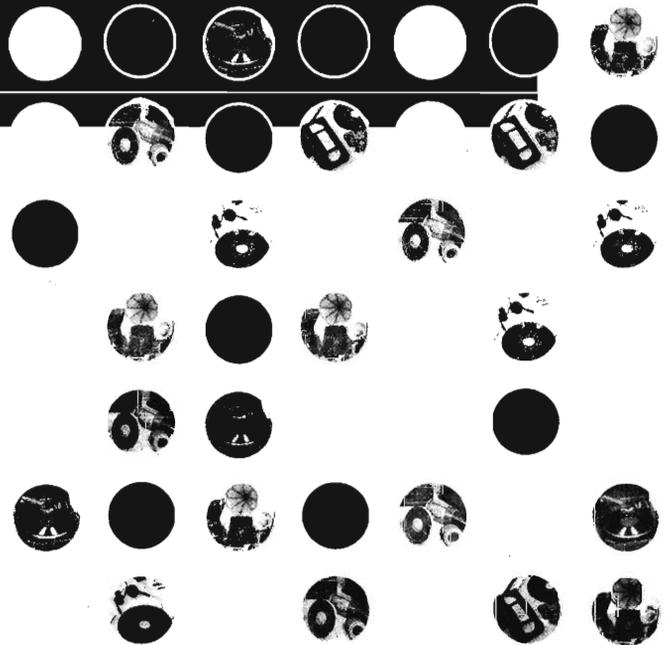


International Association of Sound
and Audiovisual Archives

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 want to tell you about my trip to Aberystwyth in July. Aberystwyth is on the Welsh coast, midway between the mountains of Snowdonia to the north and the port of Fishguard to the south-west. Standing on the seafront at Aberystwyth on a clear day you can easily see both locations in an arc extending some 100 kilometres. The weather mostly comes in from the Atlantic to the west and by measuring up the shape and size of the next incoming frontal system on the horizon you can try to estimate how long it will be before the next downpour will reach you (I tried, but failed).

Two rivers reach the sea here, the Ystwyth and the Rheidol, neither of which is navigable for any length. The surrounding countryside is hilly, even mountainous on British terms, and the soil is poor. But many people were quick to appreciate Aberystwyth's strategic as well as picturesque qualities and several armies built or occupied fortresses there. The present castle has lain in ruins since Oliver Cromwell demolished it for siding with the losing faction in the English Civil War during the 17th century.

During the 18th and 19th centuries it became a thriving port and a centre for shipbuilding. Trade was mainly local but also international, as far away as South America, mainly in guano to fertilise the surrounding countryside and force it to produce crops. The nineteenth-century discovered the 'seaside' and Aberystwyth became a very popular holiday destination, especially for people from the heavily industrialised Midlands across the mountains to the East. In its heyday it was advertised as *The Biarritz of Wales*. Cheap air travel and a preference for reliable summer weather put a stop to that.

A remarkable museum, set up inside what is still recognisable as the town's music and variety theatre, tells the town's story eloquently and objectively. Many of the paintings and early photographs from over one hundred years ago show how busy the place was, the view out to sea dotted with brigs and schooners. The seascape is now almost empty and instead the town is pestered by low flying jet aircraft manned by trainee pilots from many a politically suspect regime.

Aberystwyth is the location for the National Library of Wales, the Centre for Performance Research and a fine university that specialises in library and information science. Staff of the National Library are responsible for creating and maintaining web pages for IASA. That was the reason for my visit in July.

I could have dealt with the business of discussing the plan for the new IASA website from my own desk in London and saved myself a five-hour train journey through yesterday's England and Wales. But face to face meetings are still better if you want to create a team. And I also entertained the bizarre idea that I might convey to you, the IASA membership, a sense of the place from where your main channel of IASA communication flows. Nothing of the kind is possible via a browser, of course, but our webmaster, Sara Weale, is very much a

product of the time and place that is Aberystwyth today, still looking beyond the horizon and well-versed in modern communication methods. These are two of the qualities I want to bring to our website in the near future.

'To convey a sense of time and place' could well be one answer to the questioning theme of our recent annual conference in London. The theme *Why collect?* stimulated a wealth of conference papers, but as has already been said of the conference, not a great deal of debate. Perhaps the act of reading here a small selection from those papers will help provide clearer answers. Two papers in particular, Ilse Assmann's on the 'reality' of recordings from South Africa and Gisa Jaehnichen's on the significance of ethnographic recordings for the peoples of Laos, provide strong, location viewpoints. To complement these I have included a paper that was given at the recent seminar in Mexico City (see the *President's letter* below), not by a sound archivist, but by an historian, one who uses our collections: it is always beneficial to learn from our users. The object of Hans Fredrik Dahls' research is TV news bulletins but his thoughts about their significance and relative inaccessibility could just as well apply to any genre in our archives.

Having collected so much, how are we going to preserve it? After a long silence from Washington DC, I am delighted that Sam Brylawski has been able to provide a detailed report on new developments at the sound archives at Library of Congress, in particular the National Audio-Visual Conservation Center. The companion article to this is John McDonough's description of similar, ground-breaking work underway at the radio and television archives (RTE) in Ireland.

Finally, a look at the times and places of our own association. 1999 was the centenary of the Phonogrammarchiv in Vienna and it was also the thirtieth birthday of IASA. Ulf Scharlau wrote a fine personal reminiscence, which appeared in a special issue of the *Information Bulletin*, but we both felt at the time that it deserved to appear in the *IASA Journal*. Therefore when Israel Adler pointed out that his article on IASA's prehistory that appeared in *IASA Journal* no.16 was missing several paragraphs I decided it would be appropriate to reprint both here, this time complete. Such a retrospective pairing may also serve, in some way, to help us remember another long-serving IASA member, Helen Harrison, who sadly died last October. A number of tributes to Helen will be appearing in our publications shortly.

This is my fifth open letter to the Association's membership, which means that my next letter will be a valedictory message. So this is a good time for me to reflect on the broader context of our professional concerns, rather than focussing on current IASA business. The wider agenda of our work was very much in my mind a couple of weeks ago, when a number of IASA, FIAF, and FIAT colleagues travelled to Mexico City to support *Los Archivos Sonoros y Visuales en América Latina* the first international audiovisual seminar to be held in Latin America. My speech at the opening ceremony of this event gave me the opportunity to address the wider social and historical context of our work, and I would like to share these thoughts with you in this letter. A slightly revised version of this speech follows.

For the last hundred years an increasing portion of our recorded heritage has been in the audiovisual domain. Over a much longer period, libraries of books containing our written words have been established for the study of all aspects of civilisation, but today we face a situation where our intellectual, scientific, and cultural heritage is reflected, to an ever increasing degree, in the volatile media of sound and moving image. Rapid technological change has been a dominant factor in our professional response to this challenge, but now, at the beginning of the twenty-first century, new digital technologies begin to promise powerful and sustainable solutions to our familiar archival situation of technological obsolescence. Moving image has flourished as an artistic medium, and while sound recording was originally a means of collecting scientific data, both media are today used for communication and social interaction in almost every sphere of human activity: in the entertainment and broadcasting industries; in the arts and publishing; in academic study and research in both sciences and humanities; and, of course, in the cyber-environment of the world-wide web.

This is the environment in which our professional association works to support its members in the tasks of collecting, preserving, documenting, and making available for present and future generations our rich audiovisual heritage. IASA provides a home for large and small institutions that serve a wide variety of users. Our membership comprises institutions and individuals working in radio archives, national audiovisual archives, and specialist research archives, and includes institutions, such as my own, the British Library, which include a remit for audiovisual material within a wider overall range of activities.

One of IASA's current priorities is to increase its membership in all parts of the world and to widen the geographical spread of our services and professional contacts. We are already working with our members from Africa, and IASA is grateful for the opportunity to support this Latin American seminar and the preceding workshops. In 2003 our annual conference will be in South Africa: we look forward to holding our annual conference in Latin America on a future occasion.

Many colleagues working with audiovisual collections work in isolation, as specialists within university music departments, or research institutions, or in countries where there a few, if

any, colleagues with whom experience can be shared or skills passed on. Through seminars, conferences, workshops, publications, by sustaining professional networks through the internet, and in regional and international meetings, membership of professional associations can overcome this isolation.

I began by reflecting on the long history of the written word and of libraries, as a way of setting a wider context for the real challenges that face us as professionals today and every day. May I close by offering you the thought that our profession is moving steadily from the margins of the archive and library world into the centre. We are at the beginning of a media revolution, rather like the printed word in about 1500, but faster and on a larger scale. Whether this media revolution will be accompanied by such profound social change as that earlier one is not the subject matter of this seminar: our business is to preserve the evidence in all of its rich and fabulous variety.

Finally, I remind you that this year is an election year for IASA. We need a strong Board to carry IASA through the next term until 2005 and many of you would be able to bring talents and experience to the management and leadership of our Association. Our Nominating Committee is in place: please support them in their task to provide us with a strong slate of candidates.

Crispin Jewitt
4th December 2001

African Renaissance – a call to reality: South African archives

Ilse Assmann, SABC

Paper given at the ARSC-IASA Conference, London, 2001

“The past is myself, my own history, the seed of my present thoughts, the mould of my present dispositions. The past is not only a resource to deploy to support a case or assert a social claim... Literate or illiterate, we are our memories.” (Tonkin E: Narrating our Past). (1)

Under the gaze of the laughing stars the Old One sits,
his kaross wrapped around his age-blasted shoulders,
staring at the semi-circle of eager expectant faces before him
the fresh, pure, open faces of ...children.
The fire dances in the middle of the round clay fireplace
like a virgin reveling in the simple joy of being alive.
Suddenly the Old One feels a great burden on his shoulders
a heavy responsibility towards the ones sitting so expectantly around him.
He sighs – a harsh, rasping sound – and clears his throat, spitting and blowing his nose into
the fire.
As his father and his father's father did before him.
And he begins the story – the old, old story that he knows he must repeat exactly as he
heard it so long ago:
“Indaba, my children...” (2)

When I was first approached about addressing this conference, it was to talk about emerging African audio-visual archives. However, I decided to focus instead on Southern Africa's living archive. As I began preparing this paper, questions came to mind that the typical Southern African archivist is faced with every day, to which I do not have the answers.

When President Thabo Mbeki announced his dream for Africa and called it the African Renaissance, or re-*naï*-ssance as we in Africa pronounce the word, he did not envisage a rebirth, but rather a rediscovery of what Africa once was: a people free in mind and soul, capable of original thought, confident to live and to embrace life holistically, united with itself, nature and God:

“The beginning of our rebirth as a Continent must be our own rediscovery of our soul!”

Mbeki also refers to the African Renaissance as a 'journey of self-discovery and the restoration of our self-esteem'. (3)

Mbeki's own definition of the African Renaissance embraces 'marriage of memory and dream, of past and future'.(4) His objective is to free the African mind from the enslavement that colonialism brought, which almost crushed the African soul and distorted, banished, almost silenced and almost destroyed this memory.

It is in this context that I would like to talk about the archives of Southern Africa: archives as places of memory and archives that need preservation desperately.

Ethel Kriger, South African archivist and Head of Transformation at the National Archives of South Africa, asks whether the tracings in people's memories, shared in collective texts, conveyed and performed by storytellers, are not already archive. An archive that does not need provenance, custody and appraisal, since this would compromise the intrinsic validity of the African archive? She answers herself:

"Africa's ways of memorising and archiving are well-established, are lived functions, consistent with the cultural expectations and needs of remembering and knowing." (5)

Verne Harris, Director of the South African History Archives, maintains that there...

"has been archive in ...Africa for as long as humans have inhabited this part of the world. Collective stories, passed from generation to generation, rock paintings, signs patterned into dwellings, clothing, shields and so on; markings, temporary and permanent, on human bodies; these and many other forms of archives carried the narratives, messages and beliefs of people for millennia." (6)

The living Archive of Africa finds itself juxtaposed with the internationally accepted techniques of archiving: the archive is a mirror of reality, the archivist the custodian and the record progressing through a lifecycle. In the African discourse the story, as a bearer of memory is part of public discourse with ancient roots. (7) This links with Jacques Derrida's 'definition' of the archive concept:

"the concept of archives shelters in itself this memory of the name *arkhe* (the original, the beginning)." (8)

The people, or the 'storytellers', become the *archons* (guardians) as well as the *archeion* (house or shelter).

Credo Mutwa, South African Zulu Sangoma (traditional healer) says in his book *Indaba, my children*:

"it is through these stories that we are able to reconstruct the past of the Bantu of Africa. It is through these stories that intertribal friendship or hatred was kept alive and burning; that the young were told who their ancestors were, who their enemies were and who their friends were. In short, it is these stories that have shaped Africa, as we know it - years and years ago..." (9)

The following piece of praise singing, from the initiation rites of boys from a Basotho tribe, serves as an example:

The white house of the white child
Where shall it sit?
When the bushes have burnt
By the flame that burnt
The flames of an old veldfire
From the molala-hlolo [a type of grass]
The 'maripana' [a type of rabbit] with the mark
The little mark on the stomach
On the black stomach
A black that looks the same.

This has been interpreted by the Basotho as follows: this praise singing probably refers to the war between the Boers and the Basotho: we do not know what will happen to the white child's house if the grass and the bushes are set alight. The white child will not be able to hide because we will notice him by the little mark he carries (colour). It will be easy because we, the Basotho, are all black. (10)

Archival repositories are realms of memory, though what is kept is no longer a living memory, but an organised, lost memory. Archivists therefore have become builders of their own houses of memory. (11) This raises the question: could the internationally accepted way of archiving not force Africa's living archive into a house of memory that suits the archivist dealing with those records? Ever since the West learned the language of Africa, they have written down the African stories they have heard and made them available to the world. And so some of these stories have been preserved. Or have they? By giving the stories a peculiarly Western flavour and interpretation in order to understand the context in which they were told, have the writers of these stories not built a new memory, one that is not true to the original? In their series *The story of Africa – Living History*, the BBC pronounces that:

"in the past, the story of Africa has been told and defined by others and these 'others' have been considered authorities on the subject. The representation of African events and characters by non-Africans has led in many instances to the creation of a negative portrayal of Africa...Africans have their own particular system of recording past events, situations and traditions which is based on collecting oral testimonies. Most Western societies regarded this method as untrustworthy." (12)

Fortunately though, oral traditions and history have undergone a process of validation and are now being used as a source.

The oral narratives and rock paintings in Southern Africa are the forms of 'audio and visual' archiving under discussion: oral narratives as an audio record, and rock painting as a visual record.

Oral narratives in themselves provide no absolute truths, but are in most cases the only way to the truth. In fact, Credo Mutwa says that oral history is a

“strange mixture of historical fact and legendary fantasy, a strange mixture of truth and nonsense. (These) stories are not supposed to have an ending. Each Guardian of his tribe’s history is supposed to add to what his tribe experiences during his lifetime. A person not familiar with Africa and its people might find it difficult to understand the stories, let alone read between the lines.” (13)

One must distinguish between oral history and oral tradition. Some people use both terms to mean the same thing. However, oral histories

“establish and record clan and tribe identities, the right of particular lineage to rule, and the right of households to land. Traditional oral histories glorified the achievements of founding ancestors and successive generations of kings.” (14)

Oral histories have also become a modern day tool to reconstruct events, especially where illiteracy is still prevalent. Oral traditions, on the other hand, take many forms: poems, songs, music, to name a few. The stories involve and teach their listeners about solving problems, pass on traditions, strengthen cultural identity and values and they entertain.

Oral traditions are particularly interesting. They are endangered as a vital part of Africa’s memory, owing in part to ‘-isms’ such as capitalism and industrialism. It is in these stories told over many generations, handed down from grandparent to child, that Africa has continued to live and to survive.

As we have heard, oral narratives of cultural values become part of every person’s life at a very early age. Youngsters are being taught morals by using folklore and narratives handed down through generations. These oral narratives, then, exemplified the skills for survival and cultural values.

Rock paintings in Southern Africa provide the living African archive with a visual memory, long after the practice ceased. Rock painting of this region may be classified into four groups: the Bushman (or San) Rock Paintings, the Bushman (San) rock engravings, the Herder rock art and the Iron Age farmer rock art. Rock paintings are no longer interpreted in a narrow sense, but are seen today as a rich source of symbolism and religion. According to Prof. David Lewis-Williams, (15) from the Wits Rock Art Institute, the San rock art and engravings sum up the essence of Southern Africa’s history and greatness, its tragedies and triumphs. The same may be said of the Khoekhoe (read: Khoi-Khoi) herders and the Iron Age Farmers who used white finger-painted geometric designs.

The key to understanding this art is religion, although it has been established that the Iron Age farmers also used their art as a form of protest, in particular a reflection of the struggle for land and self-determination. The Iron Age farmers' art is the youngest rock art form in this part of Africa. It is also the rarest of all the rock art traditions on the continent. *The late white* tradition, as it is called, came down to Southern Africa with the Iron Age farmers during the Bantu migrations. Elements of this tradition can be traced all the way up to Tanzania and Uganda. N.M. Katanekwa, Director of the national Heritage Conservation Commission in Zambia, claims that 'in Zambia for instance rock art is the only primordial text we have to decipher the country's history.' (16) Late white rock art is easily distinguishable by its colours and its form. The colour is predominantly white and was applied by finger daubing, which accounts for its being known as 'late white' rock art. This art form reflects, among other things, changes such as the coming of the white farmers, and later art is dominated by depictions of steam trains, soldiers, settlers and guns. It captures a people's tragedy, although it was intended to be more than a mere historical record. It helped them to overcome the stresses of the time and acted as a kind of catharsis in an effort to make sense of the changing world around them.

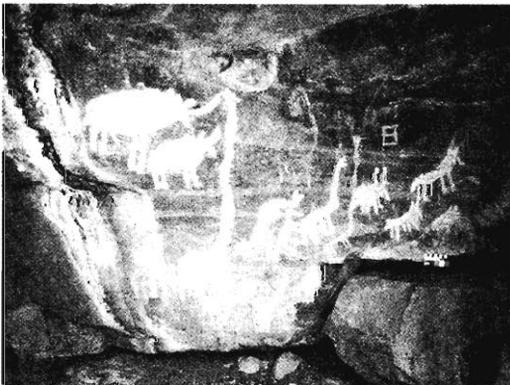


Figure 1 Early Iron Age farmers' drawings

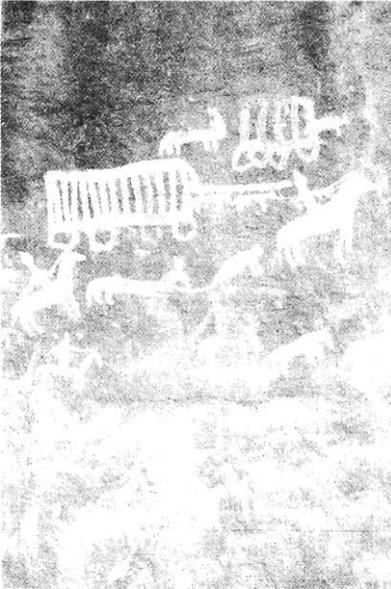
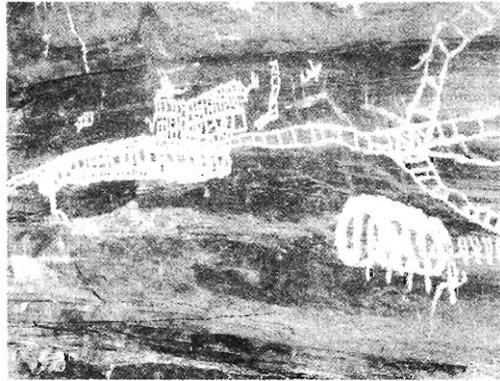


Figure 2

Later examples of Iron Age rock art In these 'modern' drawings one is able to see pictures of railway tracks, ox wagons, horses and white men controlling the African farmers taken to prison.



According to Ben Smith from the Wits Rock Art Institution:

"Rock art epitomises a key aspect of the shared heritage of humanity and is a cultural resource that is widely threatened. It gives us an understanding of the economic and social activities of yesteryears and affords an insight into the beliefs, practise, intellectual life and cultural patterns of man long before the invention of writing." (17)

The question, then, is: how long before there are no more people to remember what their grandparents told them? How long before there will be no visual trace of histories and traditions, of religions and value systems? It is disturbing already that the Africans living in cities and towns have no knowledge of their traditions or histories. Centuries of living memories might be forgotten in another 100 years, unless Africa does something about it.

Most Southern African archives are realising the need to collect oral histories and oral traditions. The Wits Rock Art Institute has just appointed an archivist to take care of all the images, copies of rock art and artefacts of rock paintings found in Southern Africa.

According to Dennis Maake, Head of the National Film, Video and Sound Archives of South Africa, the issue of 'orality is serious. There is a Zimbabwean saying that says: when an old person passes away a whole library burns down. We are reaching the stage where our libraries are burning away rapidly. No one remains to replace these libraries. We need to unite as brothers and standardise collecting and preserving this dying orality. This is what African renaissance means.' (18) NFUSA has embarked on an extensive programme to

record the oral histories and oral traditions of South Africa. However, a lack of financial resources has slowed down the process. At the SABC the Radio Services have long since compiled programmes about the cultural aspects of the various indigenous language groups in South Africa. These programmes have been preserved in the SABC Sound Archives. Interestingly, Ikwewezi FM (isiNdebele's radio service) has a regular programme in which a traditional healer, in full gear, advises listeners who send in questions about marriage, divorce, children, health, etc.

The Basotho claim that the SABC Sound Archives in Bloemfontein holds a complete archive of their culture. The same can be said about the Namibian Information Centre of the NBC regarding cultural broadcasts. The NBC has quite an extensive collection of audio-visual and audio material on oral traditions, but the scope of the collection has been affected by the lack of financial resources. (19)

What does the future hold for Africa's living archives? Research done in 1996 showed that technology in Africa was far behind the Western world. In the West there is talk of a bookless society within the next 50 to 100 years. In Africa we are still talking about a pre-book society, in other words, a society that still cannot read books. Yet Africa will have to find solutions to the problem of preserving its memory, whether it is the preservation of a 'lost' memory, or one that is frozen in time. According to Lekoko Kenosi, Archivist in Botswana, the Western world has already provided some solutions and Africa should take advantage of those. And as Timothy Tapfumnaeyi, Archivist at the Zimbabwe Radio Archives, said:

'Technology interfered with our living archives. All we will have is stories on tape. There will be no longer hand-downs from generation to generation. The only way out now is to use the same technology and to record and keep the stories in the Archives...' (20)

Or, as Jochen Kutzner of the Namibian National Archives put it: 'The African renaissance has created a stronger awareness of what should be collected and preserved'. (21)

The time has come to take drastic action and to prioritise the collections of these stories.

African archives are at a crossroads. There are no easy answers to the questions that come to mind: 'Does being an African archivist require a new body of knowledge, a new methodology regarding the treatment of archives and new practices? How do African archivists appraise oral records? Do they have to? How do they arrange and describe oral testimony for researchers?' (22) This is for the African archivists to decide. However, these archival functions that exist in every archive should not distract archivists from their real task: to preserve and maintain the oral and visual memory of Southern Africa that is changing forever, in a way it deems fit.

Ke a leboga ditsala, badira mmogo le nako ya lona

Acknowledgements

Photos reprinted courtesy of the Rock Arts Research Institute, Wits University.

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Collecting principles and their obstacles – or: How to collect “nothing”

Gisa Jähnichen. Paper presented at the ARSC-IASA Conference, London 2001

The Archives of Traditional Music in Laos, which were founded by the University of Applied Sciences in Emden (FH Oldenburg-Ostfriesland-Wilhelmshaven), Germany, and the Ministry of Information and Culture of Laos, are located at the National Library in Vientiane. The German Association for Technical Development Cooperation (GTZ), and the German Research Association (DFG) funded it. Support came from the Berliner Phonogramm Archiv as well, by way of storing a whole set of the recordings under ideal conditions and through practical advice on many technical tasks.

The worldwide accessible stock of recorded music of traditional Laotian music practices is very small in number. Therefore the first and most important task was the archiving and protection of recordings made in Laos, which were not accessible until today, and the collecting and documenting of music practices of the many different ethnicities living in the territory of present day Laos. After a few weeks of preparation, technical installation and training, our team was ready to apply the four key principles of collecting:

1. There are no uninteresting music practices
2. Everybody is capable of taking part in musical activities
3. In the course of our working and the discussions that take place about it, no one should evaluate the recordings or the recorded persons qualitatively; each recording and each person is of the same importance.
4. We make recordings of musical performances that are complete, with all repetitions: we do not edit or rearrange material to suit a later utilization.

On our field researches we took two different tasks into consideration. First we made so-called point researches on significant occasions as New Year festivals, temple festivals or on prepared groups of musicians. Secondly, and that was the more difficult, we made broad researches, which were not announced in advance. These researches were to give us an overview about the currently existing music practices within an area.

Shortly after the beginning of our project we addressed some very serious questions: why are we so often confronted with the situation that in remote villages traditional musical life seems to be a secret? What do they understand by the terms 'traditional' and 'musical life'?

'Tradition' is actually a very multi-faceted term. These circumstances belong to the history of the country and with the people living in its territories. For the Lao majority the term can refer to inheritance (*pheunmeuong*) or custom (*laodeum*), and means old, native or simply Laotian. Only the most socialized communities as the Lao-Loum and their groups reflect customary practices as a part of their tradition, making practical distinctions between these and new habits that come generally from abroad.

The invention of traditions needs a consummation of the designed development of cultural skills and products, and it is a result of cultural comparison, too. This cultural comparison between the Lao-majority and the neighboring countries is nowadays given by contact through different media and communication. But cultures far away and in autarchic living communities comprehend their old and inherited customs as present day activities. They do not recognise abstract notions of what is 'traditional' and what is 'modern'.

The differences in cultural development between the people living in the territory of present Laos are so tremendous that we find another important problem: the definition of these people and the definition of their relationships between each other. Ethnographical researches on this subject are at the very beginning. The number of different ethnic groups in Laos is usually given as sixty-three, but is not really provable. We accept as true that there are only forty-eight different ethnic groups. Relatively isolated living groups with remarkable cultural signs as the Ta Oi, the Bru or the Laven, are easy to identify. More difficult is the definition of people that are subdivided into smaller cultural sub-groups such as the Lu Mien, the Hmong, the Khmu or the Thai. The most diversified group is that of the Lao. The reason for this is not only the relatively large number of inhabitants (nearly 50 % of the total), but also the history of their development. For many centuries the Lao have been in the habit of separating into settlements all over the country.

The Lao developed agriculture extensively and meant that they became dominant from the 13th century onwards. This dominance did not take the form of a permanent struggle to win territory but it did lead to the wide dispersal of their groups into many near-empty valleys and plains. The very good conditions in support of agricultural production slowed down the development of markets and townships, as was the case in other Southeast Asian countries since the beginning of the 16th century.

In this way the traditional culture of the Lao, until now, has many different local characteristics. From the Lao viewpoint, strict distinctions are made between their own groups. But all the other minorities living in the territory of Laos are usually classified, without any distinction, as one or other of two big cultural groups: the Lao Theung living on the slopes of the mountains, and the Lao Sun living on the tops of the mountains (1). Perhaps, they do not like to be confused by historically derived differences between their diverse parts. Thus they mostly prefer a kind of simplicity that also implies the ignorance of the Lao majority, which sometimes - on the other hand - causes cultural opposition against Lao

cultural values. It is obvious, therefore, that some minorities try to establish their own cultural values by fixing former changeable customs into something tradition-like.

That is where our problems began. What is the key process of establishing traditions in the given surroundings. The creating of something *tradition-like* is influenced by an interpretation of *tradition* as we can observe in many developing countries: the transformation of making music into finished music products, the transformation of an act into a thing (2). What they understand by a finished music product is a representative performance, which summarises and selects from local practices and becomes a typified abstract or a cultural symbol. The manner of the product comes from the socially implicated idiom of performance: a stage, an introduction, an excerpt from an abstract tune, and may be a dramatically styled dance in uniform colourful dress with a performance highlight as a conclusion. In short, it represents another *thing* compared to their practical experience. Indeed, this process needs specialists who are experienced in summarizing and selecting through their social contacts to the Lao majority, and not every village has specialists of this kind.

On our field trips into the mountains one of the most widespread answers we heard was that "we make music, but we don't have anybody who performs it for you". In some villages we heard: "we know one song, but the only singer is absent / is sick". That means that they know about the common tendency of cultural representation, they believe that they know about the *thing* what we are looking for. They are ashamed of the fact that they are not able to serve us with their music product; they had not yet developed it. Therefore they had no thing or, simply, nothing. We explained many times that we were not seeking fixed symbols, that we were searching for living examples, for instance, how to make music, how to celebrate it, how to be happy. We were actually very interested in their *nothings*.

So we reached a point where we were fighting against ourselves, because it was true that we had come to transform action into a *thing*, even if we had not intended to do so.

The only way out was to demonstrate that we would not use the *thing*, in other words our recordings, arranged according to neutrally valued code-numbers, as their product. We focussed on the creativity of individuals or of small groups in order to obtain, step by step, a picture of the whole musical activity of a village, or of the desired minority in the area. So we had to do the opposite of developing a *thing*: no summarizing, no selection, no symbolism – because the singular creativity of each member contributes to the many-sided whole of their musical culture. The *thing* that we did became a plurality of actions, an *anti-performance*. Everybody was proud of saying "I'm archived!" In their eyes, it was not music that was now archived somewhere; they – the individuals - were archived! That was much better than being represented by the only official singer or by the one fixed performance of a few nominated representatives.

Have a look at these two examples:

Code	00601
ID	12
Date	28/08/2000
Place	Lak 8, Luang Prabang
Title	Tot (Khmu)
Musician	Phan, 40
Instruments/ Kind of singing	tot Khmu + vocal inserts
Participants	Khmu, Luang Prabang, individual, dialogue
Occasion	utilized, discrete, playing, for children
Periodical ambit	decime
Quantity of semantic patterns	7
Interval relationship	k3/ g2/ k3/ g2/ g2/ k3
Sonic hierarchy	5
Phrase structures	free metric
Serial structures	phrases of different length
Arrangement	pi Khmu + female voice (Sound invariance)



Figure 1 Khmu-woman playing flute and simultaneously singing (the notation shows two lines)

Code

00180

ID

27

Date

09/01/2000

Place

Kho, Xamtai, Huaphan

Title

Khap uyphonkhek:majiam (Thai deng)

Musician

Thongsy, 46

Instruments/
Kind of singing

-
khap Thai deng

Participants

Thai deng, integrative

Occasion

performed, entertaining, epic / utilized, love song

Periodical ambit

none

Quantity of semantic patterns

8, 2 flexions

Interval relationship

g2/ g2/ k2/ g2/ g2/ k3/ g2

Sonic hierarchy

8, g3

Phrase structures

free metric

Serial structures

phrases of different length (a+b b+a)

Sound invariance

male voice

Arrangement

singing



Figure 2 shows musical notation for a local tune of Sam Neua. The notation consists of four staves of music, each starting with a treble clef and a key signature of one flat (B-flat). The first staff is the only one shown in detail. The notation includes various note values, rests, and dynamic markings. The text 'ATML 00180b' is visible in the top right corner of the notation area.

Figure 2 a Red-Thai-man with a bundle of leaves is singing a local tune of Sam Neua (the notation shows only one line).

As applied to this particular piece of research, the way in which we collected, as explained above, was very successful, even if I felt hypocritical about it at first. Our colleagues from the Ministry of Information and Culture and its local offices who accompanied us evidently did make differences between the recorded actions, between the different social statuses of the recorded persons, and they were not very patient. Through these experiences we learnt that our principles of collecting were right, but there were obstacles. We went with the intention of gathering traditional music of an ethnicity in its normal state but we found that many people had their own understanding of normality, which resulted from their individual history and conception of making music.

There were arguments about correctness. For example, we heard:

“The sister of this man is married to a Lao from Sukhuma, he plays the kachappi, but that is not our music”.

Or:

“He plays the gong without respect to the night ghosts: we don’t”.

These arguments about incorrect actions were just as interesting to us as all of our other documents. It was an actual reality that this person played the kachappi and this person did not respect the night ghosts. It was not up to us to decide whether it was correct or not, because we were not generating typical products: we were making recordings of individuals in action.

Some critics were concerned that we did not show enough responsibility for the image of the respective minorities, yet we did succeed, inadvertently, in capturing that second important *thing*, an image of a minority. Of the total amount of our recordings nearly 85 % were made for the first time. Moreover, we knew that everybody who took part had been recorded for the first and possibly for the last time, by any means. Next year, it would be another music, another *thing*. That is a lot of material on which to base an image and we used this to defend ourselves against the critics because we felt that there was no image, no *thing*, to be recorded. We made a cross-section of actual music practices; it was not our aim to record the whole musical history of a particular ethnic group. Place and time were determined. So we were able to defend ourselves, but we did start to think about why we made these recordings and what would be done after archiving. We realized that when we take a first step, we have to take a second step as well. We have to try to describe, to study, to analyze the recordings, and that means that we have to create complementary *things*, which implicate their ethnic and social history through individual actions, and we have to return many times for further recordings. Otherwise we cannot protect the character of our collecting; we cannot prevent the *things* that the users of our archives will create. This will be the urgent task of the near future and we need many interested colleagues to continue in this way.

The apparently harmless task of touching the recording button at the right time and in the right place caused a few conflicts with my previous scientific plans. I thought that I would have the rare opportunity to obtain material that I could systemize into repertoires, systems of ethnic connections, that I could analyze and compare with other materials from the region. That was not, in itself, wrong, but it was not all. There was an additional necessary job; to find out how quickly or how slowly, how consented or how reserved the musical actions needed to be before they became things and what did this unavoidable process change in the creative conception of each individual activity. That was the challenge I shared with my Lao colleagues.

Collecting music as we have done is much more difficult than collecting written documents, which are already *things* that are made for storing. By making recordings we brought the acts that we recorded to the same level as written documents, downwards or upwards, according to the actual viewpoint. And we should consider how many times this process has already occurred in the history of recorded sound!

Living in a society, where the socialization of *things* is developed to a state of near perfection, to the extent that it even governs the relations between human beings, I prefer an understanding of scientific responsibility as one that cares about the social actions involved. The two years of field researches in remote areas of Laos demonstrated that our collecting, as an activity, was ultimately more important to the people than the present results that are stored and well documented in the capital. The act of collecting mobilized them, made them proud and important. That seemed to be the main target and gave good reason for our undertaking. But it cannot be considered part of an evaluation system based on product quality that exists separate from time and place, separate from individual creativity. Therefore they are not comparable to our recordings from point researches.

The present situation

Under the management of the Director of the National Library, Kongdeuane Nettavong, who is simultaneously the official head of the project, a team of three privately funded staff members works in the Archives of Traditional Music in Laos. During the past two years, Thongbang Homsombat has successfully completed the training units *Classification and archiving of sound material, Audio engineering, Instrumental sound production, Video engineering and Transcription of sound documents*. As the scientific and technical administrator, she is responsible for sound and video archiving as well as for the further training of the other staff members. In the end, everyone has to be able to perform all the tasks of collecting, archiving and documenting sound recordings. Additionally, Bounmy Phonsavanh, who is the secretary, is a specialist in the transcription of song lyrics. Bouaket Saynyasan is a talented field trip organizer and an excellent off-road driver who is responsible for the basic documentation and technical support. All-round skills are obligatory at least to serve the public in an adequate way. The public interest is the greatest hope for the future of the Archives of Traditional Music in Laos and for the future of the central ideas that created it. Therefore

we developed a Service & Support Program that provides helpful opportunities for researchers and students as well as other interested people from abroad to step into the field of musical cultures in the territory of present Laos. As a government institution the Archives of Traditional Music in Laos can support (with modern office facilities including audio and video studio and field equipment, PC-workstations) field trip management including visa and other permissions and personal service for a very moderate charge, unlike in some other East Asian countries. On the other hand, the Laotian staff members will take part in these studies, they will open their scientific horizon from many different viewpoints and finally they will get a minimal income for further work until the Laotian government can afford these expenses. On behalf of my Laotian colleagues I invite all interested people to use this Service & Support Program.

Outcome (June 1999 – May 2001): 27 collections of 24 different ethnic groups

Audio: **992** recordings (78 hrs 42 min 49 sec) on 92 original items
Video: **1240** min
Photos: **692**
Transcriptions: **135**
Drawings: **70**

Notes

1. This classification into three groups: the Lao Loum (the ethnic Lao, living in the valleys), the Lao Theung (minorities living on the slopes of the mountains) and the Lao Sun (minorities living on the tops of the mountains), is only half a century old and was unfortunately created by a "Lao Sun", Toulia, who was a member of the first national parliament.
2. But with another intention than John Blackings difference of 'music as process' and 'music as product' (see John Blacking. *How musical is man?* Seattle: University of Washington Press).

TV news as a source of history.
What do yesterday's televised news bulletins
tell us about the past?

Hans Fredrik Dahl, Institute of Media and Communication, University of Oslo
Paper presented at the seminar Sound and Visual Archives in Latin America, Mexico City,
November 2001

No history can be written without sources; indeed, sources are quite often more important than the actual historian's personal ideas or even his or her vocational talents. Time and again one is reminded that the quality of the documentary evidence underlying a piece of research work, the richness of the material on which the argument is constructed, is in fact decisive in determining the value of the work.

For a long time now, academic researchers in general and historians in particular, have come to recognise the importance of audiovisual sources as a distinct category of material to be handled differently from traditional paper sources. International conferences are nowadays frequently summoned on the topic history and the new media or history and non-written sources. (1) There is even an International Association for Audio-Visual Media in Historical Research and Education, which has run many a symposium on the subject. Mass media, moving images, audio-visual sources on the whole are nowadays enjoying a rather high-level of esteem among historians.

In Norway, we have just drawn up a National Plan for the Preservation of Moving Images, aimed at guiding the various film and TV archives as to how they should best preserve their material, and how they should establish priorities for this purpose. This National Plan, which was completed in June 2001, was put together by a committee consisting jointly of archive officials from film and TV archives, ranging from the National Archives to the Norwegian broadcasting Corporation, and media historians. And I am proud to report that this National Plan emphatically lays down as a guiding principle that any piece of moving image material from the past, down to the most humble amateur 8 mm film or amateur video material, belongs to the national heritage and should be preserved, as far as possible, for the future. How this principle should be implemented is, of course, a question of resource priorities, but at least the principle of the importance of all audiovisual material has been formulated. The National Plan for the Preservation of Moving Images is a sequel to similar plans for the preservation of photographic material and of sound recordings, all of them aiming at settling at least some of the difficult questions posed by the coming of age of those media which we understand as the mass media proper. (2)

I may also report a growing concern among historians that broadcasting, television broadcasting in particular, provide a stem of important sources for our understanding of the past which should not only be preserved, but also properly studied and used as historical

material. Broadcasting, one of the most typical inventions of the 20th century, is a prolific provider of 'text' in the modern sense, in as much as it constantly pours out words and images about the world, in a quantity and at a pace almost beyond comprehension, much more than, say, the film industry. Broadcast messages have been with us worldwide since the early 1920s, encompassing the globe today by means of a host of airwaves, satellites and cables.

Some radio and television programmes may be seen as representations of history in a more or less direct sense, as is obvious from the jam of microphones and cameras present at any important, contemporary event such as a statesman's press conference. In this case, broadcasting puts the record of the events straight, so to say, by providing direct traces of the past. In other cases programmes offer interpretations. Some are artifacts, such as carefully composed news bulletins; some are reflections, some even perhaps revelations of the world.

One programme format in particular has attracted historians' attention more than others - simply because of its enduring form - and that is the televised news bulletin. Those thirty minutes in which the anchorman takes you around the globe by means of a carefully selected composition of correspondents' reports, film or video footage and telephone reports - all bound together by the gentle but energetic voice and character of the newsreader - how can such a highly stylised programme format be used as a source for historical research?

At the World History Conference in Oslo 2000, this question was discussed by an international panel of radio and television historians. Their discussion gathered breath when a distinguished Dutch historian, professor Hans Christian Blom from the Netherlands Institute of War Documentation, objected to the very idea that TV news should be considered as having any importance as historical source material. As an old-fashioned, political historian he had in fact made only modest use of broadcast sources, compared to conventional material such as newspapers, letters, written documents of all sorts. The occasional glimpses of a politician on the TV screen, or the hasty comment made by the anchorman on political issues, are normally rather superficial presentations. And even when political items are covered more broadly, the TV version is of limited interest. Politics being what it is, Prof. Blom reminded the panel, its processes are by nature less visible than many other things. Indeed, the outer surface of politics, its visual aspect so to say, are quite often only of secondary importance. Normally then, political processes are perfectly well covered by written sources or by collected research interviews. Even if you take care to preserve the news bulletins, their use will be far from indispensable, so the argument went.

The panel certainly responded to this challenge, and I particularly refer to the riposte of professor Paddy Scannell of Westminster University, UK, author of the highly interesting book *Radio, Television and Modern Life* (Oxford 1996). The value of a TV broadcast or a news bulletin as a source of history is not what it contains by way of words and pictures that cover a particular political event, he stated. In that sense, other sources may be at least as useful.

But in today's world the broadcast of a political issue quite often is an event in itself, a TV event unlike other political representations, although quite often only poorly understood by political scientists. Consider, for instance, the broadcasting of an election result, a typical TV genre. In such a broadcast the TV producer skillfully manipulates a network of electronic cameras in order to obtain a complicated performance in which we move – or are moved – from the anchorman in the studio to, for instance, the Conservative Party's headquarters where the chairman has his say, then to the constituency where the ballot box is opened and the votes are seen being counted; on further to the rival party's headquarters, monitoring the candidate as she or he waits for the result; then the election officer reading aloud the election result, and the disappointment in one face, the joy in the other; the cheers from one crowd, the boos from the other – all this staged through a series of glimpses lasting only a few seconds each, constituting the TV election broadcast, a new aspect of modern politics and entirely a TV event. To understand this event you have to rely on the archive preservation of that very transmission, be it stored on analogue or digital memory basis. No other source will do.

The same can be maintained with regard to the TV news generally. It's a TV event, impossible to understand properly without a fully-fledged archival representation. Moreover, the daily television news broadcast is one of the pivotal institutions of modern life, structuring leisure time and family routines as well as providing the very window to the world for a great part of the peoples on this planet.

For such an important aspect of modern life it seems evident - at least it is evident to me - to ask questions about the history of that very institution. From where does the TV newscast come - formally, as a programme format with particular modes and solutions; culturally, as a communication genre designed to create credibility, trust, newsworthiness? Let me briefly report from an ongoing project *The history of the TV news*, which has been running for some five years, and which will be concluded in another two or three years with a study of the impact of TV news on the daily press and on journalism in general in Norway. (3)

Historically speaking, television news was born as a genre in the years 1955-1965 as a merger of two earlier forms, the radio news bulletin and the film newsreel. In Norway, as well as in other countries where television emerged out of the womb of state radio broadcasting, the TV newscaster or anchorman tended to be selected from among experienced news bulletin readers from radio. The people providing the film reports, on the other hand, were usually recruited from the various film companies that had for years produced footage for the weekly film newsreel that had been part of the regular cinema repertoire since the 1920s.

During the early 1960s, TV news replaced both the radio bulletin and the film newsreel as the public's main news source. This can be studied in detail on the institutional level where we have plenty of written documentary evidence upon which to build our investigations. But

how did the TV broadcasts develop from day to day, gradually establishing their own formal rules and developing their own news criteria? We have no complete collection of recordings of the TV news broadcasts from the 1950s or 1960s, not in any country, as far as I know. For technical reasons, videotapes were scarce in those days, and nobody thought it worthwhile to keep a complete record of what they were doing each day. The bits and pieces shot on film do exist in the TV stations' archives, where they are now being carefully copied onto digital formats. But the news presentations as such, complete with anchorman, weatherman, music and all (TV news bulletins were once accompanied by music), do not. Consequently the history of TV news is not so easy to write. Our project goes on, though, with the help of meticulous reconstructions from other sources, in the hope that eventually we can present a comprehensive history of how this important cultural form came into being. (4)

So, the reasons for treating audiovisual signals as part of the cultural heritage are indeed many. Proper archiving helps the historian and other researchers, and that is good. Recent national plans for taking care of this heritage reflect the improved status of audiovisual culture in society at large – that is very good too. But the need to take care of such material carries an even deeper, cultural significance: I'm thinking of the increasingly dominant position that visual, or visual-cum-sound images play in sharpening people's memory of the past. The sheer amount of time and attention occupied by the audiovisual media - several hours every day, in most countries – tends to relocate the basis of social memory and affect people's reminiscence of the past - that which forms part of the collective experience of one's own times.

Any person is, to some extent, made up of her or his memory of the past, which tends to cluster into patterns of experience, which in turn determine how we evaluate phenomena of the present. People's memories of a war, for instance, concentrate into certain selected experiences, to be exchanged and affected by other people's experiences, and from there they will influence our judgements of today's ideas and events. Needless to say, the communication media play an active part in the formation and exchange of such collective experiences - if they do not create them outright. Some people today may remember the Second World War or the Vietnam War. More probably, however, their experiences are shaped by the media versions of war memories; and of the memory of the war memories, and the memory of the memory of the war, in an indefinite backward loop. Great events in a nation's life will be enjoyed, digested and re-enjoyed again and again by the cultural media working in that society in the form of textbooks, popular songs, television, whatever (5). In society post 1945, however, and in an increasing number of national communities around the world, not only your memory of actual events, but also your sense of the past in general, the very framework of your personal memory, will be determined by what you experience from audiovisual media, and particularly (but not solely) from television. What was 'on' at a certain moment of the past – reflected above all in the daily TV news bulletin - increasingly tended to shape the reminiscence of that moment; this is evident from media consumption statistics alone, and it is confirmed in studies of how and what we remember at all. When our lives are filled with audiovisual inputs to such an extent as they are today, then certainly the

impressions taken from them will form a vital part of our remembering the past. Life experience will be media experience - and this is novel to most peoples of the world.

So, dear conference participants, when you gather here in Mexico City to discuss the technical and professional aspects of your trade, it is appropriate that you should bear in mind the great and growing importance that is attached to your profession of conserving our audio-visual heritage, not only as a necessary service to people in teaching, writing and research, who need all the source material you can provide; not even only as a means of preserving traces of certain cultural forms, which all too easily used to slip into yesterday's waste-baskets and made all of us in some respects poor in historical material; but simply as a service to people's memory, the stuff our minds are made of.

The real and full importance of modern media may still be hidden from us. For this reason, above all, we should do our utmost to preserve their records.

Notes

1. See for instance the proceedings of XVIe Congrès Internationale de Science Historique: Rapport I, Film et Historie, Stuttgart 1985, and the papers presented to the 21st. Congress of Nordic Historians (XXI Nordiska Historikermøte), *Icke skriftliga källor*, Umeå, 1991.
2. The plan is available, in Norwegian only, at www.nb.no/shop/Verneplan.pdf
3. Conducted jointly by Henrik G. Bastiansen and H F Dahl at the Institute of Media & Communication, University of Oslo.
4. Geir Totland, *Fra filmavis til dagsrevy* [From Newsreel to TV News], in *Levende bilder 1992/2*, Oslo: Norges forskningsråd.
Henrik G. Bastiansen. *Fra referat til reportasje. Dagsrevyen 1960-69* [From record to reportage. The story of Norwegian TV news 1960-69]. Oslo: KULT skriftserie no.52 1996.
Hans F Dahl & Henrik G Bastiansen. *Over til Oslo. NRK som monopol 1945-1981* [The history of Norwegian broadcasting monopoly 1945-1981]. Oslo: Cappelen, 1999.
5. James Fentress & Chris Wickham. *Social Memory*. Oxford: Blackwell, 1992.

Planning the Library of Congress National Audio-Visual Conservation Center

Samuel Brylawski, Mary R. Bucknum, Bryan Cornell, and Janet McKee (Recorded Sound Section, Motion Picture, Broadcasting and Recorded Sound Division)

The years between September of 1995, when IASA last met in Washington, D.C., and late 2001, have been eventful ones for the Recorded Sound Section at the Library of Congress. While staff have been involved in a variety of activities, that of the most significance and greatest portent has been the planning and design of the National Audio-Visual Conservation Center (NAVCC).

The Library of Congress National Audio-Visual Conservation Center (NAVCC) will be a central storage, conservation, and preservation facility that will accommodate all of the audio-visual collections of the Library's Motion Picture, Broadcasting and Recorded Sound Division (M/B/RS). The Center, which encompasses 41 acres and 375,000 square feet of space, will include, in addition to conservation, cataloging, and storage areas, two state-of-the-art preservation laboratories, for its sound recording and video collections, and its motion picture film holdings. Architects, the staff of M/B/RS and consultants are collaborating on the design of processing and storage facilities for the 3,500,000 items in the collections of the Motion Picture, Broadcasting and Recorded Sound Division. New buildings at the Center will house processing and preservation functions, and specialized vaults for the storage of nitrate-based motion pictures.

The 41-acre campus where the NAVCC will be built is located in Culpeper, Virginia, 75 miles southwest of Washington, D.C. The campus was built in the late 1960s as a Cold War emergency facility for the United States Federal Reserve Bank, the central bank of the U.S. Its largest existing building is a three-storey 140,000 square foot vault, built into the side of a small mountain and intended to house U.S. currency and the Bank's central computer system. The facility was acquired for the Library of Congress by the David and Lucile Packard Foundation and is being expanded and converted to the Conservation Center for the Library of Congress by the Packard Humanities Institute. The existing building will function as the storage vault area for all of the Motion Picture, Broadcasting and Recorded Sound Division's non-nitrate audio-visual collections. Having been built almost completely underground, it is energy efficient and easily adapted to low-temperature and low-humidity storage, the ideal conditions for long-term preservation of the Library's recorded sound collections.

The creation of multiple vaults within the structure will enable the Library for the first time to keep separate multiple copies for preservation purposes. The vaults will provide for the Library's current 2.6 million sound recording collection, plus an estimated 25 years of growth. Nine-foot high compact shelving will house most of the collection. Storage spaces

for audio discs, and audio and video tapes, will be maintained at 50 degrees Fahrenheit and 35% relative humidity.

More than 100 staff members of the Motion Picture, Broadcasting and Recorded Sound Division will work with the collections at Culpeper. This includes all the current M/B/RS staff with the exception of those involved in public service activities who will continue to work in Library buildings on Capitol Hill in Washington. There, researchers will listen to recordings digitized and transmitted from Culpeper to Capitol Hill via a fiber-optic connection. The move to the NAVCC is expected to take place in 2005.

In 1995 M/B/RS was reorganized into three administrative units, a Recorded Sound Section, a Moving Image Section, and a Laboratory Services Section, which oversees reformatting of audio, video, and nitrate motion pictures. In preparation for the move to the NAVCC the Recorded Sound Section has reconsidered and redesigned processes for all aspects of recorded sound operations, including cataloging, conservation, and preservation.

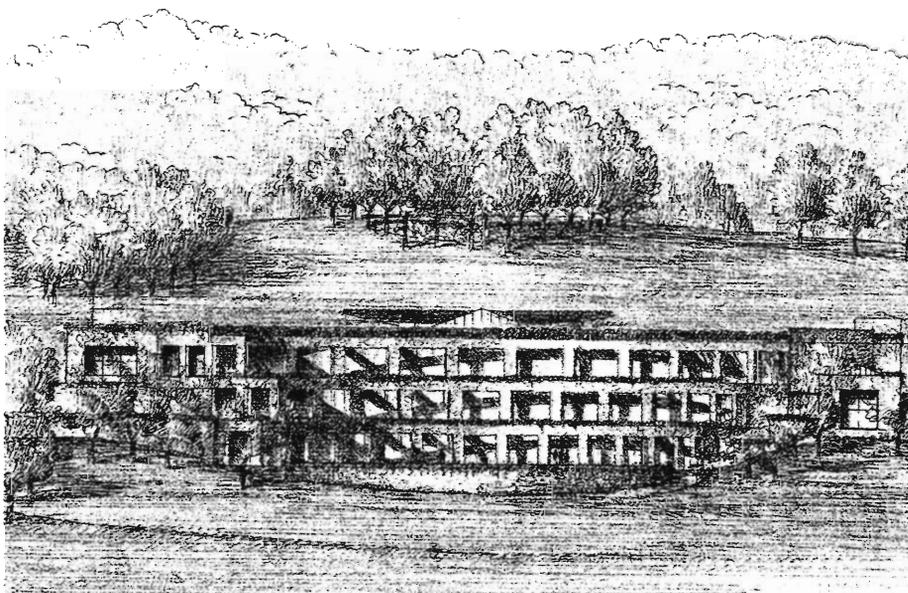


Figure 1 A rendering by the architects of the exterior of the conservation building at Culpeper.

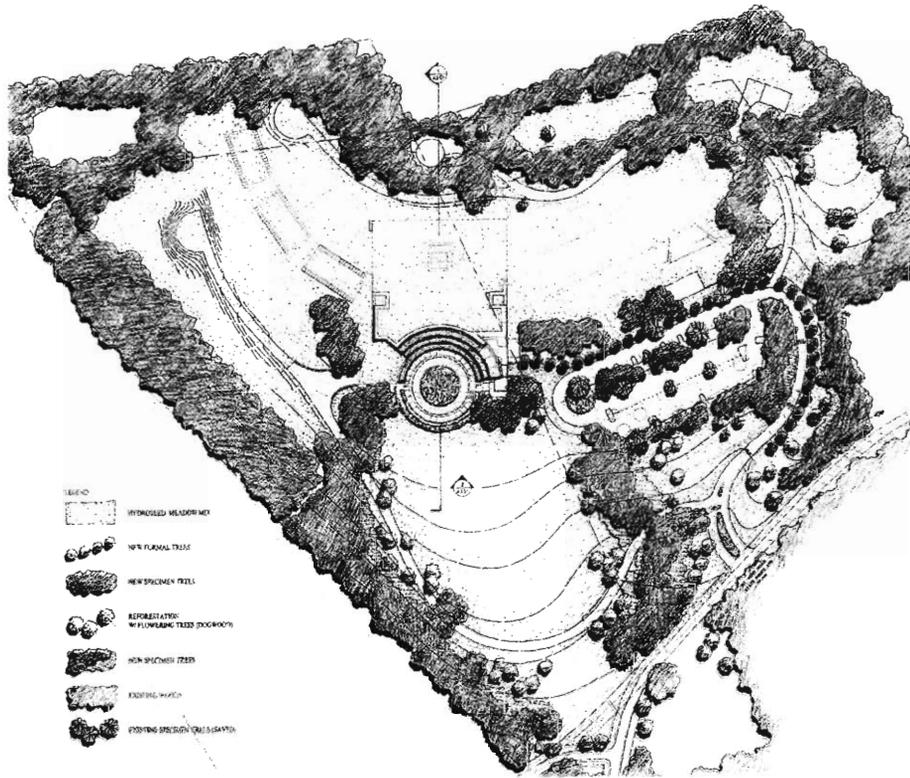


Figure 2 Overview of the whole campus of the NAVCC.

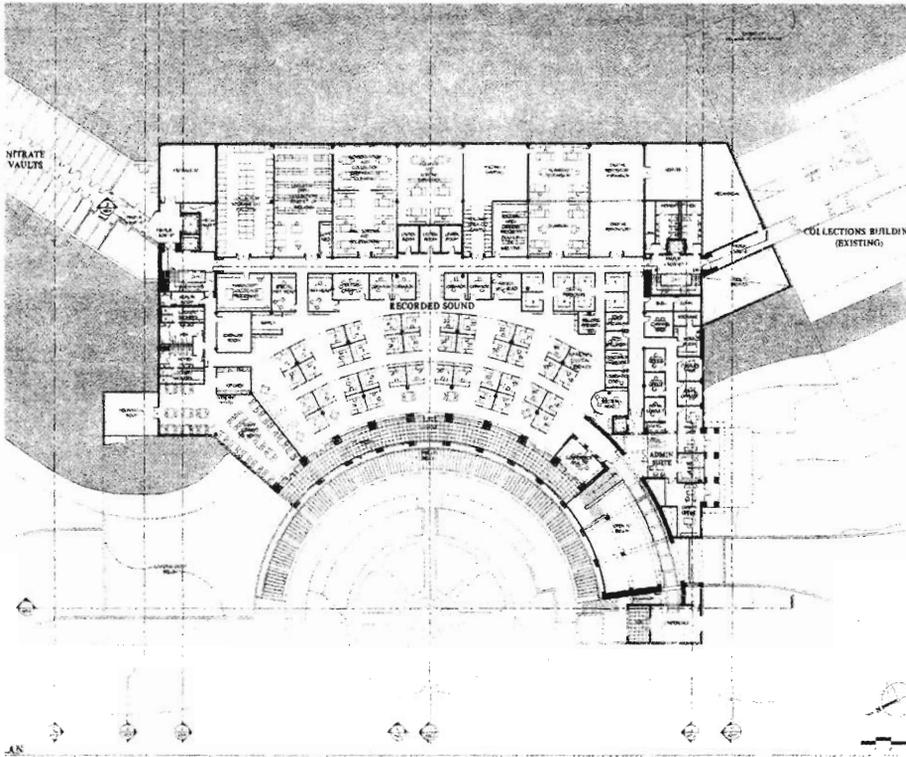


Figure 3 The floor plan of the recorded sound area of the building. This includes the division admin spaces.

Recent acquisitions highlights

The Library of Congress audio collection to be housed at the NAVCC grows at an average rate of 100,000 items annually. It comprises historic, as well as current recordings, including popular music, classical music, radio broadcasts and spoken word, both published, and unpublished. These unparalleled resources document American life and culture of the 20th century, from the earliest wax cylinder and Berliner disc recordings to the latest digital formats. Most current commercial recordings are acquired either through copyright deposit of U.S. publications (about 50,000 annually), or purchase. Retrospective commercial recordings and unpublished recordings are acquired by the Library through gifts, purchases, and exchange.

The Library's vast collection of music recordings encompasses folk, jazz, blues, gospel, rock, country, rap, Broadway musicals, and pop, as well as classical. Its strength is in American music, but the collection is international in scope. Notable recent acquisitions of popular music include the **Frederic Klinger collection of 40,000 jazz LPs**, the **Tommy Long collection of 31,000 45-rpm discs**, and the **Ken Oilschlager collection of 15,000 popular and country 78 rpm discs**. These collections help to fill lacunae in the collection from the era before the United States had a federal copyright law which included and required mandatory deposit of sound recordings (pre-1972). In 2001 the National Academy of Recording Arts and Sciences (NARAS) donated to the Library an important collection of hundreds of popular, jazz, and country recordings that had been submitted to the Academy for consideration of a Grammy Award. Composer Stephen Sondheim's personal collection of 11,000 LPs of classical music is another recent addition.

A unique collection of some 250 audio reels and cassettes belonging to the late jazz bassist, composer, and band leader Charles Mingus, includes live performances, interviews, and composition sessions and is now being preserved. A similar collection documenting the career of saxophonist Gerry Mulligan was also recently received. Collections from other jazz musicians include those of Milt Hinton, Shelly Manne, and Billy Taylor, which join the Library's Jerry Valburn/Duke Ellington collection, the largest and the most complete collection of the composer, pianist, and bandleader's sound recordings.

The Library's highly respected collection of classical music recordings was recently augmented through the receipt of several collections including Robert Orchard's collection of published and unpublished live opera performances and opera radio broadcasts, classical guitarist Laurindo Almeida's unpublished recordings, and tape recordings of cellist Pablo Casals' performances and master classes. Also, the Library continues to produce and record performances by outstanding contemporary musicians in its Coolidge Auditorium.

New radio collections help to strengthen the Library's broadcast resources, considered to be the largest such collection in the United States. The Recorded Sound Section holds large collections from the NBC network, the Armed Forces Radio and Television Service, the Voice

of America, National Public Radio, New York City radio station WOR, and the World War 2 propaganda broadcasts of the U.S. Office of War Information. Some recent additions include the comprehensive collection of comedian Bob Hope's jokes, radio broadcasts, and television productions; the UCLA collection of instantaneous disc recordings of radio broadcasts from the 1930s and 1940s; and tape recordings of CBS network and pre-1935 radio broadcasts from Dr. Barry Brooks.

Spoken word recordings touching on all aspects of our society are added to the collection regularly. Recent acquisitions include interviews with 20th century architects by John Peter, oral histories and interviews relating to dance by Sali Ann Kriegsman, and interviews about American involvement in Vietnam, collected by Neil Sheehan, during research for his award-winning book, *The Bright Shining Lie*. In 2000 the Library's field office in New Delhi initiated a program to record the Asia sub-continent's finest writers. To date, the South Asian Literary Recording Project includes over 60 poets and authors. Excerpts from the readings are available on the Library's Web site.

Developments in cataloging

Until recently, over 90% of the Library's recorded sound collection was neither cataloged nor inventoried, but was accessible through collection lists or the careful and time-consuming shelving of commercial recordings by label name and issue number. A major effort to reduce the cataloging backlog was begun in the late-1980s and has resulted in a great number of sound recording records to be found in either the Library's main online public catalog, the Library of Congress Integrated Library System (LCILS), or the Recorded Sound Section's Web-accessible CuadraSTAR database known as SONIC, for Sound ONline Inventory and Catalog. Both catalogs are available at <<http://www.loc.gov/catalog>>. The LCILS and SONIC together include some 700,000 bibliographic records for sound recordings, or roughly half of the entire collection. In addition to these two cataloging databases, the Recorded Sound Section acquired from the Australian National Film and Sound Archive an inventory/tracking database known as MAVIS (Merged Audio-Visual Information System), to be used internally for collections management. MAVIS use for audio is intended as an in-house database. It will provide information on physical condition and other preservation/conservation data.

Several principles have guided the Section's cataloging activities in recent years. These include an emphasis on quantity over quality, giving the public some access to this remarkable but heretofore unavailable resource; and a consolidation of the types of finding aids so that the large number of paper lists, inventories, catalogs and databases of the past will be replaced by one of these two systems, the LCILS or SONIC. Streamlined processing allows bibliographic control of a large number of recordings in a relatively short time, as is mandated by the U.S. Congress. To do this the Library relies as much as possible on existing cataloging or inventory data. For example, in the last five years the cataloging staff of the Library's Special Materials Cataloging Division has copied and added to the LCILS some

30,000 bibliographic records from OCLC, an online union catalog of holdings from libraries around the world. Plans are now underway to revise and expand this copy cataloging project by using data from the proprietary MUZE database to perform automated searches of OCLC with the resulting records being loaded to the LCILS. The Library is optimistic that all incoming commercial CDs will be inventoried upon arrival in the near future, and that a majority of these CDs will be fully cataloged in this fashion.

The United States Copyright Office, housed in the Library of Congress, maintains a database which, in addition to other materials, includes information about sound recordings registered and deposited at the Library. In the past, the data from the Copyright Office was not transferred to the Library's online catalog because different systems are used and the Copyright Office does not follow standard library cataloging rules. Recently, however, an M/B/RS staff member has written a program that harvests data from the Copyright file and uses it to create entries in SONIC and the LCILS for sound recordings deposited for copyright. (These sound recordings include not only works deposited for protection solely as recordings but musical compositions submitted in sound recording form.) Copyright data migrated to Library bibliographic systems offers keyword access to the titles and composers of tens of thousands of cassettes that previously could be retrieved only by the Copyright Office registration number. The Recorded Sound Processing Section has now expanded this project to include recordable compact discs submitted as performing arts copyright deposits, increasing the total number of non-commercially recorded copyright deposits cataloged in SONIC to over 50,000 items. In addition, much of the data for the 100,000-plus bibliographic records for commercial 45-rpm discs in SONIC also came from the Copyright Office.

SONIC bibliographic records have been generated from sources other than copyright. The NBC Radio Collection inventory of over 68,000 records began as an "xbase" (dBASE format) database and has now been migrated to SONIC. The Armed Forces Radio and Television Service (AFRTS) Basic Musical Library database was originally created in xbase and was migrated to SONIC in 2000. This collection includes descriptions of some 28,000 discs of popular music that the Armed Forces Network broadcast to U.S. troops stationed around the world from World War II to the early 1990s. Also, Recorded Sound staff recently converted the xbase database of Mary Margaret McBride shows to SONIC. Bibliographic information for this popular talk-show host's interviews with thousands of notable Americans between 1935 and 1955 is now available to researchers through SONIC, and is much more accessible than its earlier manifestation as a chronologically-arranged card file.

The Recorded Sound Processing Section is also working to catalog many other unique and unpublished recordings in the Library's holdings. Two catalogers and four technicians are cataloging a sizeable collection of electrical transcription discs used by radio stations from the 1930s to the 1960s to build programming. These 16-inch vinyl discs feature popular music, jazz, drama, and public service announcements and were created by many well known companies, including World, Associated, Thesaurus, and Muzak. Electrical transcriptions are

particularly valuable for researchers because they frequently contain performances that were never available commercially. Prior to this project, researchers had to consult an inventory of company titles or the transcription companies' own loose-leaf catalogs for access, but now over 3,000 transcriptions have been added to the LCILS or SONIC.

Other recent cataloging projects include the Voice of America Newport Folk Festival collection, a collection of 800 Berliner discs, taped performances from the Library's Music Division concerts, and disc recordings of early radio broadcasts from the UCLA radio collection. All bibliographic records are entered into either LCILS or SONIC.

Beginning in 2000, all new cataloging projects were to be entered into the LCILS. SONIC, the system containing the bulk of the unpublished recordings, will still be used for projects started before 2000 and will continue to be available on the Web, but the goal is to migrate SONIC data to the LCILS and MAVIS in the future. The bibliographic information from SONIC, such as names, titles, notes, and subjects will be migrated to the LCILS, while technical data such as recording configuration, type of carrier, and condition will be added to MAVIS. (Physical information about access copies will be included in the LCILS records.) Data from MAVIS will, in turn, be used to supply technical and administrative data, in the form of metadata, to the Library's proposed digital repository, as it matures.

The increase in cataloging activity for sound recordings over the last decade reflects the Library's commitment to provide the staff necessary to catalog its unique collection of recordings. Only in 1987 did the Library first hire a cataloger specifically charged with the cataloging of unpublished sound recordings. Now there are seven catalogers working on these collections. The Recorded Sound Processing Section was not organized as a separate unit with its own supervisor until 1996. These staffing changes, in conjunction with the use of previously-existing data in cataloging, the consolidation of finding aids into two principle databases, a Congressional mandate to inventory the collection, and demands stemming from the forthcoming move of the collection to the NAVCC, have coalesced to make the recorded sound collections of the Library of Congress more accessible to researchers than ever before.

Another principle guiding the processing of the Library's sound recording collections is an increased number of conservation measures added to cataloging procedures. Many of these procedures were developed in conjunction with plans for the NAVCC but have been put into place prior to the move. New cataloging projects include the separation of duplicate copies of audio discs so that each may be stored in a separate area. The Special Materials Cataloging Division, responsible for the cataloging of published recordings, is presently undertaking a project to catalog every 78-rpm album set in the Library's collections. The project entails shelving the second copy of a set within a discrete numerical shelving sequence, in a location separate from the first copy. All discs are placed in new sleeves and the acidic outer cardboard albums of a set are separated and shelved in acid-free storage boxes. The permanent separation of acidic paper from long-playing discs is impractical.

Conservation of our LP collection entails cleaning the disc and sleeving the disc itself in a light anti-static, sleeve made by Nagaoka, which is inserted into the inner sleeve and jacket of the LP. This provides separation of the vinyl LP and the paper products which accompany and house it. This treatment cannot be provided for all of the LPs in the collection. However, the physical condition of all LPs now cataloged at the Library of Congress is recorded in the bibliographic record. In addition, first and second copies of the LPs are separated, as are 78s. In collaboration with the Preservation Office of the Library, the Section has developed new sets of sleeves for 78-rpm discs and electrical transcriptions. The packaging comprises a sleeve made of 20-point acid-free card stock with a die-cut center to reveal the label. That sleeve is inserted into a specially-designed clear 3.0 millimetre-thick polyethylene terephthalate sleeve. The Research and Testing Division of the Library's Preservation Office is also developing a solution to clean recordings. The current formulation of the solvent includes Dow Chemical's Triton[®] XL-80N, for cleaning, a disinfectant to inhibit growth of micro-organisms, and distilled water. An ammonia liquor is added to the solution when cleaning lacquer-coated instantaneous discs.

Digital preservation

The Library has been collecting digital audio since the introduction of the compact disc in the early 1980s, and producing digital access copies on DAT in its Magnetic Recording Lab since the early 1990s. However, the concept of digitizing audio for preservation is new at the Library of Congress. Over the past two decades, many audio archivists have sought but never found an archival-quality physical format for storing digital (and analog) audio. The merits and shortcomings of PCM on video tape, CD-R, and DAT cassettes as preservation media have been discussed at professional meetings and in publications. Some institutions made a leap of faith to digital preservation, using one of the aforementioned physical formats. The Library of Congress remained a staunch proponent of the ten-inch analog reel, the preservation mainstay for the past half-century.

Several factors have coalesced to force the Library, and many other audio archives, to seek a replacement for the analog reel technology. The number of manufacturers for both blank tape stock and quality open reel machines dwindled, while the cost for each increased. Some tape stock manufactured in the late 1970s and 1980s and used for preservation is now deteriorating more quickly than the formats preserved. The cost of digital storage media has decreased to the point that the radical compression of the digital audio file is no longer required.

In planning for the move of collections to the National Audio-Visual Conservation Center in Culpeper, Virginia, staff gave great thought to how all standard operations might change over the coming decade. While public access to the collections will remain on Capitol Hill, movement of the collections to and from Culpeper is to be avoided when possible. The NAVCC will require planning and implementation of a digital mass storage system (DMSS). This system, inspired by the ideas espoused by internationally-recognized audio archivists

over the past decade, builds upon those already in use in many European broadcasting companies and some U.S. libraries. This DMSS would conform to a different preservation paradigm for the Library, that of continual refreshment and validation of data, as opposed to dependence on a nonexistent, permanent physical format. Like other institutions, the Library has come to accept that technology is ever changing and has focused its resources on exploring methods of keeping data in a transient state to be utilized by the format *du jour*. This promises to be a far more effective and efficient course of action than committing to a permanent medium.

To explore the implications of such a major shift, the Library, in 1999, initiated a pilot project focusing on digitizing for both access and preservation, as well as defining and producing the accompanying metadata needed for production and storage. The pilot is to include 600 to 1,000 sound recordings representing a variety of physical formats, fidelities, and both music and spoken genres. It will provide information about and refinements to file formats, metadata, repository architecture, data preservation concepts, and delivery processes. Many documents relating to the Library's pilot project are available at <http://lcweb.loc.gov/rr/mopic/avprot/avprhome.html>.

It is abundantly clear from other institutions' digital mass storage system ventures that the success of digital preservation rests to a large degree on the scope and reliability of the metadata recorded. Each recording stored in the DMSS will be represented by a set of digital files known as a digital object. The digital object will consist of the audio tracks on a recording and digital files representing the graphic information from the packaging, label, and sleeves, created by scanning all print components of the recording. The creation of a substantial amount of metadata for each recording is required to control the files and objects. Metadata includes descriptive, structural, and administrative information about the digital object and is vital to the logical re-assembly of these components for presentation to users and access to the files. Metadata also support and make possible the asset management systems that back up and periodically duplicate files in a preservation repository. The archiving concept mandates further requirements, including specialized metadata fields, the maximized independence from specific or proprietary technologies, and the ability to communicate with other formats.

Standards for preservation and repository-related metadata are now being developed. Library staff are actively contributing to the Digital Library Federation's Metadata Encoding and Transmission Standard (METS) project. METS, an evolving standard, will also facilitate future exchange of files between repositories. It is an XML-based format for structural, administrative, and descriptive metadata that builds on the object framework outlined by NASA's Open Archival Information System (OAIS).

Data preservation features being explored in the Library's digital repository include refreshment and backup, archiving, migration, and emulation. These processes exploit the fact that digital copies do not suffer from generational loss the way analog copies do. Archiving,

in this case, refers to the process of bundling the data for input, storage, and output for the next generation repository. These submission information packets (SIP), archival information packets (AIP), and dissemination information packets (DIP), to use OAIS terminology, enable archival data bundles to be ingested, stored, recreated on a regular schedule for safety, and presented to users. The creation of a full digital mass storage system for audio preservation at the Library is by no means assured. Millions of dollars will be required to evolve the Library's current prototype into a large, sustainable program.

Currently, there is little agreement concerning technical digital preservation standards for the capture and storage of analog audio sources. The diminishing cost of computer storage space has alleviated the need for high compression rates, thus enabling the Library to give serious consideration to a sampling rate as high as 192 MHz and a word length of 24 bits. It seems unlikely that a universal consensus on technical standards will be forthcoming, but the Library is optimistic that the newly-created National Recording Preservation Board, legislated by the U.S. Congress, will work toward the creation of such standards to guide its digital preservation initiative.

National Sound Recording Preservation Act

The National Sound Recording Preservation Act, signed into law by President Clinton in November of 2000, will have a major impact on all U.S. sound archives, as well as the Recorded Sound Section of the Library of Congress. The Act includes three major components: a National Recording Registry, an advisory National Recording Preservation Board which brings together experts in the field, and a fund-raising Foundation, all to be conducted under the auspices of the Library of Congress. These three components provide the elements necessary for a comprehensive program to ensure the survival, conservation, and increased public availability of America's sound recording heritage.

The National Recording Registry will enable the Library to identify, maintain and preserve music and spoken word sound recordings that are culturally, aesthetically or historically significant. The Board will review and advise the Librarian concerning recordings nominated for inclusion in the Registry, under guidelines established by the Librarian.

The Recording Preservation Board is appointed by the Librarian and consists of members of seventeen organizations representing composers, musicians, musicologists, librarians, archivists and the recording industry, including the Music Library Association and the Association for Recorded Sound Collections.

The Board's mission is to develop a comprehensive national recording preservation study and action plan, which will set standards for future private and public preservation efforts, and will be conducted in conjunction with the Library's National Audio-Visual Conservation Center under development. The preservation program will coordinate activities of archivists and copyright owners, increase accessibility to sound recordings for educational purposes,

utilize the Culpeper facility to preserve the recordings of the National Registry, and develop new best practices for sound recording preservation.

The act also establishes a National Recording Preservation Foundation as a federally chartered corporation to encourage, accept, and administer private gifts which promote preservation of recordings and public accessibility to the nation's recording heritage, whether held at the Library of Congress or other archives throughout the United States. Annual appropriations by the U.S. Congress are authorized to match private contributions made to the Foundation during the first seven fiscal years. According to James Billington, Librarian of Congress, "It is gratifying to know that Congress has recognized the challenge of preserving the historic sounds and music of America and entrusted the Library to lead this effort."

The National Recording Preservation Act and the creation of the National Audio-Visual Conservation Center demonstrate a new national commitment to the preservation of audio-visual heritage, one which is unprecedented in our history. Through these initiatives, and the promises of digital preservation, archives in the United States have secured a foundation upon which to base the preservation of audio holdings for posterity.

Radio days: preserving 75 years of Irish Radio

John McDonough (Radio RTE)

Article based on the presentation given at the recent ARSC/IASA Conference held in London, 2001

RTÉ Radio

RTÉ is the Irish State's national broadcaster and today operates four radio stations. The oldest station, Radio 1, began broadcasting in 1926 as 2RN and was later renamed Radio Éireann. This year it celebrated its 75th anniversary and RTÉ launched a year-long series of programmes and events to mark *Radio 75* drawing extensively from the Sound Archive. It was very fortunate then, that the 2001 ARSC-IASA conference should explore the theme 'Why Collect?' when RTÉ has been gathering and managing audio material for much of the last century.

Radio One is one of the few stations in Europe that attempts to offer such a wide variety of programme types as drama, documentaries, magazine style phone-ins, news and current affairs, sports and various kinds of music programmes. This, in turn, means that the station has generated and continues to produce a considerable amount of programming that is considered of archival value.

Other RTE stations include a pop station 2 FM (that last year celebrated its 21st birthday), the Irish language Raidió na Gaeltachta, and the classical music station Lyric FM, which at two years of age is the baby of the family. In 1996, Radio One began transmitting 24 hours a day to celebrate the 70th anniversary of Irish radio and in 1998 the station began live web streaming on the Internet. Today all four stations are available via the Web and on satellite.

RTÉ's Sound Archive

RTÉ has been collecting and preserving recordings for many decades, the bulk of which are unique, and offer an insight into the evolution of, and changes within the Irish state and Irish society. The development of this collection has altered and shifted through the years. The creation of a dedicated Sound Archive unit in 1969 was a conscious decision to preserve valuable recordings, and the recent commitment by RTÉ of substantial resources for its archives further underlies the value placed on this national and broadcasting resource by the organisation. In 1999 RTÉ initiated a 5-year plan (*The Archive Project*) to digitise and document its extensive Radio and TV Archives and to store them in appropriate file formats to ensure their continued preservation and accessibility.

RTÉ's Sound Archive is primarily a Production Support Unit and is used by producers in Radio and TV as well as by other broadcasters, such as the BBC. The Sound Archive is a

designated repository under the 2001 *Copyright and Related Rights Act*. However, in the absence of a dedicated national sound archive, the Archive has also accepted this role by default. Over the course of the 20th century RTÉ has collected, transmitted and preserved thousands of hours of unique material providing insights into Irish life and society, which is regularly requested by researchers, academics and the general public. The archive's acquisition policy is based on broadcast material of an Irish nature, and accessions close to 20 hours of audio per day by live grabs and pre-recorded material. Given the limited public access to the department, two joint ventures with the Irish Traditional Music Archive and the Contemporary Music Centre allow for the redirection of students and users to more appropriate research locations.

The Radio Archive Project

The *Radio Archive Project (RAP)* was initiated to deal with the **extensive backlog of material** held by the Archive to ensure that its holdings are preserved via digitisation and catalogued to acceptable international standards, and to ensure that future archives are grabbed at source as well as associated rights and catalogue information.

The reasons for this project are obvious. The Sound Archive holds a substantial amount of material (in excess of 100,000 hours) on a variety of vulnerable and degrading formats (including acetate, analogue cassettes and some types of quarter-inch tape) much of which is uncatalogued, and thereby inaccessible. Security concerns are very real given that the bulk of the recordings only exist as single copies. RTÉ also wanted to fully exploit these substantial and valuable holdings as media assets and therefore required detailed catalogue and rights descriptions about the recordings to be created and compiled.

Goals

The stated goals of the Project include:

- the preservation of a unique record of Irish life;
- developing and exploiting RTÉ's holdings for multiple re-uses;
- providing easy access to our collections for multiple users (existing channels, new digital radio channels, Internet, other broadcasters and publishers, etc.);
- becoming a digital node on a global network.

Because RTÉ attempts to operate as both a public service broadcaster and a commercial business, it is important that should RTÉ's catalogues be made available on the Internet, a coherent access policy is articulated governing access to the archive. In many cases the archive provides the raw material for future programmes and contains premium items of considerable value.

Strategy

The RAP, in co-operation with the TV Archive Project intends to implement a strategy in two phases to realise these goals. Phase One, which began in April 2001, will see the digitisation of the BackLog holdings and the substitution of analogue items by digital items. Phase Two will see the selection and purchase of an Archive Management System (AMS) that will manage the digitised backlog and future archives that will be in an exclusively digital form.

Like other broadcasters, RTÉ was becoming increasingly aware of its need to rationalise its holdings, file formats and storage formats. To this end, RTÉ decided to secure its holdings by digitisation and to standardise them by adopting a common file format. The file format selected was the EBU Standard Broadcast Wave Format (BWF). Additionally RTÉ has selected the QUADRIGA digitisation system developed by HDA and marketed by Cube-Tec of Bremen, Germany. To date RTÉ has four QUADRIGA systems and plans to order at least one more.

The QUADRIGA system is user friendly and has worked very well for RTÉ. A pilot Project was initiated in August 2000 to assess the introduction of the system and to maximise the efficiency of the workflow. The ability to export metadata as an XML file is also very attractive for integration with future systems as XML increasingly becomes the standard for metadata on the Web. HDA also developed a dedicated cassette module for RTÉ that was crucial for Phase One as the Sound Archives holds over 30,000 cassettes.

Phase One

Phase One began in April 2001 and is based in the Lyric FM studios in Limerick on the West Coast of Ireland (see figs. 1&2). All the cassette archives held by RTÉ have been transferred to this location. Once digitised, the original recordings can be stored off site in suitable accommodation. This site was chosen due to its green field status and its suitability as a geographically distinct location for security reasons.

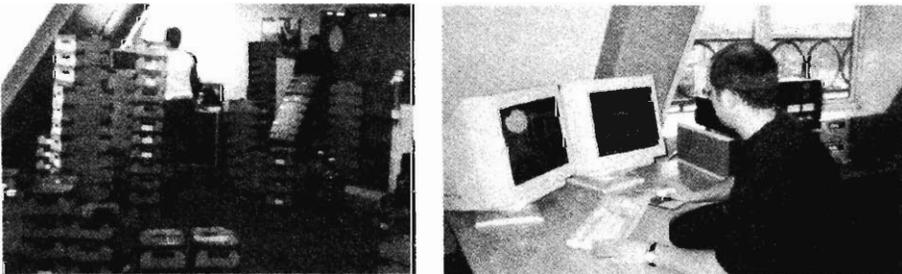


Fig 1 Move to Limerick in April 2001. Note the view from the 6-storey building

Stage Two of the process is the responsibility of the Cataloguer who uses the rough index and any additional descriptive information, such as diaries or programme information files, to supplement the skeletal entry and create a comprehensive record in the database. Rights information, if available, is also noted here. The RTÉ database uses a BASIS platform called MediaBlazer, which allows the cataloguer to segment or itemise catalogue entries allowing the user to access directly the relevant news clip or item that he or she requires.

Phase One began with the digitisation of news that was considered a priority for the following reasons:

- it was held on the most vulnerable carrier;
- it had the highest level of reuse;
- there were no copyright concerns;
- intrinsic value.

Increasingly, the RAP facilities are being used to offer a 'Digitisation on Demand' service. This service sees the digitisation, cataloguing and shipping of a recording to the relevant user within two working days.

Given the volume of uncatalogued material (it is crucial that the RAP maximise output and minimise cataloguing time without compromising the integrity and accuracy of the record), RTÉ hopes to introduce a scanning solution for paper based records and voice recognition to automate the creation of a rough index. The RAP is anxious to ensure common international standards, such as the Dublin Core, are adhered to and team members have participated with both P/FRA and P/AFT and are in communication with P/META to ensure that appropriate and uniform standards are being employed on the Project.

Future Archives

The RAP has also factored Future Archives into its strategy. RTÉ has purchased the RadioMan automated production stations and they have been installed in all stations. These digital production units create wav files as standard and the RadioMan files meet the BWF audio parameters (See R. Wright *Introduction to BWF* IASA Journal No. 17) but without the embedded metadata. It is intended that phase II will ensure the capture, conversion and management of this audio from a day one situation. In the interim, working copies will be stored on CD-ROM. Safety and BackUp copies will be made and these will be shipped to Limerick.

RTÉ is also anxious to introduce a system of capturing and accessing descriptive metadata from the RadioMan system at source without recourse to chasing after producers at a later stage when some of this information may be lost. In the meantime RTÉ is working with HDA to develop an MPEG Module to convert legacy digital files (non-standard audio parameters) and RadioMan files to BWF format.

RTÉ also use RadioMan to offer an on-line archive to RTÉ staff. Current programmes are recorded and stored on-line for a week and copied over by the subsequent week's programme. This offers an increase in efficiency and users are offered a faster service.

Phase Two

Phase Two of the RAP will ultimately see the overall management of the digitised BackLog and Future Archives. All recordings will be converted or digitised to BWF format as standard. RTÉ requires in the region of 120 TB storage for its archive including provision for a mirror security copy.

The main advantages in using an AMS are;

- remote and simultaneous access, including integration with regional studios;
- on-line and near on-line access;
- segmentation.

To fully exploit such a system we must put in place ancillary systems such as a Rights Management and a Programme Information system, probably using RadioMan.

Re-purposing

In addition to ensuring continued access and preservation of the material, the move to the digital environment opens up further areas for imaginative use and commercial exploitation. Internet access, Websites, and content hungry new media are all areas where digital audio can be exploited. This was very evident this year in the *Radio 75* celebrations during which a large volume of archive material was digitised for use in celebratory programmes reflecting on the impact and influence of RTÉ Radio in the life of the Irish people. The obvious limitations to using archive material on the Internet are security for the copy being posted to the Web and ensuring that copyright is cleared prior to use.

Conservation

The RAP must also deal with a sizeable quantity of 'acetate' disks that will be digitised and remastered on account of their age and condition. These are the only media in the Sound Archive which will be remastered as a matter of course as the RAP has adopted the commonly held view that re-mastering and cleaning up recordings should be done 'on demand' rather than applying blanket procedures across the collection (*note 1*). Fortunately, the RAP benefits from the services of a full time audio conservation specialist. To ensure the integrity of all recordings, two copies will be made of these disks; a raw, unrestored copy and a remastered cleaned up version.

Conclusion

The RAP offers considerable benefit to RTÉ as a broadcasting organisation and as the custodian of Ireland's audio and visual heritage. The RAP will secure and consolidate Archival Holdings, ensuring increased searchability. The new digitised material will be available for reuse and re-purposing depending upon requirements. The AMS will integrate with RadioMan and other key systems to ensure the streamlined movement of audio through the production chain with descriptive and legal metadata being attached and accessible as it makes the journey to archives. The perilous state of its archives led to RTÉ initiating the Radio Archive Project. The Project in turn has met the challenges and is now producing digital content for use by RTÉ and future generations of radio listeners.

Notes

1. The main arguments against such a procedure are the archival principle of non-interference, the time required to systematically clean up the recordings and the real worry that procedures could not be reversed in the future and thus impede future users from accessing the original and authentic recording.

Acknowledgement

I would like to thank Majella Breen for her continued support of the Archive Project. I am very grateful to her for reading this paper and for her helpful suggestions.

A personal review of thirty years of IASA (1969 – 1999)

Ulf Scharlau, *Südwestrundfunk Stuttgart (Germany)*

A version of this article previously appeared in the special commemorative issue, summer 1999, of the IASA Information Bulletin and is printed here as a companion piece to Israel Adler's prehistory, reprinted here in its complete form.

Preliminaries

In 1972 I was introduced to Timothy Eckersley, IASA's second president, by Harald Heckmann, who in those days was my superior at the Deutsche Rundfunkarchiv (DRA) in Frankfurt. Harald himself was President of the International Association of Music Libraries (IAML) at that time and also a member of IASA. I remember Tim as a lively and highly educated man with a lot of experience in the field of archives who used to philosophise enthusiastically about the future international collaboration of audio archives. Private and occupational contacts with Dietrich Lotichius, then head of the sound archives of the Nordeutscher Rundfunk (NDR) in Hamburg, further increased my interest in IASA. In 1974, having become head of the sound archives of the Süddeutscher Rundfunk (SDR) in Stuttgart, I met Rolf Schuurmsma from Utrecht/Netherlands. Rolf's professionalism as secretary of IASA and the breadth of his vision concerning the function and the future of such an association impressed me deeply, and I joined IASA shortly afterwards.

Service to IASA cost a lot of time and energy during the years of my membership of the Executive Board, as it did to fellow members then and still does today. But this is not the subject here. My time with IASA has given me the chance to meet colleagues from all over the world, and through these meetings I have gained valuable insight into problems of archiving and documentation with which I would otherwise be unfamiliar. IASA has broadened my personal and occupational horizon. Moreover, friendships have developed, friendships that last far beyond the point of retirement of some former IASA colleagues. I am very grateful for this.

Therefore it is with pleasure that I comply with the wish of IASA's present Board to give a short review of the thirty years' history of our association. My remarks are subjective and sporadic and lay no claim to being complete. They are based on my recollections, on personal records, on single documents from the IASA archive in Stuttgart, and on inspiration drawn from leafing through *Phonographic Bulletin* and *IASA Journal* respectively. I would like to thank Rolf Schuurmsma, my long-term friend and fellow IASA board member, who has refreshed my memory with his article *IASA: the first ten years: some personal memories*. (1)

The foundation of IASA

The days from Monday, August 18 to Friday, August 22, 1969, were IASA's birth week. That Monday, during the annual conference of the International Association of Music Libraries (IAML), several sound archivists gathered in a room of Amsterdam's Institute of Theatre Sound and Picture. They were all members of IAML. For more than a year they had been planning to found an association which should be devoted specifically to questions related to sound archives and the archiving and documentation of sound carriers. True, two associations which were formally concerned with the documentation of sound carriers did exist already, namely IAML (through its Record Libraries Commission) and Fédération Internationale des Phonothèques (FIP). However, those younger sound archivists had the impression that the activities of the two organisations did not help them reach their targets. FIP showed hardly any commitment at all, and IAML was primarily concerned with the documentation of musical manuscripts and prints. Sound carriers played a subordinate role, if any. The only records that were of interest were musical records. The problems of spoken word recordings, their acquisition and documentation were kept at bay. In brief, those occupied with sound carriers were obviously stepchildren of the existing professional organisations. Colleagues who were responsible for the organisation of sound archives increasingly objected to that situation. They realised that international collaboration in their field was an absolute must, especially in the face of rapid technical progress. Time seemed ripe for the foundation of an international professional association for sound archives.

With this in mind, the founding-fathers of IASA met on that 18th of August 1969. Their names have gone down in IASA's history: Patrick Saul (British Institute of Recorded Sound, London), Donald L. Leavitt (Library of Congress, Washington), Philip Miller (Rodgers & Hammerstein Archives, New York), Dietrich Lotichius (Norddeutscher Rundfunk, Hamburg), Herbert Rosenberg (Nationaldiskoteket, Copenhagen), Claes Cnattingius (Sveriges Radio, Stockholm), Rolf Schuursma (Stichting Film en Wetenschap, Utrecht), Timothy Eckersley (BBC, London) and a few more.

On Friday, the 22nd of August, 1969, the official foundation ceremony took place with twenty-four participants. (2) The organisation was named International Association of Sound Archives (IASA). Taking into consideration the rather primitive means of worldwide communication in those distant days, the founders of the organisation expressed all but utopian aims: "What Patrick Saul apparently had in mind was an international network of independent sound archives representing their countries in all kinds of exchanges of recordings". (3) Don Leavitt (Washington) was elected first president of IASA, Rolf Schuursma became secretary.

The first years

Some of the earliest challenges and tests of strength were in the diplomatic rather than in the occupational field. In 1972, the association comprised 40 institutions and 37 personal

members. On its own, IASA would not have been able to organize annual meetings. Therefore, a larger organisation's infrastructure had to be used. IAML was the obvious choice and was willing to cooperate. IASA had to succeed in attaching itself to IAML as a junior partner with a weight of its own in such a way that it could maintain its independence without nursing fear of competition on the bigger brother's side. For many years IAML and IASA held their annual conferences together and inspired one another with their different fields of work. But as there were frictions as well, representatives of IAML and IASA got together at the Lisbon Conference of 1978 and again in 1980 in Frankfurt in order to reach an agreement on the terms of the future cooperation between the two associations. In Frankfurt IAML was represented by Harald Heckmann and Dietrich Lotichius, IASA's official representatives were Rolf Schuursma and Ulf Scharlau. The agreement was worked out fairly easily as all four were members of both IASA and IAML. Thus they were more interested in cooperation than in the enforcement of specific interests of one of the respective associations. A so-called "Joint IAML/IASA Working Committee on Music and Sound Archives" was founded. Claes Cnattingius (Sveriges Radio Stockholm), Derek Lewis (BBC London), Marie-France Calas (Bibliothèque Nationale Paris) and Ulf Scharlau (Süddeutscher Rundfunk Stuttgart) were appointed members of the Joint Committee. Its task was to meet before the annual conferences in order to organise events in which both associations had a shared interest. Also, potential conflicts between the two organisations could be detected at an early stage and minimised through the Joint Committee's careful management. (4) For many years this concept proved quite successful.

This way, IASA could develop rapidly and without too much external influence. In the mid-seventies a younger generation of fellow archivists became influential in IASA. Two colleagues will be mentioned here who stand for that generation of archivists who are highly qualified and determined, yet sociable at the same time: David Lance (then Imperial War Museum, London) and Dietrich Schüller (Phonogramm-Archiv der Akademie der Wissenschaften, Vienna). They were soon to take on important functions in IASA's board.

A stroke of luck for IASA is its continuous success in finding highly qualified personalities who are willing to run for seats in the executive board of the organisation. Without exception, the presidents and general secretaries IASA has had until today have done great jobs. Therefore I'd like to name them all: the presidents were Donald L. Leavitt (USA, 1969 - 1972), Timothy Eckersley (England, 1972 - 1975), Dietrich Schüller (Austria, 1975 - 1978), Rolf Schuursma (Netherlands, 1978 - 1981), David Lance (England, 1981 - 1984), Ulf Scharlau (Germany, 1984 - 1987), Helen Harrison (England, 1987 - 1990), Gerald Gibson (USA, 1990 - 1993), James McCarthy (Australia, 1993 - 1996), Sven Allerstrand (Sweden, 1996 - 1999) and Crispin Jewitt (England, 1999-). The leading qualities, the diplomatic skills and the cooperative solidarity within the respective executive boards, have been and still are, the sources for IASA's vitality. However, the backbone of our association has always been the general secretary: Rolf Schuursma (Netherlands, 1969 - 1975), David Lance (England 1975 - 1981), Helen Harrison (England, 1981 - 1987), Jean- Claude Hayoz (Switzerland, 1987-1990), Sven Allerstrand (Sweden, 1990 - 1996) and the current secretary Albrecht Häfner (Germany, since 1996).

Some main topics of IASA's work

Apart from stabilising IASA as an organisation and defending its position against the longer-established professional organisations, IASA's work has been determined by various themes and topics. When leafing through the past issues of *Phonographic Bulletin* published since 1971 (and since 1993 under the name *IASA Journal*), one gets a fascinating insight into the development that sound archives have taken within the last thirty years. (5)

It is striking how often IASA has managed to pick up developments in the field of sound archiving and new technologies of audio-documentation at the earliest possible stage. In the early years of IASA, the *Phonographic Bulletin* was mainly concerned with information on archives and archive structures in the member countries. The tasks, the aims of collecting sound recordings and the organisation of member archives in the European countries, in the US, in Canada and in Australia were featured systematically. As early as 1972 the *Bulletin* reported on archives in the Soviet Union (6), in 1975 on archives in China (7), a short time later on Asian (8) archives and in 1982 on archives in Africa (9). Apart from this, methodical issues and principal questions of archives and documentation dominated the agenda, such as:

- Evaluation and acquisition of oral history records
- Documentation through computer technology
- Copyright questions
- Training and further education
- Specific problems of radio sound archives
- The merging of audio and video collections
- Questions concerning the evaluation of audio recordings as historical sources

IASA's Technical Committee was founded in 1975. (10) Ever since then the activities of the Technical Committee have had a large impact on IASA's work as a whole. IASA owes much of its high international reputation to the excellent work of the Technical Committee. Discussions within the Committee and during the annual conferences have been dominated by the following topics:

- the treatment and restoration of historical audio recordings,
- standards for an international tape exchange (1978),
- the role of the compact disc (1982),
- automation of archive systems (1989)
- the analogue and digital technologies for restoration and long-term protection of endangered recorded sound collections.

Other questions frequently discussed have concerned cooperation with partner organisations such as IAML, Association Française des Archives Sonores (AFAS), Association for Recorded Sound Collections (ARSC), International Federation of Library Associations (IFLA), International Federation of Television Archives (FIAT) and International Federation of

Film Archives (FIAP) and especially UNESCO. (11) Another regular topic is the discussion of IASA's future roles (1989) and a *Philosophy of AV-Archiving* (since 1992). (12) Since 1993 digitisation issues have been dominating the agenda. Moreover, it has become traditional for countries hosting the annual conferences to be given space to present their archives.

Structures of IASA

Like similar associations, IASA has always been subject to organisational change and has always had to adapt to constantly emerging problems. In the beginning IASA acted primarily as a union of professional institutions. The forming of specialised committees encouraged the discussion of several subdisciplines in the field of archives. Presently the following committees are in operation: Discography, Cataloguing and Documentation, National Archives, Radio Sound Archives, Technical Committee. Discussion within the committees increased IASA's professionalism to a large extent.

IASA succeeded in recruiting many new members in the 1970ies and 80ies as a result, in particular, of activities by the general secretaries Rolf Schuurmsma, David Lance and Helen Harrison, as well as by the treasurers Léo la Clare, Ulf Scharlau and Anna Maria Foyer. Most of these new members came from the US and Australia, among them a large amount of private collectors. Not surprisingly, this development had constitutional effects on IASA, especially as far as the representation of private collectors within IASA was concerned. Besides, national interest has increased in countries with many IASA members. The association has taken these changes into account. Its statutes have been redefined several times in order to adapt to new needs.

National interests of many countries have been given added weight by IASA itself through the foundation of National Branches. These platforms help promote national interest within the executive board and IASA as a whole. With their excellent connections to Non-Governmental Organisations, both Helen Harrison, general secretary for many years, and Dietrich Schüller have boosted IASA's prestige by promoting the application to become a member of UNESCO. This success has enabled IASA to recruit new members from non-Western countries, i.e. countries in Asia, in Africa and most recently in South America. Since the end of the Cold War, IASA has gained many new members from the former socialist countries of Middle and Eastern Europe. Mind you, Hungary and the Hungarian Broadcasting Corporation, represented by Magdalena Cseve, were active IASA members long before 1989.

At the Helsinki-Conference in 1993, audiovisual archives – “bi-media”, to be correct, whereas today the term multimedia archive is used almost exclusively – were at the centre of discussion with regard to a possible extension of IASA activities towards video archives. This is a case of history being repeated. A clash of interest with existing organisations such as FIAT could develop. As it was thirty years ago, diplomatic skill is needed in dealing with this problem. However, there is room for optimism, bearing in mind that FIAT president Peter

Dusek is a highly cooperative colleague. Therefore I am positive that talks between IASA and FIAT will come to a good result for both sides.

Overview

My review of thirty years of IASA has shown the following. A professional organisation with world-wide activities, even if it is relatively small, can succeed in pursuing and reaching its targets through persistent work. Our success would not have been possible without purposefulness and patience. The present and future of audio archiving and documentation is and will continue to be dominated by digitisation. Digitisation of collected items, changes in methods of working within archives and the development from archivist to data manager are the main challenges our profession is facing today. The networks of communication are getting tighter and tighter. Internet and E-Mail systems provide us with means of communication that the founding members of IASA could not have imagined in their boldest visions. If IASA succeeds in further increasing the professionalism of its members and member institutions, if IASA succeeds in encouraging its members to engage in an active and lively cooperation with and within the association and if IASA succeeds in maintaining open and fair cooperation with other professional organisations, then there will be no need to worry about its future. However, it is also necessary to professionalise IASA's management. Moreover, independent initiatives or jealousies of single nations and institutions have to take second place to the common target of a world-wide network in the field of audio archives.

We can only reach this target together. With this in mind: *Ad multos annos, IASA!*

Notes

1. Rolf Schuurmsa. *IASA: the first ten years: some personal memories*. IASA Journal No 3 (1994), p. 5-15.
2. Phonographic Bulletin No 1 (1971), p. 16ff
3. Schuurmsa, op.cit., p.6
4. Tasks of the Joint Committee: see Phonographic Bulletin, No 22 (1978), p. 12-13
5. Phonographic Bulletin, Index Issues 1 - 61 (1971-1993)
6. Phonographic Bulletin, No 5 (1972), p.5ff
7. Phonographic Bulletin, No 12 (1975), p. 13ff
8. Phonographic Bulletin, No 29 (1980), p. 33 ff
9. Phonographic Bulletin, No 32 (1982), p. 3-23
10. Phonographic Bulletin, No 12 (1975), p. 8ff
11. Phonographic Bulletin, No 32 (1982), p. 50ff and No 61 (1992), p. 61ff
12. Introduced by Ray Edmondson, in: Phonographic Bulletin No 60 (1992), p 46ff

Von FIP zu IASA (1967-1969): Episoden der Geburt der Internationalen Vereinigung der Schallarchive

Israel Adler

Harald Heckman, zu seinem 75. Geburtstag

“... du sollst mit Schmerzen
Kinder gebären.” (Genesis 3:16)

[This article was originally published in IASA Journal no. 16 but due to an unfortunate error, the final four paragraphs were omitted. Rather than publish the omissions as errata, I decided to re-print the article in full as a companion piece to Ulf Scharlau's personal reminiscence that precedes this article. - Ed]

English summary

Professor Israel Adler (Jerusalem) was a member of the Executive Board of the International Association of Music Libraries (IAML) in the 1960's. Along with Harald Heckmann, Donald Leavitt, Patrick Saul, Rolf Schuurisma and Claes Cnattingius he was one of founding members of IASA. In this article which was conceived as a birthday message to Harald Heckmann on the occasion of his 75th birthday in December 1999, Israel Adler describes the complicated history of IASA's foundation in the years 1967 to 1969. It was not easy for IAML to establish the new association as a source of information for sound archives because within IAML it was feared that the new organisation could later become a competitor. The main objective of IASA was to study and organise the field of the historiography of audio recording which up till then had been very unsystematic and to examine and become involved in the development of old and new recording and archival technology. At the same time IASA was intended to be a discussion and contact forum for audio archives all over the world. At the end of 1968 the first draft of the statutes for a 'Fédération Internationale des Phonothèques' (FIP) was drawn up, and it was discussed in detail until the summer of 1969. At that time, and this is a testimony to the foresight of some of those involved, the issue of the future participation of broadcasting archives which video and television material, as well as radio recordings, in their care was openly addressed. Under the name *International Association of Sound Archives* (IASA) the association was founded at the IAML conference in Amsterdam in August 1969. At the first general meeting of IASA on 22nd August 1969 the constitution governing its foundation was approved. Donald Leavitt from the Library of Congress in Washington became its first President and Rolf Schuurisma, then at Utrecht, its first Secretary General. The long and difficult preparatory stage leading to the establishment of IASA had reached its successful conclusion.

Vorbemerkung

Harald Heckmanns Ruf als eine der hervorragenden Persönlichkeiten auf dem Gebiet der internationalen Musikedokumentation ist allgemein anerkannt. Unsere Zusammenarbeit – die sich im Laufe der Jahre zu einer immer engeren Freundschaft entwickelt hat – spielte sich hauptsächlich im Rahmen von IAML/AIBM und dem Internationalen Quellenlexikon (RISM) ab. Doch bezeugte Harald Heckmann immer auch besonderes Interesse für das

Dokumentationsgebiet der Schallarchive. So unterstützte er aktiv die Initiativen der AIBM, die unter Führung unseres verehrten Mentors Vladimir Fédorov zuerst zur Gründung der Fédération Internationale des Phonothèques (FIP) und dann der International Association of Sound Archives (IASA) führten. Die folgenden, Harald Heckmann gewidmeten Zeilen sollen als eine persönliche Schilderung eines an der Umwandlung der FIP und ihres Aufgehens in der IASA beteiligten "Zeitzeugen" verstanden werden. Eine vollständige und umfassende Dokumentation der Gründungsgeschichte der IASA wird die Aufgabe des auf Anregung von Dietrich Lotichius auf der Jahrestagung der IASA in Como 1984 begründeten Archivs der IASA sein.

Zur Vorgeschichte (1963 bis 1967)

Die FIP wurde im Mai 1963 während der Jahrestagung der AIBM in Mailand gegründet. Dieses war die Krönung insbesondere der mehrjährigen Bemühungen der AIBM-eigenen *Commission des Phonothèques*, im Rahmen der AIBM auch Schallarchive mit außermusikalischen Beständen in die internationale Zusammenarbeit einzubinden und ihnen ein professionelles Forum zur Diskussion ihrer Probleme und Aufgaben zu schaffen. Neben dem AIBM-Präsidenten Vladimir Fédorov war Roger Décollogne, der dynamische Direktor der Phonothèque Nationale in Paris, der Motor dieser Bemühungen. Kurz vor der Mailänder Tagung traf sich bei der UNESCO in Paris im Februar 1963 die von der AIBM einberufene Kommission zur Vorbereitung der FIP-Statuten (1). Vladimir Fédorov berichtete über die historischen Hintergründe in einer ausführlichen Darstellung:

"En avril 1953, la Commission Internationale des Phonothèques fut créée au sein de l'AIBM, sous la présidence de M. A. Schaeffner. Elle eut une activité très positive: recensement, question des échanges, de la conservation, du catalogage, des bibliographies. Mais en 1961 [...] on constata qu'une association des phonothèques et des archives sonores, dans un cadre plus vaste que celui de la musique seule, était souhaitable. Les dirigeants de l'AIBM décidèrent, d'une part, que leur Commission Internationale des Phonothèques [musicales] continuerait son activité (...) d'autre part de procéder à la constitution d'une Fédération Internationale des Phonothèques qui réunirait toutes les branches intéressées. Un des premiers promoteurs de cet élargissement fut M. Décollogne à qui fut confié le soin de rédiger le projet des statuts. [...] C'est ce projet qui va être discuté..." (2)

Die Resultate der Pariser Tagung führten kurz danach zur Ratifizierung der Statuten durch die in Mailand während der AIBM-Tagung im Mai 1963 einberufene "Assemblée constitutive" und zur Wahl der beiden Leitungsgremien der FIP: eines Direktoriums (*Comité exécutif*) und eines Vorstands (*Bureau*) der FIP. Zum Präsidenten wurde Roger Décollogne (Paris), als Vizepräsidenten Harold Spivacke (Library of Congress, Washington) und E. Zwirner (Bundesrepublik Deutschland), als Generalsekretär J. Salkin (Belgien) und als Schatzmeister F. Vandelene (Belgien) gewählt.

Hierdurch schien die juristische und organisatorische Basis für eine fruchtbare Zusammenarbeit der Schallarchive auf internationaler Ebene gelegt zu sein. Doch erregte schon nach relativ kurzer Zeit die Art der Durchführung der an die FIP gestellten Aufgaben Unbehagen. Dieses führte während des in Paris von dem Präsidenten der FIP, Roger Décollogne, veranstalteten *Premier Congrès Mondial des Phonothèques* im Juni 1967 zum offenen Ausbruch.

Bei der am letzten Tage des Kongresses (10. Juni 1967) einberufenen Sitzung des FIP-Direktoriums stellte sich heraus, daß die für denselben Tag geplante Generalversammlung mit der Wahl eines neuen Vorstands und Direktoriums nicht stattfinden konnte, da die satzungsgemäßen Vorbereitungen für die Einberufung einer Generalversammlung aller wahlberechtigten Mitglieder nicht getroffen worden waren. Ferner wurde offensichtlich, daß unter den derzeitigen Bedingungen keine reguläre Aktivität der FIP auf einer internationalen Basis möglich war. Besonders wurde u.a. beanstandet, daß dem Direktorium keine Möglichkeit gegeben wurde, seine statutenmäßigen Aufgaben zu erfüllen: Es fanden weder die vorgeschriebenen jährlichen Sitzungen und Abstimmungen noch eine regelmäßige Korrespondenz statt. So wurde die Generalversammlung im Jahre 1966 gar nicht einberufen, und für die Organisation des Pariser Kongresses war weder das Direktorium konsultiert noch ein internationales Organisationskomitee vorgeschlagen worden. (3)

Das Reorganisationskomitee (Juni 1967 bis Juni 1968)

Unter diesen Umständen durfte das FIP-Direktorium nur vorübergehende, also für eine kurze Zeitspanne bestimmte Maßnahmen treffen, und zwar:

1. De ne pas renouveler, comme l'imposeraient les statuts, ni le Comité exécutif ni le Bureau;
2. De charger le Bureau sortant d'assurer pendant une période transitoire d'un an au maximum les affaires courantes de la FIP en consultation étroite avec le Comité exécutif sortant;
3. De nommer pour cette même période transitoire un Comité special de réorganisation de la FIP avec mandat de soumettre au Comité exécutif sortant, dans les meilleurs délais, un rapport sur l'organisation future de la FIP, portant notamment sur l'amendement des statuts, la formation du nouveau Comité exécutif, la constitution des commissions internationales de travail ...” (4)

Es wurde also ein Reorganisationskomitee (RC) eingesetzt, in das drei der in Paris anwesenden Mitglieder des FIP-Direktoriums berufen wurden: Claudie Marcel-Dubois (Paris), Patrick Saul (London) und Israel Adler (Jerusalem). Auf der ersten Sitzung des RC am 11. Juni 1967 in Paris wurde beschlossen, an alle Mitglieder des Direktoriums einen detaillierten Bericht über die aktuelle Situation zu schicken, verbunden mit der Bitte, dem

RC in einer schriftlichen Stellungnahme Vorschläge zur Reorganisation der FIP zukommen zu lassen. Außerdem wurde beschlossen, so schnell wie möglich nach der Erstellung des Abschlußberichts des RC (*final report*) eine Tagung des FIP-Direktoriums einzuberufen. Bis zu diesem Zeitpunkt sollte der amtierende FIP-Vorstand keinerlei neue Aktivitäten beginnen. Anfang Juli 1967 wurde der erste Bericht des RC verschickt. (5)

Die Hauptlast der Arbeit lag während der elfmonatigen Existenz des RC auf den Schultern des tüchtigen Direktors des British Institute of Recorded Sound, Patrick Saul. Die schwierigen und oft heiklen Verhandlungen leitete er in rücksichtsvoller, jedoch auch kompromißloser Art, Letzteres immer dann, wenn es um prinzipielle Fragen ging, die ihm wichtig erschienen. Einer der problematischen Verhandlungspunkte war dabei die Frage, wie sich das Verhältnis zwischen AIBM und FIP in Zukunft gestalten sollte und gestalten würde. Problematisch erschienen insbesondere die Konsequenzen einer künftigen Doppelmitgliedschaft in beiden Organisationen. Diese Frage nahm einen breiten Raum in der damaligen Korrespondenz ein (6) und sei anhand eines Schreibens von Kurt Dorf Müller (München) beispielhaft verdeutlicht:

“Zweifellos will niemand unnötige Doppelarbeit. Wie läßt sich diese vermeiden, da sich die Phonotheken überwiegend mit Musik befassen, so daß die meisten Phonothekeare sowohl der AIBM wie auch der FIP angehören müßten...? Ein solches Doppel-Engagement wird sehr oft schon aus praktischen Gründen nicht möglich sein. Der Pariser Kongreß war ein praktisches Beispiel: Zum Teil wurde uns [...] keine Reise nach Paris genehmigt, zum Teil war es zeitlich unmöglich, im selben Jahr zu FIP und zu AIBM nach Salzburg zu fahren.”

Sodann erwähnt Dorf Müller das Projekt der AIBM, ein Regelwerk zur Schallplattenkatalogisierung herauszubringen. Es wäre zwar zweckmäßig, sich auch mit den Problemen der Archivierung von Sprech-Dokumenten u.a. zu befassen, „...aber es wäre wohl zuviel, nun eine Katalogisierungskommission der FIP zu gründen... FIP kann eine Dachorganisation sein, die Kontakte zwischen Gruppen fördert, die sonst wenig miteinander zu tun haben... die eigentlichen fruchtbaren Arbeitsergebnisse aber erwarte ich von den engeren Interessengruppen, wie beispielsweise den Rundfunkarchiven, ethnologischen Archiven, Musikbibliothekaren usw. In der AIBM ist deshalb schon öfters die Frage diskutiert worden, ob es nicht besser sei, die Aufgaben der AIBM so zu erweitern, daß sie auch die Interessen der nichtmusikalischen Phonotheken mit wahrnehmen kann. Das müßte auch durch Namensänderung zum Ausdruck kommen. Ob die Idee glücklich ist, kann ich nicht überblicken. Daß aber das Nebeneinander von AIBM und FIP ebenfalls Probleme aufwirft, scheint mir klar...” (7)

Außer dieser Frage, die noch lange später und vielleicht bis heute keine allgemeinbefriedigende Antwort gefunden hat, tauchten damals auch schon Fragen wie die der Mitgliedschaft (“offene” versus “geschlossene”; d.i. exklusive Aufnahmebedingungen) und die einer eventuellen Namensänderung der FIP auf. Um in seiner Aufgabe vorwärts zu kommen, mußte das RC in solchen umstrittenen Fragen von radikalen Standpunkten Abstand

nehmen. So wurde z.B. der Vorschlag abgelehnt, die FIP provisorisch als unabhängige Organisation wieder aufzulösen und ihre Aufgaben in die *Commission des Phonothèques* zurückzuführen. (8)

Der Beschluß, die Arbeitsphase des RC zeitlich zu begrenzen, erwies sich taktisch als eine vorteilhafte Maßnahme: Der Termindruck wirkte sich nämlich förderlich für die Erarbeitung von Kompromißformeln aus. Die Arbeit mußte bis zum Juni des Jahres 1968 abgeschlossen sein, und es fehlte die Zeit, sich in umstrittene Fragen zu verstricken. Das RC leitete seine Autorität vom FIP-Direktorium ab, welches selbst ein ziemlich brüchiges und international kaum repräsentatives Gremium war. (9) Es handelte sich aber um das einzige Gremium, das legitimiert erschien, nach dem Scheitern der FIP die notwendigen juristischen Maßnahmen entscheiden zu können. Deshalb erschien es dem RC als eine der dringendsten Aufgaben, ein erweitertes, international repräsentatives und anerkanntes Gremium zu schaffen, das als provisorisches Zwischenregime den Aufbau einer neuen, wirklich internationalen Vereinigung von Schallarchiven anstoßen und umsetzen konnte.

Im Mai 1968 (also einen Monat bevor dessen Mandat am 10.6.1968 auslief) wurde der Abschlußbericht des RC den Mitgliedern des ausgehenden FIP-Direktoriums vorgelegt. In diesem Dokument wurden, außer der Darlegung der Vorgeschichte und einer Analyse der gegenwärtigen Situation des FIP, u.a. folgende Maßnahmen vorgeschlagen:

Für die Periode vom 11. Juni 1968 bis spätestens zum 31. Dezember 1969 solle eine Provisional Council (PC) ernannt werden, das folgende Aufgaben zu erfüllen habe:

- “(a) to build up a new and genuine International Association of Sound Archives;
- (b) to settle the proper nature and function of the new association;
- (c) to provide it with a suitable constitution;
- (d)... to establish proper collaboration with the AIBM...;
- (e) to make contacts...with...other organisations as may be appropriate;
- (f)...to establish a list of ...[members] eligible...to join the new Association;
- (g) to take ...steps...including the calling of a General Assembly... to constitute the new Association as a legal entity not later than December 31st, 1969”. (10)

Für die Mitgliedschaft im Provisional Council wurden 16 Repräsentanten von Schallarchiven aus neun Ländern vorgeschlagen. (11) Diese Vorschläge wurden von dem sich verabschiedenden FIP-Direktorium per schriftlicher Abstimmung ratifiziert. Zum Präsidenten wurde Israel Adler und als Schriftführer Patrick Saul gewählt. (12)

Vom Provisional Council zur Gründung der IASA (Juni 1968 bis August 1969)

Das *Provisional Council* führte zwar die Geschäfte unter dem Namen des FIP weiter, jedoch hatte der Abschlußbericht des Reorganisationskomitees klargemacht, daß dies nur ein Übergangskonstrukt bedeutete, das zu der Gründung einer neuen Vereinigung führen würde,

deren neuer Name bereits in diesem Dokument angedeutet worden war. Zu den dringendsten Aufgaben des PC gehörte, zu einem Konsens über die Frage der "offenen" oder "exklusiven" Mitgliedschaft zu kommen. Diese und ähnliche Fragen waren ja bereits in den früheren Diskussionen aufgetaucht und sollten in den Statuten der neuen Vereinigung berücksichtigt werden. Außerdem war das Verhältnis zur AIBM zu definieren, die Amtszeit der Vorstandsmitglieder rigoros zu begrenzen, und andere Fragen zum Inhalt einer künftigen Satzung zu klären.

Die Diskussion nahm das Provisional Council in zwei dicht aufeinanderfolgenden Sitzungen auf. Aus praktischen Gründen wurde eine vorbereitende Sitzung am 4. September 1968 in Paris einberufen, da nicht alle europäischen Mitglieder des PC die offizielle Sitzung während des AIBM-Kongresses am 8. September 1968 in New York besuchen konnten. An der Pariser Sitzung nahmen acht Mitglieder des PC oder ihre Vertreter teil, (13) zu der Sitzung in New York kamen vierzehn Mitglieder. (14)

Auf diesen beiden Sitzungen wurden folgende Beschlüsse gefaßt: Es wurde ein Constitution Committee gebildet, das den Entwurf einer Satzung für die neue Vereinigung erarbeiten sollte. Den Vorsitz übernahm Donald Leavitt, Mitglieder waren Rolf Schuursma (Utrecht), Herbert Rosenberg (Kopenhagen), Kurt Dorf Müller (München) und - als Generalsekretär der AIBM - Harald Heckmann (Kassel) (15). Eine zweite Kommission (Membership Committee) wurde beauftragt, die Kategorisierung künftiger Mitglieder - insbesondere der Institutionen - zu behandeln. Daneben sollte die Arbeitsgruppe bis zum 15. Oktober 1968 durch Umfrage bei etwa 50 Schallarchiven eruieren, welche amerikanischen und europäischen Archive bereit seien, der neuen Organisation als Gründungsmitglied beizutreten. Den Vorsitz dieses Membership Committee übernahm Claudie Marcel-Dubois (Paris), assistiert von Philip L. Miller (New York) und Claes Cnattingius (Stockholm).

Als ein besonders schwieriges Feld, das nur mit viel diplomatischem Gespür betreten werden konnte, erwies sich das künftige Verhältnis zwischen der neu zu gründenden Schallarchiv-Vereinigung und der AIBM, die sich als eine Art Mutter des Sprößlings empfand. Insbesondere die Beziehungen zur Record Library Commission der AIBM waren zu definieren, um künftige Konfliktfelder möglichst von vornherein, wenn nicht auszuschließen, so doch zumindest zu verringern.

Bei der Debatte über das Verhältnis zur AIBM wurde betont, daß eine enge Koordination, besonders für die erste Phase der Existenz der neuen Vereinigung, wichtig sei. Es wurde einstimmig beschlossen:

(1) "Until December 1969, the Secretary of FIP shall be a *membre attaché* of the [Council or Bureau] of AIBM; and...the Secretary of AIBM be a *membre attaché* of the Council of FIP...; the planning of FIP programs and meetings (e.g. dates and places) should be coordinated with the plans of AIBM..." (16)

"Further discussion revolved around relations between FIP and the Record Library

Committee of AIBM. It was agreed only that overlapping interests were inevitable..." (17)
Die Berichte des *Membership Committee* und des *Constitution Committee* sollten dem PC früh genug vorgelegt werden, damit bis zum nächsten Sitzungstermin des PC im Rahmen der Jahrestagung der AIBM im August 1969 in Amsterdam genügend Zeit für eine schriftliche Diskussion und Abänderungsvorschläge gegeben würde.

Die dem IASA-Archiv vorliegenden Dokumente belegen eine intensive, kritische, aber von konstruktivem Gestaltungswillen geprägte und vor allem zwischen allen Beteiligten freundschaftliche (zwangsläufig schriftliche) Diskussion unter allen mit der Klärung der Vorfragen zur Gründung einer selbständigen Vereinigung beauftragten Persönlichkeiten (18).

Ein erster Satzungsentwurf für eine *Fédération Internationale des Phonothèques* (FIP) wurde bereits am 2. Januar 1969 verschickt, der bis in den Sommer 1969 eine intensive Diskussion nach sich zog. Ziel war nach wie vor eine Verabschiedung während der bevorstehenden AIBM-Konferenz im August in Amsterdam. Insbesondere - und dies belegt die Weitsicht einiger der Beteiligten - die Frage einer künftigen Einbeziehung von Archiven, die auch Video-/Fernseh-Materialien zu betreuen hatten, wurde offen angesprochen. "Wird man in Zukunft Schall- und Bildarchiv auseinanderhalten können? Ton- und Bildträger sind oft identisch oder werden zusammen aufbewahrt. (...) Wird man eines Tages eine IVBITOD (Internationale Vereinigung für Bild-Ton-Dokumente) gründen müssen?" (19). "Radio - since so much sound recording is preserved in TV-archives I suggest it would be less exclusive to use the word 'Broadcasting' (which covers both media) rather than Radio". (20)

Die Namensfindung der neuen Vereinigung war relativ rasch abgeschlossen: statt *Fédération Internationale des Phonothèques* (FIP) wurde ein englischer Name angestrebt. Zunächst erschien *International Federation of Sound Archives* (IFSA) als eine Alternative, wurde jedoch bald durch *International Association of Sound Archives* (IASA) ersetzt - das Kind hatte einen Namen erhalten.

Die letzte Phase vor der offiziellen Gründung der IASA im August 1969 in Amsterdam soll hier nur kurz erwähnt werden. Sie wurde bereits fragmentarisch in einem persönlichen Rückblick von Rolf Schuurmsma (21) beschrieben und soll an dieser Stelle anhand der oben genannten Dokumentation (siehe Anmerkung 19) ergänzt werden. Allgemein wurde eine Kandidatur von Israel Adler zum ersten Präsidenten der neu gegründeten IASA erwartet. Dies verhinderten persönliche Gründe, denn Israel Adler wurde ab 1. Oktober 1969 zum Direktor der Jewish National and University Library in Jerusalem ernannt. Es war also unbedingt notwendig einen anderen Kandidaten, der allgemeinen Konsens finden würde, für die IASA-Präsidentschaft zu gewinnen. Dieser fand sich in der Person von Donald Leavitt von der Library of Congress in Washington. Er war in allen Belangen *the right man in the right place*. So konnten alle Beteiligten mit Zuversicht die Krönung ihrer zweijährigen Bemühungen erwarten, die sich von Juni 1967 bis August 1969, von Paris nach Amsterdam via New York, von der FIP zur IASA über das Reorganisation Committee und den Provisional Council erstreckt hatten.

Im Rahmen der Jahrestagung der AIBM im August 1969 in Amsterdam fanden die Sitzungen im Gebäude des Amsterdamer Instituts Theater, Klank & Beeld (Direktor: Leo S. Hoefnagel) statt. Die lokalen organisatorischen Vorbereitungen wurden von Rolf Schuurisma getroffen und erleichterten unter der Leitung von Donald Leavitt die Zusammenführung der Arbeitsergebnisse des Constitution Committee. Die erste Generalversammlung der IASA trat im Amsterdamer Institut Donemus am 22. August 1969 zusammen. Hier wurde die Gründungssatzung von den Teilnehmern verabschiedet. Das Provisional Council wurde durch ein gewähltes Executive Board der neuen Organisation IASA ersetzt: Donald Leavitt als Präsident, Patrick Saul und Claudie Marcel-Dubois als Vize-Präsidenten, Rolf Schuurisma als Sekretär; Claes Cnattingius als Schatzmeister. Das Provisional Committee hatte somit sein Ziel erreicht und konnte durch die Generalversammlung der IASA mit Dank für die geleistete Arbeit aufgelöst werden (22). Die lange und schwierige Vorbereitungsphase zur Gründung der IASA hatte ihr glückliches Ende gefunden.

Notes

1. Das sechzehnte Protokoll dieser Tagung befindet sich bei Israel Adler (Jerusalem) in einem chronologisch geordneten Schriftgutbestand unter der Signatur F/I (=FIP/IASA), Datum: 7.-9.2.1963. Die Akten, die teilweise bereits 1999 dem IASA-Archiv überlassen wurden (siehe Anmerkung 18), sollen im Laufe des Jahres 2000 komplett der IASA zur Aufbewahrung im Stuttgarter IASA-Dokumentenbestand übergeben werden.
2. F/I, 7.-9.2.1963, S.3
3. Siehe F/I, 3.7.1967; das Dokument RC 2, 2-3 §6-7
4. F/I, 10.6.1967
5. Siehe F/I 3.7.1967; die Dokumente RC 2-3
6. Z.B. F/I 17.7.1967 (Saul), 21.7.1967 (Spivacke), 27.7.1967 (Saul), 2.8.1967 (Adler), 10.8.1967 (Fédorov), 29.9.1967 (Adler).
7. F/I 24.7.1967.
8. F/I 4.4.1969 (Fédorov), 8.4.1968 (Saul), 11.4.1968 (Adler).
9. Dr. Martin Kunath war von seinem Dienst am Lautarchiv des Deutschen Rundfunks ausgeschieden: Prof. Zwirner, einer der Vizepräsidenten der FIP teilte mit, daß er der FIP nicht angehöre; keine Antworten auf die Rundschreiben des RC kamen von Werner, Hrebek, Salkin und Vandeleine (die beiden letztgenannten hatten ihre Ämter als Schriftführer und Schatzmeister der FIP niedergelegt).
10. F/I 10.5.1968 (RC, final report).
11. Adler (I), Barone (I), Cnattingius (S), Décollogne (F), Dorf Müller (D-BRD), Ellis (GB), Leavitt (US), Lindberg (S), Marcel-Dubois (F), Miller (US), Nataletti (I), Rosenberg (DK), Saul (GB), Schuurisma (NL), Spivacke (US), Veinstein (F).
12. F/I, Dokument CP2 (Juli 1968)
13. Adler, Décollogne, Dorf Müller, Marcel-Dubois (vertreten von Fédorov), Nataletti, Rosenberg, Schuurisma, Saul; siehe F/I, Protokoll der Pariser Sitzung.
14. Adler, Barone (vertreten von Adler), Cnattingius, Décollogne (vertreten von Bloch), Dorf Müller, Leavitt, Lindberg, Marcel-Dubois (vertreten von Adler), Miller, Nataletti (vertreten von Fédorov), Rosenberg (vertreten von Kjaer), Saul (vertreten von Eckersley), Schuurisma (vertreten von Eckersley), Spivacke; siehe F/I, Protokoll der New Yorker Sitzung.
15. Andere Mitglieder der Kommission waren Eckersley, Nataletti und ex officio der Präsident und der Schriftführer des PC.
16. ebd. S.2-3
17. ebd. S.2

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18. Hierzu wird auf die bei Ulf Scharlau (Stuttgart) vorliegende Sammlung des IASA-Archivs verwiesen. An dieses hat Israel Adler 1999 einen Teil der in seinem Besitz befindlichen Aufzeichnungen, Akten und Korrespondenzen zur Gründung der IASA übergeben.
 19. Kurt Dorf Müller, Schreiben vom 14.07.1969 (IASA-Archiv)
 20. Timothy Eckersley, Brief vom 26.06.1969 (IASA-Archiv)
 21. Rolf Schuurma: IASA -The first ten years. Some personal memories. In: IASA Journal 3 (1994), S. 5-15
 22. Die offizielle Auflösung der FIP stieß zunächst noch auf juristische Schwierigkeiten. Sie erfolgte als Rechtsakt etwas später durch einen offiziellen Antrag des IASA-Präsidenten Don Leavitt bei der Préfecture de Police in Paris.

Timothy Day. *A Century of Recorded Music: Listening to Musical History.* New Haven (CT) and London: Yale University Press, 2000. - x, 306pp, 25 ills. ISBN 0 300 08442 0. -GBP 18.00, hardcover.

A century is a reasonable time for stock-taking, and Timothy Day has done just that in his chosen field, the Western classical music tradition. Although it is very much an Anglo-Saxon approach, it is still a reasonably balanced account of a number of the factors that contribute to making a recording and the development of performance and repertoire in the 20th century. The book is not the final word on the interaction - if any - between recordings and performance styles, nor can it be considered a reader as such in the subject. It is a strange feeling to have a book to review and to have most of the references to hand (1), because it is so tempting to quibble over details and to make a review almost as long as the book. But does this book answer the questions "how do musicians perceive recordings as opposed to instantaneous performances" and "has recording had an influence on the Western classical music written in the 20th century"? Yes, but they are not the final answers, and they were not meant to be.

A table of contents is given on p. vii, but unfortunately lists only the chapter headings. It is in the headings of the individual sections that the scope of the book is revealed, and for this reason I would recommend the publisher to include the complete list of sixty-four headings when a new edition is prepared. The best way to illustrate the breadth of the book is to list these headings here. I have also given the page number, which means that a copy of this list could be placed in the book for further reference.

I Making Recordings

- 1 The earliest cylinders and discs
- 6 Acoustic recording
- 12 The reproducing piano
- 16 Electrical recording
- 19 Post-Second World War technological developments
- 23 'Editing' and 'Mixing' and musicians' attitudes to them
- 26 Studio practices and the co-operative nature of recording
- 32 Recording as a 'photograph' of a performance
- 34 The function of record producers
- 38 Gaisberg, Legge, Culshaw, and the training of modern producers and engineers
- 46 Musicians' attitudes towards making recordings
- 52 Why do musicians record?

II The Repertory Recorded

- 58 The creation of mass audiences for classical music
- 59 Prejudices against music
- 63 The recorded repertory of the 1930s
- 67 Early attempts at widening the repertory on record: the 'Society' issues

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- 73 Radio between the wars
 - 76 Music appreciation and the gramophone
 - 79 *The Columbia History of Music Through Eye and Ear, 2000 Years of Music, L'Anthologie Sonore, L'Oiseau-Lyre*
 - 85 *The History of Music in Sound*
 - 87 Post-war radio
 - 92 The long-playing disc and the emergence of small labels
 - 102 Economics and education
 - 108 DG and Archiv Produktion
 - 110 Recording artists and repertoire
 - 113 The early music performer
 - 117 Twentieth-century music: the major labels
 - 120 Glock and the BBC
 - 122 Subsidies for new music
 - 125 Composers' attitudes to recording
 - 130 Duplication of repertory
 - 134 Live and recorded repertories at the end of the century

III Changes in Performing Styles Recorded

- 142 Early and late twentieth-century performing styles contrasted
- 147 The earliest styles documented
- 149 A summary of the changes that have been perceived
- 152 How can changes in performing styles be accounted for?
- 156 The influence of recording on performing styles
- 160 Anti-Romantic and formalist trends: neo-classical performing styles between the wars
- 162 Non-developmental forms and the technical and expressive demands of new music
- 166 Bucking a trend: the clarinetist
- 167 Trail-blazers
- 169 Conscious and unconscious changes in the singing of English cathedral choirs
- 170 Scholarship and performing styles
- 174 Changes in the performing styles of fourteenth-century chansons
- 178 Changing styles in Webern performance
- 185 Twentieth-century concepts of the musical work
- 187 The role of the interpreter variously defined
- 190 The nature of musical notation
- 194 What the interpreter actually does

IV Listening to Recordings

- 199 A billion dollar multi-national industry
- 200 Antagonism towards listening to records
- 201 Nineteenth-century concepts of great music, the creator's role and the listener's role
- 204 Listening to music as a religious exercise
- 206 Classical music for mass markets

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- 213 Muzak
 - 216 New ways of experiencing music
 - 220 Performers listen to recordings
 - 225 Composers listen to recordings
 - 228 Musicologists and historians don't listen to recordings
 - 231 Collections of recordings in Europe and North America
 - 237 Britain's national archive of sound recordings
 - 244 The difficulties of working with recordings
 - 249 New views of musical history

Some sections are in-depth discussions of various parameters, others only give a brief outline. The *Notes* section is very skilfully laid out, because although the superscript numerals in the body of the text are in numerical order relating to each chapter, each page of the *Notes* section is headed by a reference back to the page numbers to which this part of the *Notes* refers. This makes the retrieval of a particular reference and its context eminently practical. There are 989 notes!

It will be noted that the approach taken is very systematic and I believe it will appeal to readers who have missed a coherent presentation of the field. *Chapter I* aims to cover the whole business of making records, including the limitations of the technology and the latter-day unlimited possibilities for manipulation as well as the intentions and reactions of performers. Chapter I could not have been written without Harvith and Harvith (2), because fifty-six, or about 20%, of the references, relate directly to quotes from the artists interviewed by those authors. However, Timothy Day uses this source material, where Chanan (see note 11 below) did not, and so the selection of opinions is wider. This is a very welcome initiative and it is balanced by a fair, but not exhaustive, selection of the opinions expressed in writing by a number of further performers.

Chapter II aims, essentially, to cover what may today be found in collections and archives: the published results of what was covered in *Chapter I*. Aspects of dissemination and the creation of new markets are described and, for instance, the 'early music' (performance practice) movement is put into an historical perspective.

I believe that a proper perspective on the influence of the phenomenon '*reproduction of a musical event any time you want*' is important, and so, obviously, does Timothy Day. This perspective includes the development of the influence over time (the history of its reception), and in this respect I do not think that he provides sufficient material to cover the whole century evenly. We are not presented with much information concerning the post-World War I period until the Society issues take off in the 1930s, and in his discussion of the recorded repertoire he does not mention the modernist works represented on the major labels in the early 1930s. Among them were Varèse, Mossoloff, Prokofieff and Honegger. The lesser labels are given their due, however. I miss references to the pen of a man with an almost Shavian wit: Constant Lambert (3), who certainly voiced fears and

pessimism and who had very clear views on music in relation to the media - gramophone, radio, and films. A major pre-Society project goes unmentioned: the competition occasioned by the centenary in 1928 of the death of Franz Schubert, in which a completion of the *Unfinished symphony* was desired by the Columbia Phonograph Company. Among the hundreds of entries those of Hans Gál, Franz Schmidt, Frank Merrick, and Kurt Atterberg (his 6th Symphony) may be mentioned. The two latter were recorded by Columbia (British record numbers 9562 - 9563 and L 2160 - 2163, respectively). However, the post-World War 2 period and the lesser (not 'small') labels on LP are very well covered.

There is one part of the interaction between recordings and performance that is not mentioned at all: the type of recording that can be used as an accompaniment to live performance or practice, such as the *Music Minus One* series. Quite an extensive repertory was available from the 1930s onwards, from Gerald Moore's art song accompaniments on 10-inch records, to complete piano or violin concertos on 12 - inch shellac sets and later on LP.

Also, while radio is mentioned in a few places, there is no mention at all of film music, although that did quite a lot for the dissemination of certain music styles falling within the subject area of the book. *The Warsaw Concerto* (a pastiche by Richard Addinsell for the film *Dangerous Moonlight*, 1941) was extremely popular at the time, and Mozart's Piano Concerto No. 21 became known for a while as the *Elvira Madigan Concerto* when the second movement was used in the film *Elvira Madigan* in 1967. Also, the symphonist Giuseppe Becce (1877-1973) created systematic mood music (1919-29) as well as records of material to be played during intermissions during the silent film era. The Disney-Stokowsky project *Fantasia* of 1940 was a milestone going much deeper into abstract music than Disney's earlier *Silly Symphonies*. Dissemination apart, the interaction of traditional Western composition with film music composition was extremely fertile: the Theremin and Ondes Martenot, which paved the way for synthesizer music, were launched here.

Chapter III sets out to answer the question "what are the changes in performance", now that we *do* have a century of recordings for documentation. For the non-specialist it is a good presentation of the field, because it creates an awareness of the continuous flux and also of the driving forces behind changes. For the specialist, however, this chapter is somewhat disappointing, because it does not contribute very much more to the existing literature. A couple of very relevant treatises are under-exposed, namely by Philip (4) and Methuen-Campbell (5). There are omissions and conclusions in these that merited a discussion, but this will not be found here. For instance, regarding the clarinet, Timothy Day based on one source purports (p. 166ff) that a lack of vibrato has always been a characteristic of clarinet playing. This is contradicted by Rendall (6):

"It [i.e. vibrato] is quite unknown east of the Rhine, where a perfectly straight even tone has ever been and is still insisted upon. It had a passing vogue in France, but to the best of the writer's knowledge is now less used than it was; it is in fact only in England and particularly

in America that the employment of it has become quite recently [probably 1954, date of the 1st edition; my comment] a burning question. It is, of course, firstly and lastly, a matter of taste in both player and listener."

So we have a situation, where I can quote *another* source and obtain a different result; obviously a case for discussion.

It is frustrating when sources contradict one another, as above, or are self-contradictory. For instance, on p. 15 Timothy Day quotes the pianist Max Pauer and his reliance on the analytical value of recordings (7). This was written sometime between 1913 and 1917. However, the only known recordings by Pauer were made in 1928 (8). So, there may still be a hope of finding traces of tests from the acoustical period, or perhaps Pauer (1866-1945) edited his contribution for a new edition of the book.

On p. 188 Timothy Day states:

"although Stravinsky was adamant that his own recording demonstrated exactly how a particular work should be played, when he recorded it again it was always quite different".

Stravinsky (9) says:

"What are my attitudes to my own recorded performances? I have already said that I listen to them only professionally and critically and that I could not, as well as would not, do any of them the same way again."

What did Stravinsky really mean? More importantly: how will knowing help us?

Chapter IV sees the market described in *Chapter II* from the users' viewpoint and thoroughly reminds us that *listening* is, after all, the purpose of it all. All aspects from subliminal, casual, via nostalgic to professional listening are covered. However, Timothy Day very clearly points out that musicologists have to a large degree neglected 20th century recordings as sources. And in the final section we are brought full circle to the choral singing that was already discussed in *Chapter III*.

Where required, Timothy Day refers to original recordings, not to re-issues on CD. This is most commendable and in considerable contrast to most of the modern musicological uses of recordings. (Robert Philip and Martin Elste display the same seriousness of approach in their writings).

In conclusion I would say that this is a rare and remarkable book, because nobody has as yet undertaken this task, which crosses several borders. It is not a sociological approach, and it

is not pessimistic like Norman Lebrecht (10). There are publications which are equally essential reading, however, such as Chanan (11) and Eisenberg (12). The first is duly mentioned in the Bibliographical Note; the second, which is devoid of notes, will be enjoyed much more after having read Timothy Day's book.

George Brock-Nannestad

Notes

1. This is not difficult to obtain: one just has to collect for twenty years everything that anyone ever said about recording and music-making.
2. *Edison, Musicians, and the Phonograph: A Century in Retrospect*. Westport, CT: Greenwood Press, 1987.
3. Constant Lambert. *Music Ho! - a study of music in decline*. Revised edition. London: Faber & Faber, 1945. In particular pp. 167-189.
4. Robert Philip. *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance 1900-1950*. Cambridge University Press, 1992.
5. James Methuen-Campbell. *Chopin Playing From the Composer to the Present Day*. London: Gollancz, 1981.
6. F. Geoffrey Rendall. *The Clarinet: Some Notes on Its History and Construction*; 3rd edition (Philip Bate). London: Ernest Benn Limited, 1971, p. 40.
7. Max Pauer. "Modern Pianistic Problems", in J.F. Cooke, Ed. *Great Pianists on Piano Playing*. Philadelphia: The Presser Co., n.d. (reprint post-1943), pp. 201-2.
8. James Methuen-Campbell. *Catalogue of Recordings by Classical Pianists, Vol. 1 (Pianists born to 1872)*. Chipping Norton: Disco Epsom Limited, 1984, p. 50.
9. Igor Stravinsky. "Thoughts on Contemporary Music and Recording", *Hi-Fi Stereo Review* (July 1962) p. 32.
10. Norman Lebrecht. *When the Music Stops: Managers, Maestros and the Corporate Murder of Classical Music*. London: Pocket Books, 1997.
11. Michael Chanan. *Repeated Takes: A Short History of Recording and its Effects on Music*. London: Verso, 1995.
12. Evan Eisenberg. *The Recording Angel: Music, Records and Culture from Aristotle to Zappa*. New York: McGraw-Hill, 1987.

Allan Sutton and Kurt Nauck. *American Record Labels and Companies – an Encyclopedia (1891 – 1943)* Mainspring Press, 2000.

(www.mainspringpress.com)

Price: \$61.75 plus shipping

Allan Sutton first published his *Directory of American Disc Record Brands and Manufacturers* in 1994 (Greenwood Press). This new volume, published by Mainspring Press (based in Denver, Colorado, USA) is an extensively updated version of that earlier work and amounts to a book of 440 pages complete with a CD-ROM containing detailed histories of more than 420 U.S. record labels, and over 1100 full-colour label images. An excellent twenty-page introduction provides a brief history of the American record industry up to 1943.

The encyclopaedia is in two main parts. Part I gives an extensive alphabetical list of American record labels and each entry is accompanied by a descriptive note about the label. Some entries give an extensive history of the label covering one or two pages, others amount to just a few lines.

Part II gives a similar inventory of record companies, listing labels supplied along with an historical note about each one.

Appendices cover children's labels, phantom labels and companies, and corporate genealogies.

This is an extremely readable volume that contains a remarkable amount of information given its relatively small size. It forms a very comprehensive source of reference for anyone researching the history of the American record industry, and will prove invaluable to collectors and libraries alike.

Ian Macaskill, The British Library

Dear Sir

Several months ago I read a review of *Pandora's Drums* in *Hillandale*, the City of London Phonograph Magazine. It impressed me and I made a purchase. I am delighted with the CD and have played it many times. It came as rather shock, therefore, to read Peter Copeland's review in the *IASA Journal* no. 17 that implied several reservations. Accordingly, I thought the following might be of interest.

I have collected Caruso recordings for nearly sixty years. Sadly, as the great man died before the advent of electrical recording, I have had to learn to listen to the voice and ignore all the other noises associated with early records. To help me with my collecting before the second World War I became a regular customer of the International Collectors Agency, which was situated in an alleyway off Leicester Square in London and was run by a Mr Colin Shreeve, an authority on early vocal records and a broadcaster for the BBC.

During the war I was stationed in Hampshire, so weekend visits to the shop were possible. During one such visit in early 1940 Mr Shreeve took me by the arm and drew me to the 'inner sanctum' at the rear of the shop. He whispered that he had a single-sided Victor of the *Flower song* from Carmen sung by Caruso that had never been issued in this country: very rare. He said it was five guineas and he was prepared to keep it for me for three months.

This was a vast sum for a soldier to find but somehow I managed it and there came the great day when I took the record home. On playing it I was just able to recognise the soloist amidst all the other terrible noises but obviously I was disappointed and when I next saw Mr. Shreeve I said just that. His reply was very interesting and I have always remembered it. He said, "You cannot get out of the wax what isn't there". I accepted this at the time and comforted myself with the thought that at least I had a very rare label.

Many years later I purchased the *Complete Caruso* on CD from the original Victor masters and, naturally, I turned to the 1905 *Flower song*. It was simply superb and meant that in 1940 Mr. Shreeve had got it wrong – the sounds were there, they only needed finding by electronic wizardry.

As a complete layman electronically, I am just waiting and hoping that the sequel to *Pandora's Box* will not be too long in coming out.

Keith Catchpole , Cockfosters, UK

Vice-President John Spence tells us why he's a sound person

I have always been a sound person. A bold confident statement, I'm sure you are thinking. But give me two competing events, such as a good book and an interesting sound, and it will be the latter that attracts my attention. I can be sitting in a bus reading and reach the end of the page, only to realise that I have not taken in a word I've read; but of the juicy conversation behind me, I know all.

It is my older sister that I acknowledge as my greatest influence in sound. Five years difference places her in the vanguard of many family's cultural and social situations. Whilst I listened to Sydney pop radio in the 1960s and '70s she was listening to the far more sophisticated music to be heard on Australia's national broadcaster, the ABC. It was the smooth and sexy voice of presenter Margaret Throsby and the music that you had to believe were all her personal favourites: Frank Sinatra, Ella Fitzgerald, Astrud Gilberto, Sergio Mendez & Brazil '66, the Sandpipers, the Modern Jazz Quartet, and so on. This music became my sister's favourite and, in time, mine also.

In the words of that evocative Police song, I was "born, born in the '50s". In fact, right in the middle of them. So I grew up with transistor radios held up to the ear to catch the latest Australian cover version of some hit from the UK or the USA. It wasn't until May 1970, when a dispute lasting about six months developed between radio stations and record companies over royalties to be paid for playing overseas records, that our local music scene received a fillip and started burgeoning – after all, it had had, for the period of the dispute, almost exclusive access to our airwaves. We suddenly had an Australian music industry – even if it was littered with local cover versions of overseas hits.

I was on the precipice of my childhood and just about to enter my teens when I really started noticing music ... before I started developing lists of favourite songs and groups. My earliest vivid music memory finds me, at age 12, walking through my old primary school with my leather bound Astor transistor radio held to my ear listening to what I still think is the finest pop song ever recorded: the Kinks' *Waterloo Sunset*. Well after that I experienced the full gamut of contemporary pop and rock music. My interests covered more than just the main music centres of US, UK and Australia. My ears were drawn to the Dutch band Focus, Germany's Tangerine Dream and Italy's PFM. But I was never as adventurous as the modern music aficionado has to be. Though I loved a wide range of music I was not an early World Music fan. My great music loves have always been British pop (particularly 1960s, early '70s), folk music, especially the pop-influenced fringes, and the US West Coast sound.

As I have explained, it was my sister who introduced me to the great popular singers of the 20th century. She also introduced me to jazz - or at least her love of jazz. Jacques Loussier, the Bossa Nova sound, Charlie Byrd, Modern Jazz Quartet, Miles Davis and Wes Montgomery were all in her record collection.

My first introduction to classical music came indirectly via my mother. One day in 1972, as I drew a newly purchased LP out of its paper bag I declared: "Mum, you should hear this. It's cool. You might even recognise it." It was, what rock journalists and publicists were starting to call 'a concept album'. Classical musicians had other words for it. It was Emerson, Lake & Palmer's *Pictures at an Exhibition*. My mother assured me that it had been written by a Russian called, of all things, Modest Mussorgsky, about a century before. My mother, bless her heart, gave me a Deutsche Grammophon recording for my next birthday. Still it took me a long time to start to really appreciate classical music.

Eventually my sister's dedication to sophisticated radio started to influence me and I soon discovered for myself that there was music other than what 2SM and 2UW played on the commercial Sydney radio scene. My exploration of ABC radio led me to the other delights that were being offered there: documentaries, analysis, news, serious intelligent talk and the serious pleasure of sports commentary – particularly cricket. I was hooked - and still am. Working for the ABC was always my dream job, even before I had ever thought of becoming an archivist. And here I am working for the ABC, and as a sound archivist. Is there a better job in Australia?

Choosing my top 10 musical items is not an easy task. Is it fair to place a 2'13" pop ditty alongside a seminal album or a recording of a Mahler song cycle? Well, I have thrown caution to the wind and instead of a top 10 I have gone for the old fashioned dozen, in no particular order.

1. *Waterloo Sunset* - Song by the Kinks
2. *For Everyman* – Album by Jackson Browne. He said it all for me as a youth. He could rock but it was the beauty of his ballads and his seductive voice that drew me to him.
3. *The Girl from Ipanema* – Astrud Gilberto. It seemed, to me at the time, to be the quintessential Bossa Nova song. A bit of a cliché today but I always get a little bit warm when I hear it.
4. *Frank Sinatra: The Capital Years* – Sinatra is the greatest popular singer I have ever heard. He was at his peak as an interpreter of songs during period he recorded for Capital Records and this 3-CD set comes close to four hours of perfection. My wife gave it to me as a birthday present – a greater gift of love she could not have given. He sings "come fly with me"... and I do.
5. *The Rodgers & Hart Song Book* – Ella Fitzgerald: the finest female singer of the 20th century singing songs by the greatest popular songwriters of her time. My heart stands still every time I listen to it.

6. There are three operatic arias that always make the hairs on my neck stand up as a discernible frisson travels up my spine – this is the reason opera was invented. Pavarotti singing *Nessun Dorma* (before it became a soccer anthem), almost anyone singing *Un bel di* and Kiri de Kanawa singing *Chi il bel sogno di Doretta* from *La Rondine*, but, more significantly for me, as featured with the hills overlooking Florence in the film *A Room with a View*.

7. *From Little Things Big Things Grow* – Often considered Australia's finest contemporary singer/songwriter, Paul Kelly is a particular favourite and it is hard to choose his best. *From Little Things* tells the true story of a dispute between a group of Aboriginal workers who took their fight for a fair wage for working, almost as slave labour, for a white farmer to our national parliament. It was the beginning of our indigenous population's struggle for equal rights and self-determination.

8. *Don Giovanni* – I came to love opera through its most accessible door – Puccini and Verdi. But for years my mother had declared her love for Mozart's operas and particularly *Don Giovanni*. Gradually I have come over to her side and in January 2000 I was fortunate to treat myself to a scalped ticket to see it at the Paris' Bastille Opera for my birthday. I was convinced.

9. Paul Simon wrote some superb songs and the combination of his and Art Garfunkel's voice was near to perfect. These songs portrayed the concerns of American youth throughout turbulent times. Without the causes and the pre-occupations of troubled youth his songs have become more ordinary in recent years. *Wednesday Morning, 3A.M.* is the Simon & Garfunkel album that most poignantly evokes the era for me. But *Sounds of Silence* is not far behind. Separately, Simon and Garfunkel have turned out to be far less than the sum of their parts. Together they were magic.

10. Were the Beatles the best pop group ever? Is that a serious question? Of course they were. That's the easy part. Far more difficult is which is their best song. As I contemplate I think of *Nowhere Man*, *Here, There & Everywhere*, *You're Gonna Lose That Girl*, *Hello Goodbye*, *I've Just Seen a Face*, and so many more. But, like the IASA President in the previous IASA Charts, I can't get a bearded Paul at the piano out of my head. So *Let it Be* is the Beatles best song and the, so called, *White Album* is their best album.

11. If I was to declare myself a fan of one form of classical music more than another it would be chamber music. The delicacy and intimacy of the form is alluring. And I am going to stretch the patience of my readers to the limit with this, my last, music choice – Haydn's *String Quartets* are the work of one of the great musical geniuses ever – alongside Mozart, Beethoven, Richard Rodgers, Lennon & McCartney, Duke Ellington, Antonio Carlos Jobim, Paul Simon, etc.

12. In November 1975, after a protracted period when a hostile Senate refused to pass the Australian Government's budget, the Governor-General (Australia's head of state) sacked

the labour government of Gough Whitlam and appointed the opposition as a caretaker government. It was an action without precedent and changed the face of Australian politics forever. The ABC's premier current affairs program broadcast a special program that day to a shocked nation. The recording that is preserved in the ABC's Radio Archive still has the power to evoke vivid memories of that day and how I felt when I heard the news.

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