notwithstanding some pioneering examples on film¹⁷).

One factor must be pointed out: that in traditional performing arts (theatre, music, dance) the technical reproduction never concerns the work of art, but an interpretation of the work of art. The authentic original is not a physically determined object (as in painting, sculpture, architecture), but a "text". A text is needed because theatre, music and dance are temporal, they have a "duration", and cannot be fixed on an object having a collocation or pertinence, a place and a context where it can be observed by anybody admitted to it, without intermediaries reading it to make it accessible, and thus able to communicate and be received. These are called "performers".¹⁸

A performer is required to interpret the text, a term which underlines the subjective component of the performer's intervention in communicating it to the recipient. As long as the performing arts were committed to oral tradition, that is before writing,¹⁹ the text's factor of variance between recipients (or between groups of recipients) was very high (we all know that today's recording of an orally transmitted text just reflects its present configuration, certainly not the one that gave origin to it²⁰). Written tradition also maintained a considerable degree of variance in texts due to the greater or lesser accuracy of the copyists: and that accuracy was bound to deteriorate as the chain of copyists unfolded. The degree of variance diminished with the advent and spread of print, although it does not disappear. Photocopying the autograph is, as we know, an illusory solution: the manuscript needs in most cases a long series of tests and collation with other older or younger manuscripts, autographs and not, printed and published copies (also incomplete ones), before what is conventionally (more than convincingly) termed the authentic original of the literary, theatrical or musical work of art can be established.²¹

From this, however, we may not infer that the text of a work of art does not exist. It may be that there is more than one.²² But, except for variations of detail, we may ask if there are many texts of a single work of art or rather a text for each of many different works of art. Otherwise we risk losing sight of the basic fact that the text is not the texture of the work of art, but the translation of it in a code permitting it to be reproduced by someone (specifically the performer), in order that it may be communicated and perceived to accomplish its functions of information and representation.

There can be no doubt that theatre, music and dance performances should be seen and heard live: even in theatre and in music, where respectively word and sound predominate, the surrounding elements (location and pertinence) and gestural ones (action and acting, action and singing, action and physical interplay with the instrument/playing²³) are important and cannot be excluded: were it so, communication and perception would be altered.

Now, in my opinion, technical reproducibility cannot be regarded in the same way if it is applied directly to the work of art (as is the case with painting, sculpture and architecture) or instead to the reading of a work of art by a performer or a group of performers. It is precisely to this reading that technical reproducibility is applied.²⁴ The reproduction - even

if it is thoroughly made, i.e. a video recording – has to be influenced by the performers' subjective intervention. There will therefore be many technical reproductions of different interpretations of the same work of art,⁷⁵ not a potentially infinite number of technical reproductions of the original work of art.

However, until video recording, the technical reproduction of the performing arts could count on media (disc²⁶ and radio) allowing the recording of the sound component, but not of the visual component of a performance. The first, by now more than one hundred years old, is global and has greatly influenced the perceptive modalities of the performing arts. Also radio broadcasting, though it has a shorter history, contributed to the change in the perception of the performing arts, but its influence was mostly felt in dramatic literature, whereas the influence of disc can be even considered as progressively pervasive in music, as the unit cost of a disc decreased and at the same time its bulk was reduced and the reproducing machinery became easier to handle. This does not mean that radio was not relevant to the establishment of a purely auditory reception of music, but simply that its influence was less widespread and less lasting, as broadcast programmes – having a fixed timetable – are listened to at a fixed time, whereas for discs the listening time is chosen freely by the recipient.²⁷

The past hundred years have thus seen the gradual establishment of a purely aural perceptive habit of music. It is a wholly new phenomenon, for listening to music had never been separated from the visual perception of the surroundings (location and pertinence) of the performance.²⁸ The rare possible cases of visual absence of the performers were always functional to the destination of the performed music and therefore invisibility acquired in those cases the value of a gesture.²⁹ With disc recordings, surroundings and gesture are cancelled in the technical reproduction of the original performance. Even when the liner notes give details about the circumstances, place, date or even the time of performance,³⁰ listeners, even those with fervid imaginations, will never be able to recreate the original surroundings, nor resuscitate the gestures of that actual technically reproduced performance, even though they may have personally known the performers and witnessed other performances by them of the same music. Moreover, the listeners act “by themselves”³¹, choosing the place, the time (day and hour) and the method of listening. The vision of the surroundings and live quality of the original performance is substituted by a vision of an imaginary place and playback equipment, such as a disc of variable diameter turning at a variable speed and read by a stylus or a laser beam. If I may refer to personal experience, this particular vision does not supplement the listening experience; on the contrary, it encourages the listener to concentrate on aural perception alone.

The possibility of receiving exclusively on an aural basis the technical reproduction of one or more performances of a musical work of art caused visual perception to be annulled, a reduction in the communication and perception of the interpreted work of art certainly of greater impact than that effected in the field of painting, sculpture and architecture.³²

But it also enabled a series of operations that can be used to intensify the capacity of communication and the possibility of perception in the musical world of art: variability of point of view (sound optics), more detailed penetration into details, and most of all, the possibility of repeating *ad infinitum* the reading of the technical reproduction (not only as a whole, but also in sections) and, the possibility of comparison between technical reproductions of different performances of the same work of art.

These are decisive advantages to create the reception history of each musical work of art, as it can now be supported by tangible examples and no longer just by the oral or written testimony of the few who could be present at a performance.

These advantages of the technical reproducibility of music are the basis of recognising a scientific status to a discipline called "discography".³³ In fact, the discipline as such exceeds music in its scope, but concerns anything capable of technical reproduction and to being communicated and perceived exclusively through the sense of hearing, thus not only the performing arts. It is however beyond any doubt that the technical reproduction by means of disc has mostly concerned music, in terms of number of products and area of diffusion.³⁴ This accounts for the fact that most publications concerning disc talk about music, so that discography is in the first place musical discography, and it is in this field that the first attempts to build a system and organise the discipline took place.³⁵

It is worth pointing out that the beginning and spread of video recording brought with itself an enlargement of the possibilities of the technical reproduction means defined as disc: the videodisc actually reproduces aural and visual aspects of communication and perception, thus presenting an indisputable advantage over disc, as the characteristic reduction of technical reproductions does not imply cancelling one of the two senses invested in the original performance. Thus "videography" can be placed next to "discography" having much in common but also many differences. "Videography", however, can only count on a number of performances, reproduced works, products and an area of diffusion much smaller than that of disc, and not only because the history of videodisc is much shorter than that of disc.³⁶

This should not prevent us from placing the study of visual-aural supports and the study of aural ones side by side. Put them side by side without confusing or mixing them, for the characteristics that differentiate them are more significant than their points in common. We must talk therefore of "discography and videography" and not of "disco-videography", as sometimes happens for the sake of brevity.³⁷

The phrase "musical discography and videography" appears therefore to be in agreement with both scientific requirements and the history of the new discipline, and under this name it was registered in the list of disciplines at Italian Universities.³⁸

As a scientific discipline, discography is divided in documentary and historical discography.

The name "documentary discography" was preferred to "philological discography", proposed for its analogy to other branches of the Humanities, but quickly became obsolete.

The name "historical discography" can be grouped with "annotated discography" and "comparative discography". My personal preference for the name "historical discography" derives from observing how the adjective "historical" covers a reference to a concept both linear and non-linear of time (present as future of the past and past of the future, in an uninterrupted continuity, vs. present as an absolute, including past and future, both revived in itself, and instead of continuity with a sort of instantaneity).³⁹

Be that as it may, historical discography cannot be at once annotated and comparative, just as any comparative discography cannot be both annotated and historical.⁴⁰

Documentary discography posits the disc as the starting point of its research and as the object of its analysis. It starts therefore with the physical description of it (or of other possible sound carriers), identifying its format and the material it is made from. It then verifies if the carrier is engraved or recorded on both or on just one side. It then reads the surface of the disc and the labels attached to it (or the printed, sometimes even engraved words) at its centre. It verifies the possible existence of the hole used to insert the disc in the disc player.⁴¹ The label is a source of various kinds of information, according to the type of disc and the time it was recorded and pressed. All information gained up to now (i.e., during the thorough scrutiny of the object) establishes - sometimes loosely, sometimes more precisely - the limits in time (possible period) and space (possible geographic area) of the engraving or recording from which the disc was reproduced and of its publication.

To complete the information acquired by the direct analysis of the carrier, documentary discography can resort to a whole series of books, essays and papers, that permit access to comparative data, generally in the perspective of the history of disc, but sometimes - quite often - included in researches of historical discography.⁴²

At this point, the direct analysis of disc has already become an indirect analysis, as the source of information is no longer the object alone. It is necessary to add to the direct source a panoply of external information sources that may complete the data acquired through direct observation of the disc. In some cases analysis is able at this point to answer all the questions of documentary discography. But in most cases it is not. Then the sources of possible information must be enormously enlarged.⁴³

The thoroughness of documentary description cannot in any case leave aside the identification of the disc contents (the performed music and the performers), which is the very reason for the existence of discography, and it is essential that this identification be controlled through the direct listening to the disc by the researcher.⁴⁴

The field of historical discography begins more or less where documentary discography ends. Historical discography cannot always benefit from the work of documentary discography. There are fields of research as yet unvisited by it, be it because of objective difficulties in finding a source of information (if not the documents themselves), be it because of the preferences of researchers for one field rather than another. Without the aid of documentary discography, historical discography must incorporate some of the work of description and identification that would have been the task of documentary discography. Indeed, there is a fundamental research base that no discography can do without. The object of the research distinguishes the two discographical fields: for documentary discography it is the physical object, the carrier⁴⁵, for historical discography it is the recorded content. Not all the information required to compile an exhaustive documentary discography is essential to historical discography.⁴⁶ The information historical discography can acquire without reference to a specific and finalised work of documentary discography can be a lot or a little, but the essential data depends on the type of historical discography in hand.⁴⁷

The critical moment in the compilation of any discography remains the identification of the contents of the disc; this normally implies that you have to listen to it.⁴⁸

Discographies can be encyclopaedic, thematic or selective.

An encyclopaedic discography which embraces everything containing music that was engraved or recorded has so far not been attempted, nor to my knowledge is any similar project planned: it would be an enterprise lasting for many years and would require the combined effort of all discographers in the world.⁴⁹

All extant discographic encyclopaedias are partial: for example, everything engraved or recorded in the field of jazz.⁵⁰ The vastness of the field covered distinguishes encyclopaedic discography from thematic discography. A discography of all engravings and recordings of opera is still an encyclopaedic discography.⁵¹ A discography of all engravings and recordings of operas by a single composer is a thematic discography.

Possibly the most extensive sectional encyclopaedic discography to have appeared so far is the *World's Encyclopaedia of Recorded Music* by Francis F. Clough and G. J. Cuming, published in three volumes between 1952 and 1957⁵². This is dedicated to symphonic, choral, chamber, instrumental, vocal and operatic music engraved and recorded up to December 1955 (March 1956 for the British Isles).

The characteristic drawback of encyclopaedic discographies is that they are usually little more than lists of recordings: I think it would be an improbable, not to say impossible task to compile a comparative (and therefore annotated) encyclopaedic discography. But it is a drawback that is only apparent: the listing in a sectional encyclopaedic discography is a precious resource for those who wish to dedicate themselves to compiling a related thematic discography.

The largest corpus among musical discographies is therefore made up of thematic discographies. The planning out of a musical discography can be very different, and I doubt any listing can be free from the necessity of continuous updating.

Conscious as I am of its pedagogic, and in any case practical usefulness (certainly no less than a selected discography), I cannot free myself from a certain diffidence towards selective discographies. This is by definition a discography where the editor chooses the records to be included, accepting some and leaving others out. It is a discography that from its start chooses *not* to be complete and exhaustive. This bereaves it, in my opinion, of any scientific character, whatever the respect or even the appreciation of the possible coherence of the choices made by the editor, based on principles founded on the greatest possible objectivity.⁵⁴

The state of the art, which certainly is not very advanced in the study of scientific discography (be it documentary or historical) offers a vast gamut of possibilities to the specialist in this discipline, as far as the object and the structure of his research is concerned. As in any other discipline, success is associated with precision and diligence, supplemented by patience and obstinacy. All of these qualities are required especially at the preliminary stage of data collection and systematisation of primary and secondary sources (a fact in common between discography, videography and all freshly founded scientific disciplines).

Notes

- 1 Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit (in Zeitschrift für Sozialforschung, I Band, Paris, 1936; paperback edition Suhrkamp, Frankfurt, 1977)
- 2 Das Kunstwerk, p. 10: "in täglich neuen Gestaltungen" (my translation).
- 3 To be precise, this result was obtained for the first time by Emil Berliner in 1888, using a disc with a zinc matrix. Only in 1901 did a similar procedure become possible for cylinders.
- 4 Das Kunstwerk, p. 13: "das Chorwerk, das in einem Saal oder unter freiem Himmel exekutiert wurde, läßt sich in einem Zimmer vernehmen".
- 5 Kleine Geschichte der Photographie (in "Die literarische Welt", Berlin, September 19th and 25th, and October 2nd, 1931; paperback edition in Das Kunstwerk, p. 45-64).
- 6 In Das Kunstwerk, p. 56-58.
- 7 I shall not enter the debate about whether television is a form of cinema or not. Although I am personally convinced it is able to be artistically autonomous (with a language of its own, different from the language of cinema or theatre), it is difficult to put such a question here, as it would take us far from the basic issue of this paper.
- 8 Das Kunstwerk, p. 40.
- 9 "Im Endeffekt sind die mechanischen Reproduktionsmethoden eine Verkleinerungstechnik und verhelfen dem Menschen zu jenem Grad von Herrschaft über die Werke, ohne welchen sie gar nicht mehr zur Verwendung kommen", in Das Kunstwerk, p. 61.

- 10 Lionello Venturi preferred talking about "storia del gusto" (in *Storia della critica d'arte*, Edizioni U, Roma-Firenze-Milano, 1945, pp. 18-24, 31-40 and passim). The term "storia del gusto" ("history of taste") apparently stresses only the interpretative side. "Storia della fortuna" ("history of reception") is more comprehensive.
- 11 Difference is their real connotation, apart from its possible greater or lesser distance.
- 12 We could add the intrusion of a generally talkative and tiresome presenter or commentator for cinema and television. But the list is illustrative and not exhaustive.
- 13 Radio and television are included for the sake of completeness, as the artistic outcome of works conceived and written to be broadcast by radio and not liable to be transferred to other media - usually theatre - are a very small minority, and as for television - as we have seen - we may, at the most, talk about potential and hopes.
- 14 Is not the place in this case also the medium?
- 15 With the term "soundtrack" I do not wish to lessen in the least the genetically creative importance of music written for the greatest ballets in the history of dance.
- 16 It is a process to be found most of all in music of the western world.
- 17 These are rarely conceived as proper reproductions of theatre shows and concert performances.
- 18 The implications of the Italian term "interprete" exceed those of the English "performer", for which there is no Italian equivalent. You could in fact translate "performer" with "esecutore", but in this case the Italian term's field of meaning would be reductive as compared to the English one.
- 19 With the aforementioned exclusion of dance: this had to wait for video recording.
- 20 This does not prevent its being authentic, for authenticity lies in its communicative power, and consequently its faculty of being received, after the recording "set" it, "interrupting" the continuity of oral tradition.
- 21 It is worth keeping in mind that this applies to the text and not the work of art itself.
- 22 *L'incoronazione di Poppea* attributed to Monteverdi, Mozart's *Don Giovanni*, Verdi's *Macbeth* and *Simon Boccanegra*, Musorgsky's *Boris Godunov* are among the best known of the innumerable cases that have been discussed at length, in the field of theatrical-musical creation. But, in the end, are not these five examples rather texts of different works of art than two texts of the same work of art? Not to be neglected is the tendency of dance historians to consider the choreographer, and not the musician, as the author of a ballet. In this case, would there be on the same musical "sound track" as many "texts" as choreographers, pertaining to an equal number of dance art works? The question is fascinating, though it exceeds the scope of the present paper.
- 23 In Italian there is no noun corresponding to "canto" ("the singing") which designates the action of an instrument player.
- 24 It would also be possible to consider the photograph of a painting, sculpture or architectural work as a "reading", but the photographer is more an observer than interpreter; or would we be ready to accept the multiplication of a painting, a sculpture or an architectural work in as many works of art as there are photographs of them? Evidently not, as we would rather consider the differences between the photographs as deriving from different points of view. This implies that the photographer of a work of art is an observer and not an interpreter, a fact that does not prevent him from possibly contributing essentially (and originally) to our understanding of that work of art.

- 25 These then require a double comparison: an absolute comparison, as they were contemporaries, and a comparison related to the different times and places of reproduction, i.e. to the reception history of the performed and reproduced work of art.
- 26 By "disc" I mean henceforth any carrier used for sound reproduction by means of engraving or recording and of freely and individually usable, purposely designed equipment.
- 27 I would exclude from the "obligations" of radio the listening place, because radio (just as disc) is designed to be "used" by the listener on his own (and thus in a freely chosen place). I won't mention the case - to avoid complex implications, not pertinent to the object of this writing - the phenomenon of reproduction from disc or from a radio programme, that promotes the diffusion of disc (spreading its influence) but also permits the reproduction of radio programmes.
- 28 Even the performance of music intended to accompany rite (or ceremony) preventing the listeners from seeing the performers is nevertheless inseparable from a visual perception of the performance space.
- 29 If you wish, a negative instead of a positive gesture.
- 30 It is an all but non-existent condition for wax and shellac discs, still rare for vinyl, more frequent, though not constant, in optically read laser discs.
- 31 I choose on purpose Benjamin's expression.
- 32 Benjamin describes and gives examples for it in *Das Kunstwerk* (p. 60-61).
- 33 This term has prevailed, notwithstanding its ambiguity, over the term "discology", which was proposed by Martin Elste during the "Colloquio internazionale di discografia e videografia", Roma, October 25th-28th, 1992 (cf. "Atti del Colloquio internazionale di discografia e videografia", Quaderni dell'I.R.T.E.M., no. 17, Roma, 1995, recte 1997, p. 169) and subsequently withdrawn by its proponent.
- 34 In this context, we understand under "music" "a co-ordinated group of sounds, organised in a more or less complex, significantly self-sufficient structure".
- 35 Cf. (in chronological order): L. FOREMAN, *Systematic Discography* (Clive Bingley, London, 1974); C. MARINELLI, *Discografia e testo dell'opera registrata*, in "Atti del Colloquio internazionale di discografia e videografia. Roma, 25-28 ottobre 1992" (p. 89-93); J.F. WEBER, *Formulating Guidelines for Discographies* (in "ARSC Journal", vol. 28, no. 2, Fall 1997, p. 198-208). For a history of sound supports and reproduction equipment cf. R. GELATT, *The Fabulous Phonograph. 1877-1977* (2nd revised edition, Cassell, London, 1977).
- 36 Also in this case, with "videodisc" we designate any recorded carrier liable to video-aural reproduction by means of freely and individually usable, purposely designed equipment (including video-cassettes; however, we point out that the only support that can hold comparison with the most advanced sound support, the laserdisc, had a very limited production and diffusion, due to its high cost; the DVD - Digital Versatile Disc -, which although just at its beginning, seems to promise a positive future).
- 37 The term "videography" for the discipline studying video-aural carriers (also called "audiovisual", though I find this term misleading for the extension of its technological implications) is certainly more meaningful than the term "discography" for the discipline studying sound carriers, as "videography" denotes exhaustively any kind of video-aural carrier, whereas "discography" denotes just one of the many sound formats. The corresponding term could be "audiography". But the long prevalence of disc (prevalence that was often exclusive) in the

history of sound carriers and the already conspicuous number of studies dedicated to disc reproductions of music works have by now established the term "discography" as all-embracing in the study of any kind of sound carrier. Indeed, a term "tape-ography" for tape sound records (of any kind) did not establish itself in use, and in any case no scientific study has ever been dedicated exclusively - not together with discs - to this sound carrier.

I have never come across a term for the study of another sound carrier, the cylinder, that has been of enormous importance to the history of sound reproduction (cylinder-ography?).

- 38 Decreto del Ministro dell'Università e della Ricerca Scientifica no. 152, June 23rd, 1997, "Rideterminazione dei settori scientifico-disciplinari", published in Supplemento ordinario della Gazzetta Ufficiale no. 175, July 29th, 1997, omissis, Elenco dei settori scientifico-disciplinari, omissis, L27B "Musicologia e Storia della musica moderna e contemporanea".

"Musical discography and videography" is present for the first time among the 23 listed disciplines. The new discipline will be activated in the academic year 1998-1999 in the Faculty for Literature and Philosophy of the Universities of L'Aquila and Bologna (here in the Course in Art, Music and Performance Disciplines).

- 39 Similarly, it refers to a concept of space which is both linear and non-linear (being here as a consequence of coming and premise for going vs. being here contemporaneously with being elsewhere, thanks to long-distance communication media).
- 40 To think of an annotated but not implicitly historical discography means to think of a discography regarding a single engraving or recording of a single work and studying it for itself without any reference to either the history of the recorded work or the collocation of the recording in the history of disc or to other works of the same author (and their possible recordings) or other recordings by the same performers. A straitjacket for whoever wishes to produce a scientifically grounded result. And even if there were some virtuoso capable of this, it would be an exceptional case that would not justify an all-inclusive meaning of "annotated discography" in preference to "comparative discography" and "historical discography".
- 41 This statement can appear self-evident, and the verification superfluous; but in cylinder and tape recordings the hole is not in the carrier but in its holder: the hole in the centre is typical of disc formats.
- 42 I refrain from defining the task of the documentary discographer, as it exceeds the bounds of the present writing.
- 43 Primary indirect sources are producers' original documentation (that is often lost or even non-existent, and then possible copies or correspondence abstracts where the disc is mentioned), distributors' documentation, publicity leaflets, adverts in specialised magazines or daily papers, the testimonies of producers, technicians, performers and their heirs (oral and written), occasional testimonies by biographers, reporters, onlookers, trade union documentation, and even tax polls; we could go on for ever, as there are no limits to the nature of the sources from which to take gap-filling information.
- 44 The several different ways to compensate for the material absence of the studied carrier would need a long and sometimes complex exposition, that would in any case never be exhaustive, as the short history of discography shows the fantasy of researchers to be limitless.
- 45 The last aim of a documentary discography is ultimately the history of the disc (meaning the history of any exclusively aural format).

- 46 I expressly avoid using the word "definitive" because in the field of sound and video-aural documents there never is something definitive: there is always an unexpected source of information coming up, there is always another recording nobody knew about, or everybody thought lost; discography is a typical continuous, never-ending, ever re-starting "work in progress", with the characteristic, however, that each "station" is not superseded by the next, but remains a live reality, that can be progressively enriched and completed but never substituted.
- 47 Again, the type of discography envisaged determines the data essential to the recognition of its scientific status. There are, however, some fundamental data that cannot be lacking in any discography. Among these are the time and place of engraving or recording; if the recording was live or in studio; time and place of at least its first publication, the trade mark, the label and the matrix and catalogue number; the title of the engraved or recorded work, with name and surname of the author(s) and the date of composition; the name and designation of the performers, possibly with the name of the characters; the timings, partial and complete. This list is purely illustrative and by no means exhaustive.
- 48 In the ideal case, listening should take place while following the score. There is, however, much music without written text: because of its nature (all music in oral tradition, for which texts are only transcriptions from live performances, and do not exist as points of reference, independent from a single performance) or because they are difficult to find (contemporary music, ancient unpublished music in first recordings). In any such case, verifying the text is only possible through comparison with engravings or recordings of other performances different from the recording in hand. It may happen that a musical text, though in existence, may not be available to the compiler of the discography: in this case, discography can be supported by a whole panoply of indirect information sources (musicological publications, music and recording reviews, artists' and authors' biographies, annals, repertoires, chronologies etc.) In vocal and choral works, an essential aid to text verification may come from the literary text, if available.
- 49 Furthermore, its many volumes would need a sequel of yearly or biennial supplements.
- 50 Jazz is the most advanced field in discography. *Jazz Records 1897-1942* by Brian Rust is an exhaustive, specialised, encyclopaedic discography: the two volumes of its first edition were published in 1961 (first volume) and 1965 (second volume).
- 51 *Opera Discography*, published in 3 volumes as part of "The Mellen Opera Reference Index" (vol. X, XI, XII; The Edwin Mellen Press, Lewiston/Queenston/Lampeter, 1990), edited by Charles H. Parsons, is an effort in this direction, though it lacks accuracy in details.
- 52 Francis F. Clough & G.J. Cuming, *The World's Encyclopaedia of Recorded Sound + First Supplement* April 1950 to May-June 1951 (The London Gramophone Corporation & Sidgwick and Jackson Limited, London, 1952); id., *Second Supplement* 1951-1952 (Sidgwick and Jackson Limited, The Decca Record Company Limited and London Records Inc., London, 1953); id., *Third Supplement* 1953-1955 (id. id. id., London, 1957).
The limit W.E.R.M. is in the selectivity of recordings prior to 1950.
- 53 It is a premise surprisingly hard to find among the selective discographies published up to now.

The Millennium Memory Bank: a test case in archival collaboration

Rob Perks, Charlotte Crichton and Antony Gordon
British Library National Sound Archive

The *Millennium Memory Bank* (MMB) is the largest single oral history collection in Europe: a remarkable archive of detailed personal testimonies from 6000 people of all ages from every corner of the United Kingdom, reflecting change in their lifetimes over the past century. Most significantly MMB resulted from a unique collaboration between two major cultural institutions, the BBC and the British Library, and it is the nature of this relationship that is examined here by three of those involved on behalf of the British Library: myself as overall co-ordinator, Charlotte Crichton as acquisition manager and Antony Gordon as data manager. In particular we will evaluate how two organisations with seemingly different objectives were able to work together.

The co-ordinator's view

During 1997 the BBC's Will Wyatt and Rob Perks, the British Library National Sound Archive's Curator of Oral History, had conceived broadly similar ideas for a national oral history endeavour to produce a 'snapshot' of Britain at the turn of the millennium. For the BBC it was a natural choice of project for its local radio stations in England (plus BBC Radio Scotland, Ulster, Wales, Cymru and Asian Network), whilst the British Library had originally envisaged a series of touring roadshows and 'collection points' working alongside the Oral History Society's local network. The decision to bring the two ideas together in the form of *The Century Speaks: Millennium Oral History Project* had the effect of ensuring local community 'reach' and relevance through the local radio stations (thus rendering the roadshows superfluous), adding the prestige of the British Library's name and, most importantly, the crucial element of archival legacy and longevity. Both partners gained and it became clear that project participants were attracted as much by the prospect that their interviews would be enshrined in the national library for posterity, as they were by their inclusion in the series of radio programmes that each of the forty local stations were tasked to produce.

From the launch of the project in September 1998 the archival imperative was firmly in place alongside programme making. The induction and training programme for the oral history producers (and researchers) stressed the need to gather qualitatively different interview material than was normal for local radio documentary features. Short 'soundbite' interviews were discouraged in favour of longer more reflective recordings with an element of life story in each one. Sixteen themes were chosen by an academic panel and written up into a *Research Guide* and these drove the project, both archivally and for broadcast (Fig. 1). A chronological structure was eschewed and well-trodden themes such as wartime memories were downplayed in favour of topics such as religion and beliefs, getting older, and money.

Fig. 1: Millennium Memory Bank Themes

The sequence of themes begins with **Where We Live** and **House and Home** - memories of the changing landscape of town and country as the rising population demanded space for living and leisure. And what home means - ownership, gardening, DIY (do it yourself home maintenance), neighbours, as well as housing shortage and homelessness.

Who Are We and **Belonging** draws on experiences of migration, emigration and immigration during the course of the century and how these movements in and out of Britain have affected people's lives and the communities they've moved to. Where do we belong and does the idea of community still mean something?

Living Together reflects some of the key changes in family life - contraception, single parenthood and stepfamilies, black-white and gay relationships, living alone - as well as the many aspects of relationships that have changed very little through the century.

In **Crime and the Law** we ask how attitudes to and experience of crime have changed. Contributors are invited to talk about the police, about life in prison, and the changing impact of the law on their lives.

Growing Up and **Getting Older** bring together memories of childhood and old age. Childhood as we know it today is surprisingly new and almost unrecognisable compared to that of our grandparents and great-grandparents. The pattern of old age has changed dramatically too - in 1900, one person in twenty was over 60, now it's one in five.

In the early years of the century, life at work meant a simple relationship with simple technology. On the theme of **Technology** people talk about mass production, the assembly line and the silicon chip and the impact of these on their working lives.

Eating and Drinking charts changing attitudes to food and drink, nutrition and diet and how the average family's idea of gastronomic heaven moved beyond 'toad-in-the-hole' (sausages baked in a batter pudding) to ethnic restaurants, nouvelle cuisine and convenience foods.

In **Money**, we ask people to talk about the effect of rising affluence for the average Briton. Spending, saving, investing, borrowing - and the world of the 'never-never' (hire-purchase), the mortgage, the supermarket, 'keeping up with the Jones's', benefits, the dole - and gambling.

The most popular leisure activity outside the home today is going to the pub - just as it was 100 years ago, but in two related themes, **Playtime** and **Going Places**, we explore the great expansion of opportunities for leisure and travel, the development of mass tourism and its impact on 'Britishness', and the arrival of the car as both blessing and scourge in modern life.

In the early 1900s life was fragile. Doctors were effectively powerless observers of illness. Today the NHS (National Health Service) is Europe's biggest organisation employing a million people. Changing attitudes to health, illness, fitness and alternative medicine down the century have been gathered for the theme **Life and Death**.

Beliefs and Fears asks people about their religious experience in a century where church-going was in serious decline, but for many Britons the need for a spiritual dimension to life seems undiminished. How have attitudes to faith, alternative religions, church, astrology, and superstition changed our lives?

In our final theme, **What's Next**, 6000 interviewees had the chance to express their hopes and fears for the future at the beginning of the new millennium. What kind of legacy are we leaving our children and grandchildren?

Marrying the twin goals of creating a national archive and collecting broadcastable testimonies posed an immediate challenge in terms of interview approach and documentation. At the British Library we were acutely aware that with no funding for comprehensive transcription and no resources to summarise and catalogue such a huge collection retrospectively, we would have to rely heavily on the oral history producers and researchers themselves to document their own recordings. So, in consultation with two 'pilot' project producers, we created a logging template based on a customised version of Microsoft Access, which was the only database software with which most BBC local stations appeared to be familiar. It was also a cost-effective option, software that could run off-site on laptops, and most importantly had datafields that could be tagged for subsequent conversion to the National Sound Archive's on-line catalogue CADENSA.

The template was designed in such a way as to capture key archival information in a user-friendly manner whilst also working as a programme-making tool by offering a number of search options, notably a large searchable free-text content summary field (Figs. 2 – 3). MiniDisc was chosen as the audio recording format, mainly for reasons of cost, ease of use and portability, but also because it enabled track-marking linked to content description. We knew that project staff would be working under pressure, given that each station was expected to complete 150 interviews and make sixteen half-hour radio documentaries in less than a year, so we designed the logging template to save inputting time through drop-down click boxes and pre-set defaults. Certain datafields were compulsory (such as name and date of birth) but these were few. Barcode accession number stickers were issued to each station and these linked each MiniDisc original to its corresponding catalogue record.

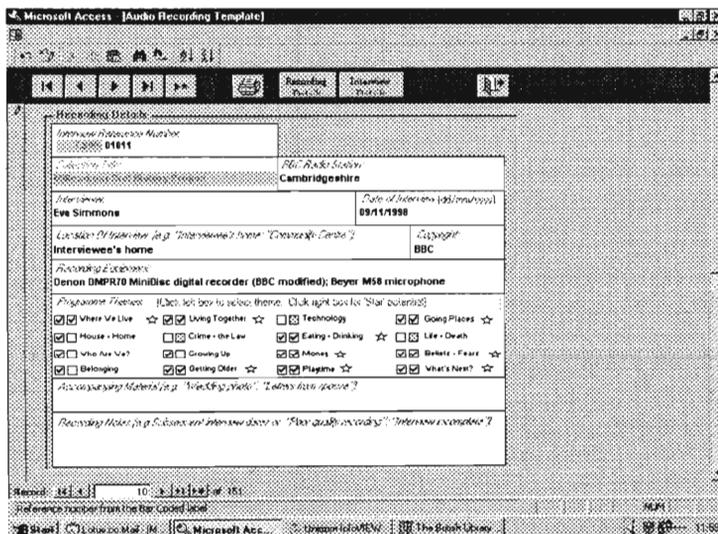


Figure 2. Documentation template in MS Access showing details of the interviewee and MMB themes covered.

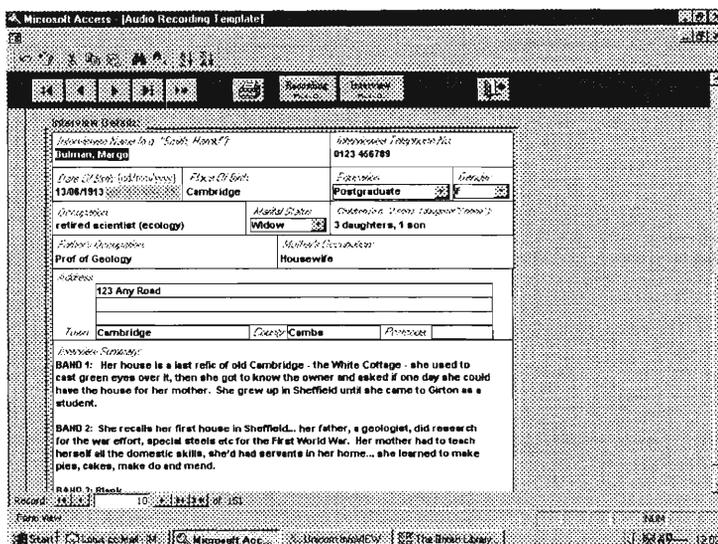
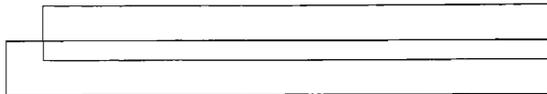


Figure 3. Documentation template showing part of an interview summary.

Apart from some teething problems with PC availability and some confusion over different versions of the Access software, most project staff quickly realised that detailed input in the initial interviewing phase (September 1998-May 1999) would make for better programmes later, though it transpired that there were widespread variations in the amount of descriptive information input by individuals. By the summer of 1999 as staff began to leave the project, preparations were made to transfer each station's MiniDisc interviews, logging database and programmes to the British Library. In October Charlotte Crichton joined the team to oversee the transfer.

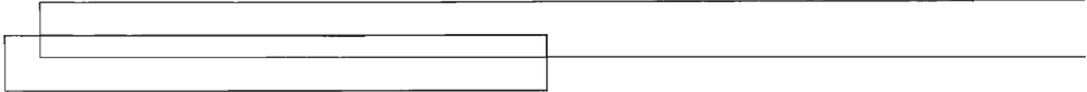
The acquisition manager's view

Joining a large-scale collaborative project in its final stages posed challenges that were exciting and demanding. By the time I arrived at the British Library National Sound Archive, all BBC producers (with the exception of two) involved in *The Century Speaks: Millennium Oral History Project* had completed interviewing and were well into assembling the sixteen half-hour programmes broadcast between 12th September and 26th December 1999. At that stage we were expecting up to 6000 master interview recordings and accompanying contributor consent agreements; 40 logged databases which held all interview summaries and recording information; and copies of 640 radio programmes. Given the sheer quantity of material due for delivery by the deadline of 20th December, it seemed obvious that a first task was to devise a system that would cater to this quantity of incoming material and document each stage of the transferral process.

With advice from Rob Perks, I designed a series of spreadsheets which, under the name of each regional station, would plot the achieved quota of interview recordings, the status of programmes completed and databases logged, and finally an estimated delivery date to the

STATION	DATABASE	RECORDS	CONVERTED	EDITED	TO AG	LOADED	CADENZA CHECK	INTS. RCVD	DISCS	CDROMS	CONSENT FORMS & NO1 RCVD	RESTRICT	PROGS. RCVD	PROGS. FORMAT	ADDITIONAL MATERIAL	COMPLETED
Asian Leicester	RCVD 26/11	92	YES	YES	YES	YES	RECS OK	RCVD 26/11	95	00001 - 00094	RCVD 29/11	(79)	YES (1)		RCVD 18/01	
Bristol & Somerset	RCVD 29/021	143	YES					RCVD 22/12	153	00501 - 00652	RCVD 29/02	(122)	YES		RCVD 31/01	
Cambridgeshire	RCVD 20/01	151	YES	YES	YES	YES	RECS OK	RCVD 22/01	151	01001 - 01151	RCVD 22/02	(152)	YES		RCVD 22/01	book/initial interviewee contact notes
Cleveland	RCVD 6/12	144	YES	YES 17/11	YES	YES	YES	RCVD 6/12	151	01501 - 01651	RCVD 6/12	(140)	NR		RCVD 6/12	Book
Cornwall	RCVD 7/12	124	YES	YES 13/4	YES	YES 14/4		RCVD 20/12	106	02001 - 02124	RCVD 22/12	(91)	NR		RCVD 20/12	
Cumbria	RCVD 29/11	118	YES	YES 12/5	YES 15/5	YES 16/5		RCVD 13/12	158	02501 - 02690	RCVD 13/12	(149)	YES		RCVD 13/12	Research nbst/rails/Phone logs/Press releases/int'ee corres.
Derby	RCVD 11/10	145	YES	YES 3/12	YES	YES 28/2		RCVD 26/10	142	03001 - 03142	RCVD 26/10	(150)	NR		RCVD 26/10	
Devon	RCVD 3/12	136	YES	YES 28/4	YES 2/5	YES 12/5		RCVD 20/12	138	03518-03636/2	RCVD 24/12	(135)	YES		RCVD 14/02	
Essex	RCVD 7/10	126	YES	YES	YES	YES	YES	RCVD 5/01	117	04001 - 04117	RCVD 5/01	(117)	YES		RCVD 5/01	photo/music logs/prog contributors/prod' articles/labels
Gloucestershire	RCVD 03/03	131	YES					RCVD 23/02	137		RCVD 23/02					
GLR	RCVD 21/10	184	YES	YES	YES 20/4	YES		RCVD 21/10	169	050011-05166/2	RCVD 21/10	(192)	NR		RCVD 09/02	int. ques forms etc.
GMR	RCVD 20/12	117	YES	YES	YES 4/5	YES 12/5		RCVD 17/12	101	05502 - 05602	RCVD 17/12	(94)	YES		RCVD 17/12	
Hereford & Worcester	RCVD	126	YES	YES (25/11)	YES	YES 28/2		RCVD 17/12	144	06501 - 06644	RCVD 20/12	(122)	YES		RCVD 17/12	prog list of participants
Hampshire	RCVD 18/10	173	YES	YES	YES 25/5			RCVD 17/12	156	07001 - 07170	RCVD 17/13	(157)	YES		RCVD 17/12	Res nbs/ ques forms
Jersey	RCVD 8/12	154	YES	YES 26/5	YES 31/5			RCVD 13/01	162	06601 - 06154	RCVD 13/01	(171)	YES		RCVD 13/01	Theme clips X14 MD/ labels
Kent	RCVD 22/02	133	YES					RCVD 16/03	132		RCVD 16/03				RCVD 16/03	
Lancashire	RCVD 10/12	94	YES					RCVD 10/12	94	08001 - 08094	RCVD 20/12	(72)	NR		RCVD 3/02	Book
Leeds	RCVD 21/01	117/20	include both					RCVD 4/01	136	08501 - 08636	RCVD 4/1	(169)	YES		RCVD 4/01	labels
Leicester	RCVD 8/10	159	YES					RCVD 3/12	149	09001 - 09159	RCVD 3/12	(151)	YES		RCVD 2/12	labels/rails (open reel)
Lincolnshire	RCVD 13/10	160	YES	YES 31/5	YES 31/5			RCVD 20/12	157	09501 - 09660	RCVD 20/12	(148)	YES		RCVD 20/12	
Merseyside	RCVD 02/02	135	YES					RCVD 15/12	122	10001 - 10122	RCVD 15/12	(112)	NR		RCVD 15/12	extra material
Newcastle	RCVD 05/11	136	YES					RCVD 20/01	136	11001 - 11126	RCVD 20/01	(171)			RCVD 20/01	MDX1 trails/log/rails/photos/research mat/corres/JX smt bks
Northfolk	RCVD 03/11	140/105	YES					RCVD 5/11	145	11501 - 11646	RCVD 5/11	(149)	NR		RCVD 5/11	prog lists & logs/music details
Northampton	RCVD 13/12	119	YES					RCVD 17/12	117	12001 - 12119	RCVD 17/12	(108)	YES		RCVD 17/12	
Nottingham	RCVD 02/09	177	YES					RCVD 22/12	133	12501 - 12633	RCVD 22/12	(160)	YES		RCVD 22/12	Res nbs/ques forms/prog contrib/press cuts/see-in publ/tape
S. Counties	RCVD 29/10	93	YES	YES 17/4	YES	YES 19/4		RCVD 11/1	92	16001 - 16460	RCVD 1/1	(112)	YES		RCVD 4/01	hard copy db frm Pier & floppy disc
Sheffield	RCVD 17/01	04 88	overflow					RCVD 17/01	126		RCVD 27/01	(118)	NR		RCVD 27/01	
Shropshire	RCVD 8/11	144	YES 8/4					RCVD 13/12	145	15001 - 15145	RCVD 16/12	(130)	YES		RCVD 13/12	
Solent	RCVD 7/12	140	YES	YES 8/5	YES 11/5	YES 12/5		RCVD 14/01	136		RCVD 14/01				RCVD 14/01	
Stoke	RCVD	126	YES	YES 15/12	YES	YES 28/2	250/813	RCVD 10/11	119	16501 - 16618	RCVD 10/11	(124)	YES		RCVD 10/11	Prog Logbooks
Suffolk	RCVD 13/4	86	YES	YES 11/5	YES 11/5	YES 12/5		RCVD 09/03	76				RCVD			
Thames Valley	RCVD 18/10	122	YES	YES 27/4	YES	YES 15/5		RCVD 15/12	129	17501-17637	RCVD 15/12	(123)	YES		RCVD 15/12	Personal article/res nbs/prog logs/corres
Three Counties	RCVD 13/10	143	YES	YES 19/11	YES	YES 28/2	YES	RCVD 15/10	143	18001 - 18143	RCVD 15/10	(134)	YES		RCVD 20/12	
Wiltshire Sound	RCVD 10/02	LOST	LOST	LOST	LOST	LOST		RCVD 14/02	102	19002 - 19105	RCVD 14/02	(74)	YES			copying
WM / C & W	RCVD 05/11	111	YES	YES 30/5	YES 31/5			RCVD 05/01	111	18501 - 18611	RCVD 05/01	(110)	YES		RCVD 05/01	prog contributors/approach letters/inf'ees lettr/press
York	RCVD 26/11	151	waiting on summaries	YES 28/4	YES	YES 12/5		RCVD 10/01	136	19502 - 19687	RCVD 10/01	(119)	NR		RCVD 10/01	Questionare forms/labels/prog logs
SCOTLAND	RCVD 02/12	od - sent to CC						RCVD 8/11	204		NONE		RCVD 31/01		RCVD 31/01	Prog themes X 26
IRELAND	RCVD 16/02	119	YES	YES-60ac	4/4		YES	RCVD 1/2 & 18021/70	10591 - 10905		RCVD 18/02	(147)	YES		RCVD 18/02	Book/Press cuttings/prog presentation details/photos/acc
Wales	RCVD 26/01	282		YES 15/5	YES 15/5	YES		28/01/88/28/23/28/93	117		RCVD 24/12		RCVD 15/02			

Figure 4. Part of the acquisition spreadsheet



NSA. These spreadsheets (Fig. 4) proved tremendously helpful. They documented the project's progress towards completion and the status of each station's contribution whilst providing a summary of critical information which could be accessed easily. In addition Rob had sent to each producer a transfer sheet, listing the content items of the project. For the most part these forms fulfilled their intended function and arrived with the material delivered personally or dispatched by recorded mail from each BBC station.

Perhaps the most challenging component of my role throughout the project was the degree of liaison required with such a large number of organisations. Developing and maintaining effective working relationships entirely by telephone was demanding but an ultimately rewarding experience. Within the first month I had made initial contact with staff in all forty BBC local radio stations involved in the project and had ascertained the status of completed programmes, archive interviews and catalogue databases. This proved a time-consuming process as several of the station producers had left or had moved on to separate projects, often in other parts of the country. As a result, producer contact addresses had to be updated and the names of those recently appointed to oversee the completion and delivery of the project had to be located immediately.

As time moved on and producers resumed their regular positions within BBC local radio, their availability was substantially reduced. Trying to coordinate by telephone the delivery of a project across four countries with people who also had busy schedules and more pressing priorities often meant that I had to adapt and be flexible. By the "final" delivery deadline of 20th December we had received just over half of the recorded material and the remainder continued to flow in steadily during January and February 2000. Most of this time was spent processing incoming MiniDiscs: boxing and labeling them for storage, checking consent forms, chasing missing items, collating additional material such as research notes, photographs and regional publications and compiling written files for all forty regions.

From March 2000, an intensive period of spell-checking databases (over 10,000 pages in total) got underway. This process involved some editing as I discovered personal comments from producers embedded in some of the interview summaries, which highlighted the differing objectives of the BBC and the British Library. While it was obvious that these comments (which personally evaluated the performances of interviewees) were included by producers to aid the production of radio programmes, their inclusion would be in some cases disrespectful to the interviewees and inappropriate in the context of an oral history archive.

Once each database was checked it was forwarded to Antony Gordon for data conversion prior to loading on CADENSA.



The data manager's view

At the outset of the project we began by assessing the impact of such a potentially large and data-rich resource on CADENSA as well as determining the most suitable software for data input and conversion.

Subject or general keyword access to catalogue data is the main requirement for oral history researchers. CADENSA's *Unicorn* software provides both but rather than spend a lot of time determining suitable subject headings (typically based on Library of Congress headings) we have tended to rely on the automatic indexing of the interview summaries. However, we noted that the project was using sixteen well-chosen themes (see Fig. 1) to direct the interviews and we decided to accommodate these themes as authorised subject headings within CADENSA.

Another feature required by oral history researchers is structured and searchable background information on informants, more typical of a sociological survey than a library catalogue. A number of attempts were made to expand the number of subfields following the interviewee's name but these proved too cumbersome. We therefore adapted one of our notes fields ("performer notes"), re-named it "interviewee notes" and added default text to the start of each repetition of the field (Fig. 5). These customised CADENSA fields were added to the input template delivered to the BBC.

In addition to the entry template, the MS Access software application, commissioned from Tamara Carpenter, a freelance programmer, incorporated a macro to convert the contents of database fields into the NSA's CADENSA format that is based on the MARC standard. This macro needed to perform three principal tasks:

- Name checking and inversion. It was specified that all names should be entered in inverted order with an intervening comma. If a name occurs that does not follow this form, the macro takes the last element, brings it to the front and interposes a comma and space, then throws up a dialogue box for the operator to confirm that this is correct and make any necessary changes.
- Assembly of fields. The database was designed with separate entry fields for name, date of birth, gender and occupation. These had to be assembled with the correct punctuation and sub-field markers into a single CADENSA performer field.
- Insertion of MARC field tags.

The job of data conversion was intended to run in the following way:

- Import an individual database to the main database.
- Run the macro to convert it to CADENSA format.
- Export as text.

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- Run a MS *Word* macro to break up interview summaries (potentially very extensive) into separate CADENSA fields, and to remove excess whitespace, punctuation, etc.
 - Load to CADENSA.

After examining the output from the first conversion of live data, it became clear that some changes needed to be made within the Access macro script. These included:

- a last-minute change of project name as it would appear within CADENSA. This had been hard-wired into the macro;
- introduction of the constant text “(interviewer)” at the end of the performer field associated with that person for each record.

The Word macro as supplied could not be made to run correctly so it was decided to run the commands embedded in it manually. As subsequent data files arrived, this proved to be the correct decision. The interview summary, potentially by far the largest field in each database record, had been specified as free-form. This meant in effect that all manner of spacing and punctuation conventions had been used from one database to another, and often within the same one.

Data arrived in a variety of formats, the choice of which seemed to depend either on the degree of computer-fluency of the sender or the degree of technical backup available. Export formats included:

- floppy disk (sometimes zipped, sometimes not);
- email attachments (sometimes zipped, sometimes not);
- separate Word files to get around problems with databases as supplied. These files represented individual interview summaries – with all of the above-mentioned inconsistencies, but this time from file to file.

There were several occasions on which the database delivered to the NSA was found to be empty. In most cases these were eventually resolved once the individual producers had had some recourse to technical assistance. Several databases arrived incomplete and sometimes went through several versions until a final, completed version was received. One learnt quickly not to waste any time in converting these ‘torsos’ since the work would have had to be repeated on subsequent versions. One database simply could not be exported to text. Whenever any attempt was made to do so, the software returned the message “*Overflow*” and closed down. It was suspected (though nobody at any level of technical support has been able to confirm this) that one or more of the interview summaries either exceeded an in-built (though undocumented) maximum size for text conversion, or perhaps incorporated accidental non-ASCII characters which caused problems within the software. The solution to the problem was eventually via an export to MS *Excel*. This program accepted the database in its entirety, but then also refused to export anything, other than an arbitrary chunk, to

text. By eliminating the interview summary – easily done as a column deletion – and exporting this incomplete file to text, a full set of records was made available in the correct format. Fortunately, at this point Word files were received from the producer: one for each individual interview. This obviated the necessity to extract interview texts one by one from the spreadsheet. Each of these fifty or so interview files still needed to be pre-processed for spacing, punctuation and excess <return> characters before being pasted into the slimmed down text form of that database.

All files need to be examined closely during conversion to CADENSA in order to correct as many inconsistencies as possible in the following fields:

- Reference numbers – fortunately a rarity, but there was some laxity at times in entering the full (and crucial) numerical link to the original recording on MiniDisc.
- Radio station name (indexed within CADENSA) was sometimes entered in varying states of abbreviation within a file, and needed to be corrected to an authoritative form.
- Although the export macro was intended to take care of direct order and properly inverted names, there was no way that it could cope with names entered in inverted form but without an intervening comma. In one particular database, all names had been entered in this way and had to be converted manually within the dialogue box.
- Another name correction that had to be done manually was the removal, as per the *Anglo American Cataloguing Rules*, of functional terms such as “Dr”, “Captain”, “Reverend” – these were clear from either the occupation subfield or from the interview summary.
- Interview summaries contained by far the largest degree of inconsistency, from one database to another, and within individual databases. It became clear very early on that an additional stage of work would need to be interposed between format conversion and loading to CADENSA, namely spell-checking. Some databases exhibited poor standards of spelling throughout, and also contained typographical errors and unorthodox abbreviations (perhaps due to time pressures on inputters), all of which could have been added to CADENSA's indexes. In addition, some summaries had been input typewriter-style with a <return> at the end of every line. For CADENSA's load software, a <return> means the end of a MARC tag. Without legitimate tag information immediately following the previous <return> this would have caused load errors. On a case by case basis therefore, each file had to be edited by judicious use of search and replace commands to incorporate the appropriate tag number in correct places, while also trying to ensure that the maximum of 100 fields of that type was not exceeded within any one record.

In summary, it is easy to be wise in retrospect but if one was starting another project of this type it would be sensible to build in as much data validation as possible within the fixed fields and to be more heavily prescriptive on name formats – unfortunately there is no way for any validation routine to distinguish between direct order names and inverted names with omitted punctuation. Instead of one free-form Interview Summary field, a set of summary

Das Russische Staatsarchiv für Tondokumente

Maria M. Alchutowa, Hauptspezialist des RSAFD

Das Russische Staatsarchiv für Tondokumente (RSAFD) ist die grösste Sammlung der Tondokumente der vaterländischen Geschichte in Rußland.

Es wurde am 7. Dezember 1932 als Zentralstaatsarchiv für Schallaufnahmen gegründet. 1934 wurde das Archiv zu Phonoabteilung des staatlichen Archivs der Kinofoto- und Tondokumente umgestaltet. Seine Selbständigkeit bekam das Archiv im Jahre 1967 wieder. Zwischen 1967 und 1992 blieb das Zentralarchiv der Schallaufnahmen die Hauptaufbewahrungsstelle der UdSSR. 1992 wurde das Archiv zur zentralen Aufbewahrungsstelle der Russischen Föderation.

In den Archivbeständen des RSAFD sind fast alle Arten von Tondokumente enthalten, die in Rußland seit dem Ende des 19. Jahrhunderts produziert wurden. Das sind: Edisonwalzen, Schallplatten (78, 45, 33 rpm, LP usw.), Magnetbänder, Kompaktkasseten, CDs, Tonfilme, Schorinofone und einige andere. Das Archiv zählt heute etwa 200.000 Aufbewahrungseinheiten.

Die Thematik der Tondokumente ist noch mannigfaltiger als ihre Arten. Unter den dokumentarischen Schallaufnahmen kann man solche von hervorragenden Persönlichkeiten finden, und zwar der politischen und Staatsfunktionäre Rußlands und ausländischer Staaten. Das sind Aufnahmen von W.I. Lenin, J.W. Stalin, M.S. Gorbatschew, B.N. Eltzin, F. Castro, I. Gandi usw.; von bedeutenden Feldherren (G.K. Zhukow, K.R. Rokossowskii und andere); von prominenten Schriftstellern (L.N. Tolstoi, W.W. Majakowskii, A.A. Block u.a.), Künstlern (M.I. Romm, D.B. Kabalevskii usw.) und bekannten Wissenschaftlern (A.L. Kapitza). In den Archivbeständen befinden sich die Aufnahmen der Parteitage und verschiedener Kongresse der Komsomolorganisationen. Einen besonderen Platz haben im Archiv die Schallaufnahmen der Sitzungen des Obersten Sowjets und der Staatsduma gefunden.

Die künstlerischen Aufnahmen reflektieren alle bekannten Kunstarten, die als Tonaufnahmen festgehalten werden können. Das sind literarische Werke wie Märchen, Erzählungen, Poeme und Gedichte von russischen und ausländischen Dichtern und Schriftstellern. Die Aufnahmen der Aufführungen sind in den Darstellungen der bekannten russischen und sowjetischen Künstler vertreten. Den größten Teil der Sammlung bilden die Musikaufnahmen, allen voran natürlich die klassische Musik – Opern, Ballets, symphonische und Raummusik. In diesem Genre sind hervorragende Sänger (z.B. F.I. Schaljapin, E. Caruso), Instrumentalinterpreten (z.B. L.B. Kogan, J. Heifetz, M.L. Rostropowitsch), Orchester (z.B. das große Symphonie-Orchester, das Londoner Symphonische Orchester) und Chöre (z.B. der Juchov-Chor und der Pjatnitskii-Chor) vertreten. In der Archivsammlung gibt es viele Jazzaufnahmen von Louis Armstrong, Ella Fitzgerald, Eric Dolphy [i.e. Dolphy] u.a. Die Archivsammlung ist ferner reich an Pop-Musik aus allen fünf Kontinenten; die erste Aufnahmen stammen aus dem Anfang des 20.

Jahrhunderts, die letzten spiegeln die Massenkultur des Endes unseres Jahrhunderts wieder. Ebenso haben die wichtigsten Richtungen der vaterländischen und ausländischen Rockmusik ihren Platz in den Magazinen gefunden (z.B. solche Rockgruppen wie The Beatles, Iron Maiden, Scorpions, Das Kino und andere russischen Ensembles). Einen repräsentativen Bestand bilden die Volksmusikaufnahmen. Das sind vor allem russische Volkslieder und Werke der Völker Rußlands und der UdSSR (grusinische, moldauische, mordwinische, tatarische Volkslieder und Melodien) und, in einer kleineren Anzahl, von verschiedenen Völkern der Welt; es gibt Aufnahmen aus Deutschland, Polen, der Tschechoslowakei, und anderen ausser-europäischen Ländern.

Die Struktur des Archivs ist geprägt von seinen grundsätzlichen Aktivitäten. Das RSAFD besteht aus fünf Abteilungen: 1) Komplettierung; 2) Registrierung und Aufbewahrung; 3) Informations- und Recherchesysteme; 4) Auswertung; 5) Technik.

Das RSAFD ist ein "lebendes" Archiv, deshalb löst es solche gegenwärtigen Probleme wie Nachforschungen der Registraturbildner. Bis Anfang 1990 hatte das Archiv zwei große beständige Registraturbildner: Schallplatten und Matrizen bekam es von der Firma «Melodia» und Magnetbänder vom Komitee für Fernsehen und Rundfunk. Einige Dokumente hat das Archiv von Sammlern und Vereinen erhalten. Heute weist das Verzeichnis der Registraturbildner 147 Einträge aus und wird ständig erweitert.

Zur Zeit erhält das Archiv Tondokumente verschiedener russischer Aufnahme-Firmen (SNC-records, Moroz-records, Gala-Records und anderen), von Rundfunkanstalten (Radio Vozrozhdeniye (Erneuerung), Echo Moskaus, Rundfunk Rußlands), politischen Parteien, gesellschaftlichen und künstlerischen Organisationen sowie von Journalisten und Privatsammlern, ferner die Aufzeichnungen der Sitzungen der Staatsduma. Das Archiv ist sehr aktiv auf dem Gebiet der mündlichen Überlieferung (oral history). Hier wurden viele Stimmen von hervorragenden Künstlern, Sportlern und Persönlichkeiten aus Politik und Gesellschaft gesammelt.

Für die Lagerung der Phonodokumente sind fünf Archivmagazine vorhanden. In zweien werden nur mechanische Aufnahmen aufbewahrt. Matrizen werden gesondert von den Schallplatten gelagert.

Die Lagerung der Tondokumenten ist archivbeständig. Früher waren die Tondokumente nach der Art der Aufbewahrung registriert. Während der laufenden Katalogisierungsarbeiten wurden über 400 Archivbestände bestimmt. Das sind die führenden Aufnahmegesellschaften und Firmen der Welt und Rußlands: Gramophone, Columbia, Victor, Melodia, Pathe Odeon usw.; gesellschaftliche, politische und kunstschaftende Organisationen (ZK des Komsomols; ZK der Gewerkschaften, Liberal-Demokratische Partei, Haus der Schriftsteller, Journalistenhaus und andere); Rundfunkstationen, Nachlässe (von Romm M.I., Alexandrow A.W., Kabalewskii D.B., Wertinsky A.N.).

Die Dokumentation enthält nicht nur Informationen über die einzelnen Dokumente (Registriereinheiten sind die Schallplatte, das Album, das Magnetband), sondern auch über die Gesamtheit von Archivbeständen. Die hauptsächlichsten Registrierungsdokumente im Archiv sind das Bestandsverzeichnis, die Archivbücher und das Zugangsbuch.

Das System des wissenschaftlichen Auskunftssapparates für die Archivadokumente besteht aus der traditionellen Archivkartei, den automatisierten Informationsrecherchesystemen und den Archivfindhilfsmitteln.

Das Hauptdokument des wissenschaftlichen Auskunftssapparates ist das Archivfindbuch, das jede Registriereinheit einschließt. In der Regel enthalten die Archivfindbücher alle Annotationen für jedes Tondokument. Sie bilden die Grundlage für weitere Informationsrecherchesysteme (IRS) und Archivfindhilfsmittel, sowohl traditionelle als auch automatisierte.

Die Archivkartei stellt die Sammlung der Verzeichnungskarten dar. Der Bestand der Fonodokumente des RSAFD wurde in zwei Gruppen geteilt: das sind die künstlerischen Dokumente (Aufnahmen von Literatur- und Musikwerken) sowie Tagesmeldungen und verschiedene Reden. Jede dieser Gruppen ist im systematischen und im Namenskatalog vertreten. Die Verzeichnungskarten mit den Tagesmeldungen und Reden sind alphabetisch nach den Namen der Redner und die künstlerischen Tondokumente nach denen der Darsteller geordnet. Der systematische Katalog wurde auf Grund des Einheitsklassifizierungsschemas für Dokumente aller Staatsarchive der Sowjetunion organisiert. Dort sind solche Abteilungen wie Industrie, Staatsorgane, Musik, Theater, Kino u.s.w., vertreten.

- Die Nachteile der traditionellen Katalogisierung haben zu der Notwendigkeit geführt, automatisierte Informationsrechersysteme (AIRS) einzuführen. Sie werden seit 1990 in der Archivpraxis genutzt. Das AIRS des staatlichen Archivs der Tondokumente basiert auf dem Computersystem CDS/ISIS/M, das im Büro der Informationsprogramme der UNESCO speziell für Archive und Bibliotheken erarbeitet worden ist. Das AIRS des RSAFD besteht aus zwei Datenbanken für künstlerische Tondokumente sowie für Tagesmeldungen und Reden. Sie ermöglichen Recherchen nach
 - Interpret (Sänger, Instrumentalspieler), Ensemble, Chor, Orchester etc.;
 - Autor (Komponist, Dichter, Bearbeiter und anderen);
 - Dirigent, Leiter eines Ensembles, Chors oder Orchesters;
 - Personen, von denen die Rede ist (in Tagesmeldungen und Reden);
 - Titel der Werke, Schallplatten, Alben, CDs, Veranstaltungen (Sitzungen, Abende), Filme;
 - Begriffen wie Musikinstrumente und Stimmen;
 - Archivsignatur und Herstellungsnummer;
 - Art der Werke (Lied, Oper, Ballet u.s.w.);
 - Haupttrubrik (Abteilungen des Katalogs) – Musik, Theater, Kino, Industrie,
 - Staatsorgane. Dieses Rechercheelement wurde allerdings nicht so ausführlich in der Archivkartei behandelt.

Für darüber hinausgehende tiefere Recherchen wurde speziell ein thematisches Dokumentenverzeichnis erarbeitet, das die Tondokumente in folgende Themen gliedert: *Die Lieder über das Meer, Die Kunst von Uzbekistan, Die Musik von Polen* usw.

Außer dem thematischen Dokumentenverzeichnis gibt es im Archiv weitere Findhilfsmittel, die dem Schaffen berühmter Künstler (Darsteller – Wawitsch M.I.; Dirigenten – Mrawinsky E.A.; Komponisten – Rachmaninow S.W.; Dichter – Puschkin A.S.) gewidmet sind. Der Archivführer enthält Information über Reden, Auftritte und Tagesmeldungen. Zur Zeit bereiten die Archivare einen neuen Archivführer vor, in dem nicht nur die Information über alle Archivaufnahmen, sondern auch die Geschichte der Registraturbildner und auch die Bestandsinformation vorgestellt werden.

Die Spezialisierung des Archivs erfordert auch eine selbständige technische Abteilung. Tontechniker kopieren die Tondokumente für Forscher und für Rundfunksendungen. Vor allem kontrollieren sie den Zustand der Tonträger. Vor kurzem wurde damit begonnen, die Bestände methodisch auf digitale Tonträger (CDs) zu kopieren.

Die Archivadokumente fesseln dazu viele Forscher. Das sind in erster Linie die Radio- und TV-Leute. Mit vielen Rundfunkstationen hat sich ein gegenseitig einträglicher Austausch herausgebildet. Wie früher, besuchen das Archiv viele Kinoleute. Unter den Forschern sind Musiker, Musikwissenschaftler und Kunstwissenschaftler vertreten. Im großen und ganzen ist das Archiv für alle Interessenten geöffnet. Kopien von Tondokumenten werden durch die technische Abteilung in Form von Kompaktkassetten oder Magnetbändern zur Verfügung gestellt, die sofort an Abhörplätzen abgespielt werden können. Diese Dienstleistungen sind allerdings nicht kostenlos. Schüler und Studenten können in Exkursionen, die das Archiv anbietet, die Geschichte der Schallaufzeichnung, -speicherung und -wiedergabe kennenlernen. Die Mitarbeiter der Abteilung bereiten selbständig Rundfunksendungen und Lektionen zu verschiedenen Themen vor. Jährlich besuchen das Archiv etwa 100 Forscher.

Das Russische Staatsarchiv für Tondokumente repräsentiert die Entwicklung des russischen Kulturerbes im Tonbereich; in seinen Magazinen ist der ganze Lautschatz Rußlands konzentriert. Das RSAFD hat weite Zukunftspläne hinsichtlich der Aufbewahrung der Tondokumente und einer Ausweitung ihrer Nutzung. Dazu gehört die Überspielung der Bestände auf CDs und eine Datenbank jener Tondokumente, die in den Archiven und Museen Rußlands aufbewahrt sind. Das Archiv ist nicht nur für Forscher geöffnet, unsere Archivare freuen sich, mit ähnlichen Anstalten in der ganzen Welt eng zusammenzuarbeiten.

Brian Winston. Media, technology and society a history: from the telegraph to the Internet. London: Routledge, 1998. - ISBN 0 415 14229 6 (Rev. ed. of *Misunderstanding media*, 1986)

Bob Hughes. Dust or magic: secrets of successful multimedia design. Harlow: Addison-Wesley, 2000. - 264 pp. - ISBN 0 201 36071 3

In 1801 Dr Thomas Young, an unjustly neglected scientist, demonstrated the phenomenon of interference which proved Huygens' theory that light consists of continuous waves. Although subsequently disproved by Einstein, Young's work on physioptics exerted considerable influence on Michael Faraday who just over forty years later observed that magnetic force and light were proved to have a relation to one another, a relationship he believed "[would] most likely prove exceedingly fertile".

Faraday's lines of enquiry presaged the unified magnetic theory of James Clerk Maxwell. This, together with Heinrich Hertz's experimental verifications, is the basis for all electronic communications systems which are the subject of this history by Brian Winston, an update of his *Misunderstanding media* (1986) incorporating the Internet and testing its claim to be some kind of communications revolution.

We have lately grown accustomed to viewing the history of technology (particularly as it relates to the profession of the audio-visual archivist) as a neat chain of events - rather like the timeline which appeared in last summer's IASA *Information Bulletin* special - which piles up benefits, opportunities and occasional challenges to our profession. Winston finds that this technological determinism does not fit well with the history of those media inventions that have most recently converged in the so-called digital/information age/revolution. He takes as his embarkation point Walter Benjamin's critique of Paul Klee's startling painting *Angelus Novus*, in which the angel of history is propelled forward irresistibly by an unseen force while contemplating, over its shoulder, a pile of debris in its wake. This is interpreted as a powerful image of the storm of progress, which blows so strongly that it obscures our vision of what is actually happening. Winston concludes, "only a good *historical* understanding of how [the debris] got there can help us clear it away". In his opinion, the Internet has been piling such debris "up to the skies" and he persuasively argues that it is not the revolutionary system that people say it is: neither is the idea of the Internet as new as most of us think (its roots even pre-date IASA).

In a sequence of chronologically ordered sections Winston re-tells the stories of telegraphy, broadcasting, computing and the Internet (plus a postscript on holography, as as yet undervalued medium) as specific applications of science to the human communication process which, in turn, is conditioned and determined by what he calls the "social sphere". In so doing certain patterns of innovation and diffusion relating to electrical and electronic communications technology emerge. Borrowing a model from Saussurian linguistics, he

demonstrates how the story of each invention is grounded in scientific competence and knowledge that can be transformed into technology by way of ideation, at first by means of prototypes. If the social context is propitious and there is a “supervening social necessity”, such as the American military requirement to out-run the Russians into space, then prototypes may develop into inventions with various spin-offs (e.g. video as a spin-off from television) and redundancies (e.g. analogue HDTV). It is equally probable, though, on the path to universal adoption by a thankful and delighted public, that the invention is perceived by prevailing commercial interests to have less beneficial impact on their business profits and steps may be taken to suppress the invention or slow up its progress to market while the interested parties work out how to control it to their benefit. This he calls “the law of suppression of radical potential” and it is a law that has been enacted in almost every case, television and satellite broadcasting being prime among them. Through containment the main players in the game survive and eventually profit. What happened with cable TV in America, at the outset a useful social service, is typical. Most Americans now pay twice through advertising and subscriptions for TV channels they used only to pay for once (even if they ever realised they were paying at all).

The most contentious part of this history is reserved for the final section where he gets to grips with the Internet which he views as representing “the final disastrous application of the commodification of information in the second half of the 20th century” and as “just another network... [whose] social effects could (and would) be as profound as, for example, those of that far more ubiquitous network, the telephone. As profound And as unrevolutionary”. Had he written this section in 2000 I think he might have reached different conclusions and been less dismissive (particularly of the potential for e-commerce) but it certainly would have been apparent around 1995 when he was writing this section that the only winners on the net were pornographers and that estimates of the rate of penetration (excuse the pun) were greatly distorted: in July 1995 there were supposedly 6.5 million machines world-wide connected to the net but there were already published estimates of between 35 and 45 million users linked up, figures that would appear to have been derived by multiplying the number of machines known to have been sold by seven, probably because in the early days of ARPANET, seven users per terminal was the norm. Similar estimates continue to be published regularly with no explanation of how they have been derived.

This is also a history of creators and entrepreneurs, some well-known, others less so or even forgotten: the musician David Hughes, who in London between 1878 and 1800 (very close to where BBC Broadcasting House now stands) demonstrated the transmission of signals over distance and could be said to have invented the microphone; David Sarnoff who was the first to grasp the idea of a mass audience for broadcast music; the stimulating ideas (especially for television) of Paul Nipkow; Vannevar Bush, whose publication of “As we may think” in *Atlantic Monthly* in 1945 inspired a generation of net theorists and inventors; Neil McElroy, conceiver of ARPA, the Internet’s precursor; Ray Tomlinson, the man who put the “@” into e-mail, etc.

The appearance of this useful and thought-provoking history was missed by IASA two years ago. Copies can still be obtained (via *amazon.com*, for instance).

A celebration of the value of people working cleverly for the benefit of other people is also the intention of another excellent publication relating to cyberspace (or "Cyberia" as the author, Bob Hughes, prefers) and Vannevar Bush makes an appearance here as well. *Dust or magic* is about designing multimedia for computers and the Internet. As the title implies, there are several right ways and many wrong ways to do this. Brilliant ideas can become magical products that improve everyone's lives or they can turn to dust on the office floor. In the former category he describes the work of the Voyager company (famous for its 1988 *Companion to Beethoven's 9th Symphony*) and Romain Victor-Pujebet's *Le livre de Lulu*: in the latter we have Microsoft's *Sendak* project. Magical results almost invariably stem from the creativity of highly-motivated individuals working alone or in small groups, whereas the disasters tend to occur when senior management insists that teamwork is the answer and apply the management rule-book, often the same rule-book which was employed to run 19th-century battleships.

After several well-publicised cases of internet enterprise ending ingloriously broke and with many of us (most of us in IASA, I imagine) deterred from entertaining ambitious ideas for the presentation of our collections by jargon and impenetrable programming languages, here is a text book written in straightforward English and with the benefit of many years experience in multimedia design and related disciplines, such as computer programming and television advertising, which could restore or boost anyone's confidence. However, don't expect a textbook for writing html, xml, Java, etc. *Dust or magic* describes and recommends an approach to design that will be people rather than technology centred and for that alone it is to be highly recommended.

The Editor

Nick Johnstone. *Melody Maker history of 20th century popular music*

London: Bloomsbury, 1999. - ISBN 0747 54190 6

The UK music press is long established as one of the primary sources for the popular music researcher and one of the early disciplines researchers have to master is that of self-restraint. For anyone who has taken even a passing interest in the development of popular music, the task of searching through back pages of the leading publications, *New Musical Express* (NME) and *Melody Maker*, is fraught with the risk of distraction. Try looking in a 1977 NME for contemporary punk reportage and besides finding news of a Clash tour and a Sex Pistols ban one finds oneself drawn to advertisements for a long-forgotten tour by Cher with Greg Allman and a three-page interview with Rod Stewart. Abba top the singles chart and Rick Wakeman has a new album. X-Ray Spex play The Marquee club and admission is 70p. And the classified adverts provide an amusing snapshot of the fashions of the time where you can purchase instant punk outfits and T-shirts bearing hugely unfunny slogans.

Thus each edition of the weekly music press provides the opportunity to wallow in nostalgia alongside the search for information, and what should be a quick sprint through a few months of any given year can turn into a reading-room marathon. Nick Johnstone must now hold the record for this event as his book attempts to chronicle the development of Popular Music by the simple device of summarising how it was seen through the pages of just one music paper. *Melody Maker* was founded in January 1926 as the house journal of a music publishing company, Lawrence Wright Music. Its cover proclaimed itself "A monthly magazine for all who are directly or indirectly interested in the production of popular music" and an introductory editorial revealed the intention to present "in an interesting manner...up-to-date information on as many branches of popular entertainment as space will permit", which remained the paper's remit for virtually the remainder of the 20th Century.

Johnstone takes the reader through the decades summarising how developments were reported in the paper, so one learns of the contemporary reaction to new styles and types of music. Reproductions of front covers and articles, seemingly chosen at random, illustrate the book every few pages. Inevitably the book becomes more interesting as it approaches the reader's own period of affinity with the paper, but it is interesting to discover that what one might see as issues of one's own particular time, such as racism and sexism, were being confronted decades previously. The revelation that in the 1920s Jazz was seen by some as dangerous and liable to corrupt youth and *Melody Maker's* defence of the music and culture will ring loud bells with Punk rockers and Acid House fans of the 1970s and 80s. In fact one can dip into the book at any stage and find reminders of how Popular music constantly evolved during the 20th Century and how new forms struggled to gain recognition .

However although Johnstone has neatly summed up how *Melody Maker* reported what

and when, the book does fall short of its potential. Basing a history of music on the way it has been reported by a paper without revealing what was going on behind the scenes of the publication is surely not telling the full story. Mention is made of various editors coming and going but one never finds out who they are, how they got there and why they left. The paper's publishers, IPC, are ignored so we do not learn when they took over the paper and what effect that had. The author claims that *Melody Maker* encouraged the progression and evolution of musical styles, genres and artists which it did in some cases – however there have been times when the paper had a safe, conservative reputation, and the lack of any reference to its main rival *NME* means there is no opportunity to compare *Melody Maker's* version of events or validate the paper's claims of leadership.

Despite these reservations, the book is an entertaining diversion and for those lacking access to back issues of the periodical it will provide an interesting, if selective, overview of the period.

Andy Lineham, Curator of Popular Music
The British Library National Sound Archive

Continuing our survey of the current Board's audio preferences, Vice President Maria Carla Cavagnis Sotgiu (aka Lalla) reanimates some cherished moments from her musical childhood.

It is difficult to select my favourite top ten recordings of the past and present: music, classical, popular and jazz, is something that is always present in my daily life. Instead I would prefer to try to describe what music and what records have accompanied me during the years, and which still accompany me.

When I was a child (a baby, even) my favourite records were from my family's collection; they included some Italian popular songs, which belonged to my mother and my sister (I remember the title of one of them, it was *Mamma!*), but at the same time my father was very keen on opera, and he used to sing arias to himself, so I grew up listening to *Andrea Chenier*, *Tosca* and *Traviata*. All of these together shaped my early landscape in sound.

I had my own private baby collection of some tiny 78 rpm records, more or less the size of a 45 rpm single, on which were recorded traditional Italian tales and nursery rhymes, and I was very fond of them. Later, when I was about seven years old, I received my first 'serious' records: large 78s of opera arias such *Un di all'azzurro spazio...*, *E lucean le stelle...* and Boccherini's *Minuetto*, signs that I was growing up.

I received a very good traditional musical education: I had private piano lessons and I had a small collection of records of Chopin waltzes and mazurkas. Chopin was my favourite composer for the piano at that time.

In my teens, I began collecting records of French and American popular music: Les Paul, Yves Montand, Nat King Cole, Charles Aznavour and Gilbert Bécaud, and later Joan Baez, George Brassens, and also The Beatles, and the very popular Italian singer Mina.

In the 1970's I was very fond of the Italian *cantautori*, such as Lucio Battisti, Guccini, De André. At the same time, during the years, my interest ranged over the wide world of classical music especially Mozart (the operas and the symphonies), Bach (the *Mass in B minor*), Haydn, Vivaldi, Scarlatti, Beethoven (the seventh symphony in particular), Verdi (*La Traviata*), Orff, Debussy. Recordings of all these became part of my record collection.

The Editor, *IASA Journal*

Congratulations on the December 1999 issue of the *Journal*. Among the many excellent items, I especially enjoyed Rainer Hubert's very droll article on Austrian AV archiving. In particular though, your fine and thoughtful editorial was well judged and beautifully written. You made some very important points; some of which I don't believe have been dealt with previously in *IASA*. I was particularly pleased to read your support for the sessions covering Vienna's recording history. Some comment was heard during the conference that they were not true *IASA* papers, especially the one given by Sternberg. I disagreed at the time, for the same reasons you gave in your editorial. These sessions represent the practical side of our work, the reasons why we are in business, not simply to promote preservation, but to understand why we do it and to value the very material we are charged to keep and administer.

All too often archivists in all fields need to be reminded of what it is they are preserving, and not just be involved in process. I have seen this corporate approach spread through our work like a virus, at its worst it is all means and no ends. Your well argued case for practically based papers at our conferences was just what the doctor ordered. The day we all become disinterested bureaucrats is the day we fail the work itself and the public at large.

Finally, if I may comment upon former President Rolf Schuurisma's fine keynote address to us in Vienna, and also published in the December issue, on a matter which is not unconnected from the above. I raised what follows with Rolf in Vienna, and commented that the impression given in his paper was that *IASA* took far too long to make up its mind about embracing AV. I think we have to be careful to record that many of us who did not embrace the change willingly did so because of our collective experiences in organisations where both sound and visual images co-existed. It was nearly always the case that after peace was declared (especially in those archives where a forced marriage had taken place) sound remained very much the minor partner. As sound archivists, first and foremost, we needed to ensure that *IASA*'s embrace of AV was not also the kiss of death for the primacy of audio within the association. It was this often-acrimonious debate that caused the hiatus. It was no mystery, and it was not carelessness, and the record should show that.

James McCarthy

Some remarks concerning my article “Der ewige Datensatz ...” in IASA Journal No.11 and the comments on it in IASA Journals No.12 and No.14

George Brock-Nannestad's understanding comment¹ on my article *Der ewige Datensatz ...* encourages me to make a few remarks on the reactions which it provoked, and which seem to confirm my fear that technical feasibility gains the upper hand over rational desirability once again (George utters the same fear in his recommendable article *The digital termites ...*²).

I was interested to read the more fundamental reflections of Zoltan Vajda³, and I share his belief in human laziness and idleness which have always favoured technical inventions and developments, and which have not always been beneficial to mankind. But it was with some disconcertment that I read the contribution of Albrecht Häfner⁴ who obviously did not understand the intention of my article. There was not only “just a hint of exasperation” in his comments (as George politely remarks) but that sort of complacent lecture which is often the reaction to unwelcome criticism or scepticism. Of course, Jeff Rothenberg's scenario is painted in broad colours and tends to exaggeration, but it nevertheless indicates the fundamental problems which we will have to face in that unstoppable process of digitisation.

Here is not the place to reply to Albrecht's mis-reading of what I have written (e.g. where did I say that I wanted to transfer my audio-visual collections to paper?). Maybe I didn't use my words skilfully enough to save my thoughts from being misunderstood, but I would not have expected a colleague to insinuate such a degree of ignorance and negligence that Albrecht endeavours to find in my article. He should have known that I am by no means the opponent of digitisation he tries to make me out to be. On the contrary: as long as I was responsible for the Archives and Documentation department of Saarländischer Rundfunk (I retired at the beginning of this year) I was appointed to chair a working group at our institution, consisting of archivists, technicians, programme makers and people of the administration, with the task to plan and describe a digital mass storage system for the archives and to integrate it into the already existing systems of digital production and broadcasting.

But during this work I came to realise that if this group were dominated by technicians, we would not have done nearly enough to safeguard our archival holdings. Hence, it was possible to convince the management that it was inevitable to capture our audio documents not only in data reduced format (which is by far cheaper), but in linear format as well; against opposition from management we were able to retain the original analogue documents once they had been digitised and to keep them on the shelves; we reached agreement that at least our genuine radio recordings (both spoken word and music) should not be subject to a further selection process, as they had been selected already for long-time preservation through the years. All these concessions were not self-evident because they involve a lot of expense, and George understood my arguments quite rightly when he interpreted my fundamental scepticism against blind digitisation as – still continuing – “*distrust in funding bodies*”⁵.

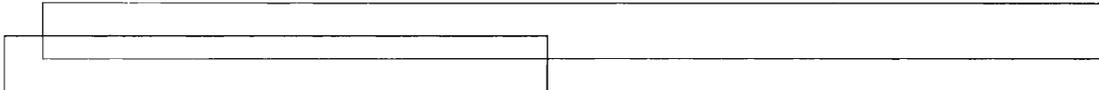
This is what I meant when I spoke of the archivist's responsibility and of the necessity to protect the cultural heritage of the past against ill-considered digitisation. A lot of problems (not only archival but more fundamental ones) mentioned in my article still remain unsolved. Digitisation is certainly not *the devil's work*, but in order to be a *beneficial tool*, as Albrecht wants to see it, it does not need blind confidence in technical feasibilities, but careful observation, responsible handling, and a broad and unbiased discussion of all the dangers and risks in the context of a philosophy or ethic of archiving. My article was meant as a contribution (perhaps a provocative and somewhat polemical one) to this ongoing and necessary discussion. Concerning my contributions to the professional archive world – "*apart from some grousing*", as Albrecht calls it⁶ - I would merely like to draw his attention to the kind remarks of our colleague Detlef Humbert on the occasion of my retirement⁷.

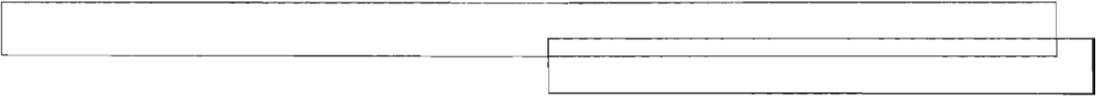
Frank Rainer Huck

Endnotes

- 1) IASA Journal No.14 (December 1999), pp 69-71.
- 2) The idea of the eternal archive is obviously feasible, but that does not at all mean that it is necessarily desirable. George Brock-Nannestad in: IASA Journal No.5 (May 1995), p 75.
- 3) IASA Journal No.12 (January 1999), pp 80-83.
- 4) IASA Journal No.12 (January 1999), pp 76-79. The author's name, Albrecht Häfner, was mistakenly not given in this issue.
- 5) IASA Journal No.14, p 70.
- 6) IASA Journal No.12, p 79.
- 7) Detlef Humbert in: IASA Information Bulletin, No 32 (January 2000), pp 2-3.

[This topic of correspondence is now closed – Editor]





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