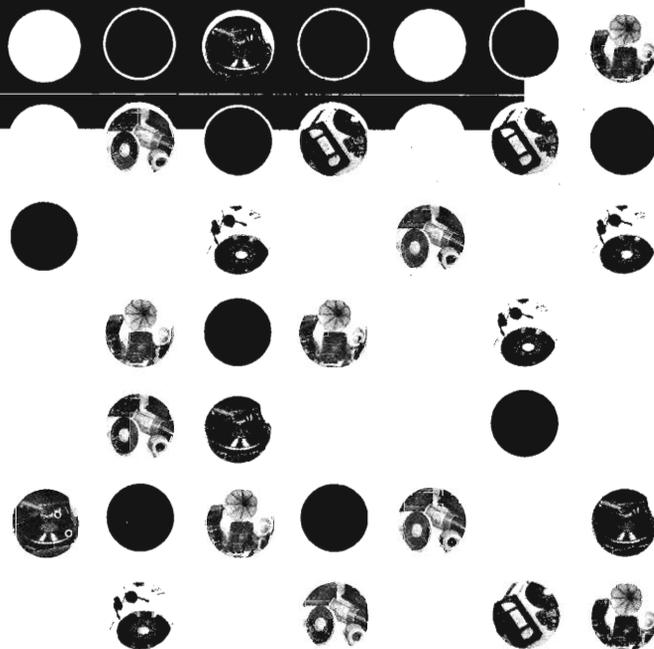


International Association of Sound
and Audiovisual Archives

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**
- **Organe de l'Association Internationale d'Archives Sonores et Audiovisuelles IASA**
- **Zeitschrift der Internationalen Vereinigung der Schall- und Audiovisuellen Archive IASA**

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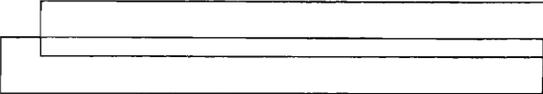
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As an appetiser for the recent football World Cup encounter between England and Brazil in Japan the BBC dug out of their archives the full, live coverage of the previous competitive encounter between the two teams; Guadalajara, Mexico, June 1970. Although short match highlights have been relayed frequently since then – the famous Gordon Banks save from Pelé and the bewildering run by Tostao that led up to the game's single, winning goal – few people would have been aware that such historic documents still existed in their entirety, complete with fuzzy bilingual captions and a commentary that confined itself in the main to announcing the surname of the player on the ball. As there seemed to be just one camera recording the action and its range rarely extended beyond the edge of the pitch, viewers at home were given very little idea of the setting. And there was very little sound, other than the voice of the commentator. Obviously there were some spectators present but I missed the crowd scenes that complement the action of today's coverage: those hysterical, painted faces, close-ups of losing fans reduced to tears, the managers' agonised or ecstatic reactions, etc. Played under more lenient rules the game had a better flow but the displays of individual brilliance, fallibility and team strategy were remarkably similar. The differences between the 1970 and the 2002 match documents were therefore largely determined by available technology. Could the BBC have foreseen or imagined what would be available to them more than thirty years hence?

Bringing us back down to Earth, could IASA in 1970, then in its infancy, have imagined the kinds of issues that we are now addressing as a vibrant, confident and truly international association? It has been just six years since I became IASA's Editor. In that very short space of time, digital equipment has become more powerful and less expensive. For instance, the kind of digital film technology that Apple Computer now makes available for just a few thousand US dollars on its popular iMac computer would have cost more than 150,000 US dollars in 1996. Also in 1996 a very cautious western recording industry had just allowed three European sound archives, under the banner of *Project Jukebox*, to test the delivery via ISDN lines of a small selection of archival recordings, mostly of music, to a small selection of public and academic user sites. Permission was granted by the representatives of the rights holders to run the project for just three months. At that time the Internet was already well established but the Web was very new and was not available to *Project Jukebox*. Just one year later, for the follow-up project *Paragon* (which was all about interoperability and the disclosure of collection items), it was available. Since then the Web has been able to offer to anyone connected to it a range of sounds that compares quantitatively with the holdings of IASA member archives. These have been made available by several innovative services, many of which have not survived, or which have not been allowed to survive, or have changed shape several times in order to try and survive. The list is already very long and need not be repeated here: many of them have been featured or mentioned in previous IASA publications. But the sad fact about all of this wonderful activity is that not a single IASA member institution has been directly involved. Here we are, six years on, with just a handful of national or radio collections that have been fortunate enough to attract the levels of funding needed to set up and maintain digital mass storage systems. Even with storage costs tumbling and a free distribution space (the Web) millions of dollars are required to purchase



and support the hardware and to process that critical mass of digital objects that will stand comparison with our historic offline collections. Then we need substantially more money again if we intend to licence any of this material for streaming or downloading, even across a national, educational network such as .ac.uk. The next few years are going to be critical for us if indeed it is our ambition to extend our influence and operation beyond the rarefied and highly specialised context of the research archive that requires one to make an appointment to visit.

For the moment, from where I sit, in the British Library, I remain optimistic about the future of audiovisual archives and about the future of IASA. There are, all of a sudden, some clear indications that our carefully preserved and catalogued holdings are in demand by students, researchers and educators. Two major influences on this development are the appreciation of the complementary value of oral testimonies to the written word and the value of historic recordings to peoples' attempts to make some sense of their roots and identity (but without, one hopes, re-entering that "poisoned landscape" of 19th-century, romanticised history that historians, such as Patrick J Geary are now endeavouring to cleanse in such revelatory studies as *The myth of nations* (Princeton, 2002)). I am therefore delighted to be able to present in this issue of the *IASA Journal* two authors who will be new to you: Aldis Putelis from Latvia and Yvette Jiménez de Baéz from Mexico, who write about these influences from their own national perspective. Complementing these papers, I have included a IASA regular, the globe-trotting Ray Edmondson who spoke eloquently at the FIAT-IASA-FIAF Seminar in Mexico last November about the audiovisual heritage of his native Australia and its neighbouring South-East Pacific region. New methodologies are being applied in traditional research areas such as classical music. Tim Day, from London, describes the various ways in which classical music is being accessed at the British Library and the measures he is taking to promote the research potential of the collections he curates. To begin with, we have two strong articles on preservation strategies, one for a radio sound archive, by Catherine Lacken, and the other, by IASA's new Technical Committee chair, Lars Gaustad, which will be more generally applicable to those institutions or members who find themselves grappling with the need to preserve video recordings.

This has been my last editorial. I shall certainly miss this particular avenue of contact with such an engaged and interesting group of people. I wish my successor, Ilse Assmann, the very best of luck.

President's letter

This is my final President's letter to you, so it provides the opportunity for me to reflect on how the Association has developed over the last three years, and on the opportunities and challenges we face over the coming period.

Our membership continues to grow: we passed 400 recently, and it is most encouraging to see colleagues in Asia and Africa joining the Association. Since the Latin American Seminar in Mexico City last November we have welcomed new members in Venezuela, Mexico and Chile, while we now have members in Thailand and Pakistan to add to our Asian membership. Another significant group of new members is from North America, so we can see that IASA is growing healthily as a world-wide organisation. There is still much to do. I have recently written personally to colleagues working in radio archives in Asia setting out the benefits of IASA membership and encouraging them to join. We are also working to develop appropriate structures to support our members in Africa and their particular needs. At present the Executive Board has decided that the most practical way of doing this is to continue offering support on an individual basis through helping with the costs of attending the annual conference. We hope, with the 2003 conference being held in South Africa, to establish a regional structure there before too long. We also anticipate that the new Research Archives Section will increasingly provide a focus and support for many of the small institutions among our members.

The new IASA website (<http://www.iasa-web.org>) is now up and running and this completes the re-design and branding of IASA publications which was initiated by the previous Board. We will be including the existing separate web presence of Branches and Committees in due course, and we anticipate that our website will develop into a rich information resource for our members, and indeed, all concerned with audiovisual archiving.

At the annual meeting in Paris of the Co-ordinating Council of Audiovisual Archive Associations (CCAAA) we welcomed as new members the South East Asia & Pacific Audiovisual Archives Association (SEAPAVAA) and the Association of Moving Image Archivists (AMIA). CCAAA now includes all of the key international associations in our field of work and provides the opportunity to speak out publicly with one voice on policy issues such as copyright and access, the preservation of heritage, and professional education.

I have recently travelled to Denmark for our own Executive Board, and to Laos for the SEAPAVAA annual conference, but I did not need to travel so far for the regular IASA Radio Sound Archivists' meeting with FIAT, which took place recently in London. This well-attended meeting was hosted by the BBC and provided the opportunity to learn about the European PRESTO project which has done some path-finding work quantifying the challenges posed by the need to move very large analogue archival holdings into the digital domain. From my own perspective this meeting was also important in bringing together professionals working in both the library and the AV archive sectors to recognise the extent to which they can share common solutions to some major challenges. This three-day meeting, which included site visits to BBC facilities as well as to the BL NSA's own technical and conservation operation, was widely regarded a success. It was good to see the BBC active in IASA's affairs again. More about PRESTO can be learned at <http://presto.joanneum.ac.at>.

Our annual conference this year is to be held in Aarhus, Denmark, 15th – 19th September. The theme is Digital Asset Management and Preservation and there will be presentations of relevance to all kinds of AV archives, large and small. The results of this year's elections for a new Executive Board will be announced during the General Assembly and so we will know the composition of the new team which will serve IASA for the next three years. Your next letter in this journal will be from our new President. Aarhus is a charming city and a most pleasant place to spend a week with friends. I look forward to renewing old friendships and making new ones in September at our annual meeting.

Crispin Jewitt
28th June 2002

Some guidelines for the preservation of video recordings

Lars Gaustad, National Library of Norway

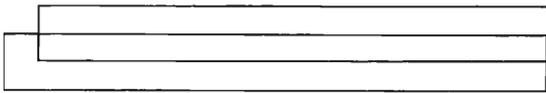
Among the specific issues relating to video preservation is the vast number of different formats used for recording live images in an electronic form on magnetic media. A joke in the mid nineties among people concerned about video preservation went like this:

Looking at the development of formats on a logarithmic timescale suggests that we by the year 2000 will get a new format for video recording every quarter of the hour.

When the year of the millennium came, and went, I had this disturbing feeling that it was no longer a joke, at least if you took into account the computer file formats used for live pictures.

Although the 2-inch QUAD format released by AMPEX in 1956 was the first video format to penetrate the market, and remains the oldest format that we as archivists and technicians are likely to encounter, there were prototypes on magnetic media that predated it. These were developments carried out at the Bing Crosby labs, the RCA labs and at the BBC from the beginning of the 1950s. It is however not very likely that we shall come across any of these tapes in our vaults. The 2-inch format, however, is around in vast quantities. Producing these machines was certainly a major engineering task, and it was made possible by, among others, a person well known for his later contributions to the sound recording community, namely Ray Dolby. It is a difficult and highly specialised engineering task to maintain and handle the playback of these machines even today. The technology of the 1950s requires that constant attention be given and adjustments made to the playback of these tapes, in particular to the servos and tension control necessary to thread tape past a magnetic head gap at a speed that enables the synchronous recording and precise timing of the extremely high frequencies and dynamic range needed for video.

The bandwidth of analogue, broadcast quality video is in the range of 30 Hz to 5.5 MHz whereas audio is happy with 20 to 20 kHz, which means that video covers 18 octaves whereas audio is limited to 10 octaves, one octave being a doubling in frequency. The ability to record high frequencies depends mainly on the two factors tape speed and head gap. Analogue audio recorders are able to record the wanted spectrum with a tape speed of 38 cm/s provided there is a practical head gap. The speed of a tape needed to record the video frequencies at the minimum head gap of about .89 microns, that is the minimum it is practical to produce, would be in the range of 38 000 cm/s. Rotating the video heads so that the head moves past the tape eventually solved this obstacle, even though the tape, of course, also needs to be moved. Tape speed in analogue video is mostly 38/19 cm/s, partly because the sound tracks are recorded longitudinally as in ordinary sound tape recorders. The frequencies are recorded in tracks on the tape by an array of heads and reproduced in playback by a scanning of the tracks by the same sort of array. The first practical solution for



head arrays was what is called transverse scanning. The heads move perpendicular to the tape movement and record almost vertical tracks onto the tape that is guided past a disk holding the heads, in a U-shape. Our current scanning method, helical scanning, was also tested at an early stage, but the complexity of the method gave transverse scanning the practical advantage. In helical scanning the tape is wrapped almost full circle around a cylinder, at a defined angle, with the video heads recording the information through slots in the cylinder. This produces vertical tracks on the tape. It is interesting to know that one of the major obstacles faced was the manufacture of reliable tapes. One of the problems concerned magnetic particle orientation. At this point in the development of magnetic tapes the particles had become needle-shaped to get better tapes than the early ones with cube-shaped particles. It was also established as a fact that you got the best result when the particles had their long axis oriented in the direction of the tape path. Transverse scanning, creating vertical tracks, called for the particles to be oriented 90 degrees different from the tapes used for longitudinal recording.

This was not a production problem; magnetic tape in the wet stage of production will produce any orientation depending on the biasing magnet. The special tape was however bad for the longitudinal tracks used for audio and control tracks, and of course any other recording application, and we encounter the question of incompatibility. One company produced an even more specialised tape, with the magnetic particles oriented horizontally in the longitudinal area along the edges and vertically in the video mid-section of the tapes. This required an extremely complicated production process.

Another incompatibility issue regarding video formats stems from the fact that there are different television standards in the world. NTSC and PAL/SECAM differ in the resolution of the image. Standard television images in NTSC/PAL-M/SECAM-M are made up of 525 lines at the rate of 30 frames/second (actually 29.97), whereas PAL/SECAM consists of 625 lines at 25 f/s. NTSC is the standard for the North American continent including Mexico, as well as Japan, SECAM-M is in use in Russia, Greece, Egypt, Saudi Arabia, PAL-M in South America and, due to a difference in carrier frequency, France has the SECAM standard, while PAL is the standard for the rest of Europe, China, India, Australia and South Africa. The difference between 30 and 25 f/s comes from the fact that the mains current differs from country to country, 60 Hz in some, 50 Hz in others. The fact that neither of the frame rates are equal to the sound film frame rate of 24 f/s calls for attention regarding film-originated material, but that is another story.

So videotape is part of a system that includes the necessary video player to retrieve the information. Most systems that have had some impact on the market have been produced in versions that handled the relevant television standards. A Russian archive will therefore hold VHS tapes which will not play well on a VHS player in a Brazilian archive, and a 1-inch C format tape recorded in Japan will not be of much use in Norway, unless you make use of a standards converter. The new high-definition digital standards mess up this situation even more, so I limit myself to stating just this: knowing the standard used for recording a tape is

imperative for a successful transfer of the recorded information onto a television screen or onto another format.

A further history lesson about the various formats that have been developed over the last fifty years will fill a book. I will in these next paragraphs just try to cover some general trends.

For schematic listings of formats I recommend two websites, <http://www.lionlmb.org/quad/format.html> and <http://www.vidipax.com/index.html>.

As the development in tape transport mechanisms and video drums evolved, helical scan became the technology for the development of new formats. The cost of tape and the quest for transportable units in handy sizes brought the width of the tape down from the initial 2-inch (5.08 cm) down to 6.35 mm (0.25-inch). An increase in tape coercivity also contributed to this development; or in less technical terms, tape was able to store an increasing amount of information, and this also enabled the image resolution to increase.

Videotape is no different from other magnetic media that we store in our archives in the sense that it degrades. The main problem for the playback of tapes, as long as you have the right player and the necessary knowledge to play them, is related to sticky shed syndrome. This is caused by a hydrolytic breakdown in the binder material, and causes the tapes to jam in the players. This is especially a problem with tapes made during the late 1970s and early 1980s, and is particularly acute with U-matic format cassettes, where problems are reported for tapes produced into the 1990s as well. The same applies to the format, so 1610/30 cassettes used for CD mastering are at great risk as well. Hydrolysis is reversible: extracting moisture from the tapes will cure your playback problem. If you are in no immediate hurry to have the tapes copied, placing them in a dry environment, <30 % RH, for the period it will take to make them playable, will cure most of the tapes. This period of time could easily be several weeks. If you don't have the time to sit out the drying period, you might want to try heat treatment. This "baking" process includes heating the tapes to 45 – 55 C for 8 to 24 hours, but I would not advocate this without first consulting a specialist in the field: such persons could be found through the IASA Technical Committee. Cleaning the tapes after treatment is imperative; in fact cleaning is your first choice of treatment. Video industry cleaning machines do a fair job in removing playback problems in old tapes. The standards for storage of videotapes are the same as for audio and data tapes.

The evolution of video formats has always been a quest for higher density recording, and the industry turned to magnetic particles other than the well established gamma-iron oxide, first through use of chromium-doped and chromium dioxide particles, which were used for U-matic and VHS, to name two of the formats that reached market penetration. These are not as stable as the old ferric oxide tape, although they seem to be better than the most common particle composition of today, namely Fe⁺, pure iron. At the time when this was introduced in video recording, which was around the middle of the eighties, the development

of metal particle tapes was still haunted by oxidisation. (I am not aware of tapes for formats like Betacam SP or M-II suffering from this kind of degradation, but it is a well-known problem with early R-DAT audiotapes and may be worth investigating). The tape manufacturers responded quickly to this by treating the metal particles with anti-oxidisation coating, and the MP tapes of today are fairly stable although I have not seen any claim of a life expectancy beyond thirty years. Studies have shown them to be less stable than ferric oxide tapes. Binder breakdown due to insufficient, i.e. hot and humid, storage is more likely to be your problem than loss of output due to weakened magnetic properties. The next development in tape technology came with metal evaporated ME tapes. These tapes used for DV and DVCAM formats have a pure metal coating giving a 100 % density which is more than double the density of ordinary tapes; they are very thin, DV Long Play tapes are only 6.7 microns, and I would suggest the utmost scepticism regarding their archival stability. Several listservs and discussion groups contain recommendations on immediate cloning of video recordings on these formats. However, they are handy and are used a lot in documentation and field recording work, which means they are likely to turn up in our archives.

Acquiring such material for archives should probably not be done without the capacity to clone/reformat them onto other carriers.

With heavily compressed formats, such as DV and DVCAM, we introduce the question of compression into the subject of video preservation. One can easily argue that ever since the first analogue, semi-professional and consumer formats entered the history of video recording they were compressed formats in the sense that the bandwidth was limited. With digital we even have compressed information: the professional format, Digital Betacam, a much preferred master video format for archiving, is compressed 2,3:1. Such mild compression of images is however totally lossless, and recopying can be done for twenty or more generations before any artefacts occur.

For the heavily compressed format this is not the case: cloning onto the same format is still okay, but reformatting between different compression schemes does produce artefacts after just a few generations in extreme cases. One of our problems will be to know the compression history of the material we acquire, as this may influence further preservation issues when it comes to copying the material onto new carriers for future preservation purposes. Keeping the material inside its original compression family will be important. There are today two main families in the market place, DV and MPEG, both in different levels of qualities.

Keeping your video tapes at 25 % RH and as low as, but not lower than 8°C, will keep your tapes playable for many years, provided you have observed some simple, good housekeeping measures. You should always wind your cassettes to one end before ejecting, never touch the tape, never squeeze the flanges of reel-to-reel formats, never subject them to dust or moisture, keep them away from heat sources, the sun being one of them. Heat and humidity

is the factor that determines tape life. Accidental demagnetisation is not likely to be any concern; 30 Oerstedt magnetic strength is not a field you will get in an archive and that will effect only QUAD tapes. Modern formats will need fields twice or even three times stronger before they can be affected. A conservative rule is not to expose tapes to fields stronger than 5% of their coercivity: 10 % is the limit where the tapes are likely to be affected.

But having your tape in playable condition will not help you unless the appropriate player is available. Maintaining the video player is also of the utmost importance. A dirty or misaligned video head will produce bad pictures, so procedures for cleaning and alignment checking should be followed: a much-used player should be cleaned on a weekly bases, and the alignment adjusted annually, or if you suspect misalignment due to poor picture quality. If you play dirty tapes it is important to clean the machine after each tape. Cassette formats can be cleaned with special cleaning cassettes; open reel formats should be left to trained technicians. It is also important that you select for purchase industrial types of video recorders for consumer formats, because of their robustness and overall superior performance.

Given the lifespan and variety of video recording technology, some formats have to be considered extinct, the definition of 'extinct' being tapes and recorders, the production of which is not longer supported. Such formats include all open reel formats, $\frac{3}{4}$ inch U-matic, Betamax and VCR 1500/2000. Your holdings should be evaluated to determine which formats need to be covered by a programme of reformatting. To prioritise between these, age should of course be a factor, but it is also known that some formats and some manufacturers tapes from certain periods are worse. In my opinion you will be wise to consider U-matic tapes at the top of the list. Knowledge of storage history would also be helpful when trying to prioritise.

Bad pictures are produced by different playback problems; most of them are correctable. Warped or edge damaged tapes can be restored to playable condition because the polyester base can be reformed. After ensuring that the tape pack is even, the tape may be baked at 50-55°C, although expert guidance should be consulted. You may also get an unstable picture where the picture rolls, tears or jumps. Your first corrective measure should be to try playback on a different machine, as mismatch of video head between the recorder and the player may be the root of the instability. If this proves unsuccessful, you should consider transfer through a Time Base Corrector. What these devices do is measure the timing of the video frames to a reference clock that takes away the cause of the instability. Using TBC or Video Processors is, however, a job for trained people as these devices may introduce artefacts. Video processors may also be used to correct, for instance, bad video levels, and bad sync pulses by replacing them with clean sync, a problem that solves any imperfections caused by improper operation in the original recording device. A TBC box will also handle the bad output of tapes that are uncorrectable no matter how well you adjust the tracking, although this may also be resolved by a thorough cleaning of the tape path and/or proper adjustment of the tape tension. When digital delay circuits became available in the early

seventies the video industry rapidly incorporated TBCs into production equipment

The history of video recording technology is replete with standards: there are broadcast standards, transmission standards, transfer standards, even the formats themselves may be standards. There is, however, no standard for video image quality, as there is no standard for audio quality. The quality of a video image is defined by each person that views the image in his or her own subjective way. Of course, there are some objective elements, such as the number of lines, signal-to-noise ratio and component versus composite. Component being separate coding of the colour information offering more transparent copies, whereas in composite the chrominance and luminance are married together and this causes reduced resolution. Copying a VHS recording, which is low video quality in technical terms, onto a format that complies with CIRR601 digital broadcast television standard does not improve the quality of the original images. They do however improve on the degradation that a third generation copying in the composite domain will produce. Copying should preferably be done onto a format with higher specifications, and preferably into the digital domain. Tests published on the European Broadcasting Union's web-site indicate that even a high spec analogue format like Betacam SP loses out to 4:1:1 25 MB/s compressed formats after the seventh generation copy after starting out as "indistinguishable". Digital Betacam is likely to handle more than 20 generations of copying, provided the machines are well maintained.

Target format is another question with no straight answers. If we want to be true to the archivist's rule of 'zero compression', there is actually only one format available, the Panasonic D5 format, which is an uncompressed digital component system. On the other hand, as mentioned before, video formats are bandwidth-limited in the first place, so compression or no compression may not be your top priority. The main obstacle is choosing a format that is likely to maintain its role in the marketplace and that will be supported in the future, and I am afraid tape recording formats are unlikely to be long-lived. Digital Betacam may be the one, but the future is definitely unsure in this respect as well. As long as the format consists of both hardware and carrier as a system, format obsolescence will be our main problem. Replacing the videotape carrier with a recordable optical disc will not solve this. At the moment there are four different varieties of recordable DVD, with industry consensus on a fifth, suitable for storing live images in formats with a rather heavy degree of compression. They are not all of them compatible, so you need different machines to play the different discs. The file formats that you can use for practical purposes, may be suitable for VHS and other consumer formats in the sense that they do not degrade the original image for documentation purposes, but keeping them will be a complex task of testing and migration practices. The IASA TC03 document *The Safeguarding of the Audio Heritage: Ethics, Principles and Preservation Strategy, Version 2* advocates storage of digital audio in Digital Mass Storage Systems (DMSS). Although these are scaleable and storage capacity is getting cheaper every day, live images do still require large amounts of data storage space, even if we allow for data compression down to 50 MB/s, which is a 5.3:1 compression. At that level you may be reasonably sure to keep your original information in what are today's obsolete formats, which is why you might consider either Sony IMX or Panasonic's DVCPRO50 as

your target format. They hold another advantage, as they have the capability of exporting the information as files onto other data storage systems through file-base interfaces, SDTI for IMX and IEEE1394 for DVCPRO50. This certainly will be useful when the future allows for live image storage in DMSS at reasonable cost.

So how can we be sure that we make our new preservation copies to match quality standards, if no preservation standard exists? First of all be sure that trained personnel are put on the job, people who know how to measure a video signal, people who can ensure correct vertical blanking (1) and colour burst (2), who have knowledge of the original formats so they can make up for the inherent flaws of the old tapes, who automatically record half a minute of colour bars at the start of the recording together with a 1kHz reference tone. Video preservation is a complex task, and that definitely includes video reformatting, but the future as recorded on video is an important part of our heritage and it deserves our full attention.

Notes

- 1) *Vertical blanking* aka V-blanking is the portion of the video signal that occurs between the end of one field and the beginning of the next. During this time, the electron beams in the cameras and monitors are turned off so that they can return from the bottom of the screen to the top without showing traces of movement on the screen. When the position of V-blanking is not adjusted correctly, a horizontal black bar appears on the screen
- 2) *Colour burst* is the segment of the horizontal blanking portion of the video signal that is used as a reference for decoding colour information in the active video part of the signal. The colour burst is required for synchronising the phase of 3.58 MHz oscillator in the television receiver for correct hues in the chrominance signal.

Preservation Strategies at SWR's Television Archives

Catherine Lacken, SWR.

Paper presented at the 1st international seminar,

Los Archivos Sonoros y Visuales en América Latina, November 2001

Introduction

SWR is a public service broadcaster and part of the ARD channel network. It was founded on the 1st October 1998 as a result of the merger of *Suddeutscher Rundfunk (SDR)* and *Sudwestfunk (SWF)*. Television broadcasting at both SDR and SWF began in 1954. Radio broadcasting began in Germany in the 1920s and the predecessors of both SDR in Stuttgart and SWF in Baden-Baden were among the first nine regional radio channels in Germany. Holdings in SWR's archives date back to these early broadcast years.

Broadcast Archives

Broadcast archives are audiovisual archives and usually one of many departments within their companies providing what is often perceived as a background service. They house programmes produced by the company, usually after transmission, which means that a high percentage of the holdings are unique and not available elsewhere. Rights are also held on a high proportion of these programmes.

In the first instance, the mandate of broadcast archives is to serve the needs of production by providing information and programme resources. Furthermore they must safeguard what have come to be termed company assets – the programmes produced by the company and stored in the archives. They also have the more general mandate to preserve audiovisual cultural heritage. This is of particular importance where no legal deposit laws exist for broadcast material, as is the case in Germany.

Certainly in the past, there was often a lack of awareness of archival needs in the higher managerial levels of broadcasting corporations. Happily, this situation is changing. However, in times of financial restraint and cutbacks, there is competition for limited resources and the question of whether money should be spent on new productions or on preserving old productions may be viewed as a legitimate one for a broadcaster to pose.

Preservation

The aims of audiovisual preservation are to ensure the long-term survival of audiovisual content held on carriers and to preserve its integrity. The purpose of ensuring survival is to provide access to content in the present and in the future.

Preservation embraces the following tasks:

- Slowing down natural processes of decomposition, for example by storing physical carriers under optimal conditions
- Elimination of environmental hazards from the storage area – dampness, heat, direct sunlight, bacteria, insects etc.
- Protection of original material from wear and tear and also from the danger of loss by the provision of access copies
- Migration of obsolete formats to newer formats to ensure continued accessibility
- Maintenance of replay equipment
- Monitoring the physical condition of holdings and the storage area
- Restoration of damaged carriers.

Preservation falls into the categories of active and passive preservation. Examples of active preservation are transferring content to newer formats and restoring damaged carriers. Passive measures include preserving carriers for restoration and or digitisation at a later stage, for example when it can be afforded. When finance is limited there tends to be an emphasis on passive preservation.

Formats at SWR's Television Archives

The holdings of SWR's television archives consist of recordings on film and video and reflect developments in broadcast technology over the past half-century. Film includes 16mm and 35mm, negative, positive and reversal, originals and duplicate material, film with optical or magnetic sound tracks but mainly with a separate magnetic sound tape. Analogue videotapes include 1-inch reel to reel tapes, Betacam SP, VHS and still a few U-Matic tapes; digital tape formats include D5, DigiBeta and IMX is just about to be introduced. There are also a small number of DVCpro, Beta SX, Hi8 and DAT tapes.

The formats held can be grouped into three broad categories: broadcast formats, production formats and viewing formats. By broadcast format is meant transmission tapes produced in advance of transmission. These are subject to technical quality control and serve as master for all copies. Production formats are those used during the production and post production process and vary depending on the type of production (documentary or news and current affairs, high or low budget). Because they have international sound track (IT) and are without captions they are important as a source of stock footage. Viewing formats are used to select footage or serve general viewing purposes and they tend to be common consumer formats.

The following tables illustrate the history of these three format categories at SWR.

Table 1: History of Broadcast Formats at SWR

1954 - 1962:	35mm Positive
1957 - 1962:	16mm Positive
1961 - 1984:	2-inch Quad tapes
1984 - 1996:	1" B-Format
1991 - 1998:	Betacam SP
1996 -	D5
1996 -	DigiBeta

Table 2: History of TV Production Formats at SWR

1954 -	35mm Negative/Positive
1959 -	16mm Negative/Positive
1963 - 1987:	16mm Reversal Film
1983 - 1991:	U-Matic
1991 -	Betacam SP
1996 -	DigiBeta
2001 -	DVCpro50

Table 3: History of TV Viewing Formats at SWR

1954 -	35mm Positive
1959 -	16mm Positive
1963 -	16mm reversal
1973 - 1979:	VCR
1977 - 1990:	VCC / V2000
1978 -	VHS
1999 -	mpeg/real video files via PC (not a physical format)

Format migration in the past

The first time the television archive was confronted with the need to migrate a format was in 1984 when the decision was taken to replace all 2-inch quad machines with 1-inch B-format machines. At the planning stage the archive was not consulted and no consideration was given to the large collection of 2-inch tapes in the archive (all the broadcast masters and transmission tapes from 1961 - 1984). Once the changeover of equipment had taken place and thereby the archival holdings on 2-inch tape made obsolete, the archive decided to transfer all 2-inch tapes to the 1-inch B-format using outside resources. During the 11-year transfer process viewing access copies were made, initially both VHS and VCC, but only VHS after this became the dominant consumer format. The 2-inch tapes were destroyed after the transfer.

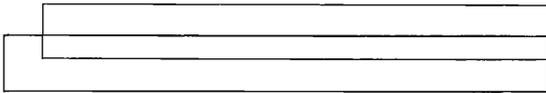
For this first migration action it was decided to transfer the newest tapes first. This decision was based on the assumption that in-house access demand for archival stock is usually greatest in the two years after transmission and that the older the material the lesser the demand. The transfer process began in 1985 and was completed in 1996, incidentally the year it was announced that the production of 1-inch machines was to cease. In 1984 one-year-old tapes were transferred and by 1996, 31-year-old tapes were being transferred. Experience showed that the older the tape, the greater the deterioration, as tapes had in many cases exceeded their life expectancy, and the more difficult and time-consuming the transfer. The lesson learned from this experience was that there is a potential conflict between access demands and the objectives of preservation.

While the 2-inch tapes were being transferred to 1-inch a second migratory action took place: the U-Matic tape format was replaced by Beta SP as a production format between 1989 and 1990. The archive's U-Matic collection comprised mainly news and current affairs programmes: both the off-air recording and the IT/clean-feed version of programme items. It covered the time span 1982 – 1990 and was, relatively speaking, a small tape collection. In-house resources were used to transfer tapes in high demand and external resources were used to transfer the remaining archive stocks. The U-Matic tapes were destroyed after transfer.

No major problems were encountered during the transfer from U-Matic to Beta SP and the transfer was completed in a relatively short time. Due to the technical limitations of U-Matic as a format, the technical quality of the content on the Beta SP copies is inferior. The lesson learned from this transfer experience was that formats which are technically innovative in production and post production are not necessarily suitable for the long-term preservation of content: U-Matic replaced reversal film as a production format in news and current affairs and allowed significant time savings during editing.

Migration of obsolete formats in the past

There are a number of common factors that apply to both the migratory actions described above – 2-inch to 1-inch tape and U-Matic to Beta SP. Both were analogue to analogue transfers and both were from one widely used standardised format to another. Both actions involved tapes of the first or second archival generation (no record is held to date of transfers before tapes came to the archive). In the case of U-Matic tapes they were all first archival generation and in the case of 2-inch tapes they were first archival generation where studio productions or off-air recordings on magnetic tape were involved, and second archival generation where film was the production format and a 2-inch broadcast master had been made for transmission. In retrospect both actions involved manageable volumes of stocks and although expensive, finance was not an issue: the transfer was regarded as a job which had to be done.



Migration of obsolete formats today

In 1996 D5 was introduced as the new digital broadcast format in Stuttgart and Baden-Baden. Digi-Beta was introduced in the SWF studio of Mainz. 1996 was the year that the transfer from 2-inch to 1-inch tapes was completed and also a time when public service broadcasters in Germany were under increasing pressure to cost costs. The merger of SDR and SWR was also immanent.

Today cost is a big issue. The volumes of material entering the broadcast archives annually has increased dramatically in the past 20 years: there are more channels and more air time to fill and channels tend to broadcast 24 hours per day. Not only is the volume of newly produced programmes increasing but use and re-use of archival stocks is also expanding as new outlets are created and more access requirements are generated.

Today 1-inch reel to reel tape is an endangered carrier and the amount of tapes to be transferred to a newer format is approximately 8 times that of the 2-inch stocks migrated in the past (broadcast masters from 1961 – 1996 during an era where daily output was increasing). At the outset of this migratory action, it is known that there is large-scale chemical degradation of certain brands of 1-inch tape. There is also a question mark concerning the format to be transferred to because D5, despite its high technical standard and its suitability as an archive format (uncompressed video), is not a widely used format, mainly due to its cost. Hence its future as a market format is uncertain. Many of the 1-inch tapes are at least third archive generation: this is the case where film was the production format and the 2-inch transmission tape was used for the 1-inch tape copy. This raises the question of whether it would not be better to make the new transmission master from film rather than from the 1-inch tape. However desirable, transfers from film to tape cost between five and six times that of tape to tape transfers.

New preservation strategy – laying the foundation

An analysis of the situation has led to the conclusion that migratory actions as they were carried out in the past in response to technology changes at the broadcaster are no longer a viable course of action. It is not only that such actions can no longer be afforded: during the changeover from analogue to digital broadcasting there are new requirements that a preservation strategy must meet. Besides avoiding large-scale format transfers, the preservation strategy must be in accordance with the general digitisation policy of the broadcaster. Provision must be made for new production requirements and for the integration of the archive into digital production workflows. It must pave the way for the digitisation of archival stocks and the introduction of video mass storage systems: for the foreseeable future this will be alongside the preservation of original carriers.

It is conceivable that the means will never be available to transfer all content to a newer storage medium. Therefore selection criteria must be drawn up and applied when

determining which tapes should be transferred to which new format and in which order and which should be earmarked for passive preservation.

Once the areas for priority and preservation have been established, the next step is to calculate the costs of the proposed preservation measures. Support and finance are necessary for the implementation of an effective preservation policy and an active lobby has to be secured to ensure that an awareness of the value of programme assets at top management level be created. Broadcast archives will have to become more active in promoting the importance of their role as safeguards of company assets and in claiming credit for programme input that would not have been possible if preservation had been neglected. A pro-active approach on the future potential of archival stock should be adopted.

Implementation of a preservation strategy

Gaining knowledge of the general collection condition in order to assess of current preservation needs is the starting point for establishing areas of active and passive preservation measures. Once this assessment has taken place, priority areas can be defined. Below is a model for setting these priorities based on:

- the physical condition of the carrier
- the status of the carrier (original or copies), and
- the perceived value of content on the carrier.

Table 4: Setting Preservation Priorities

A: Carrier condition

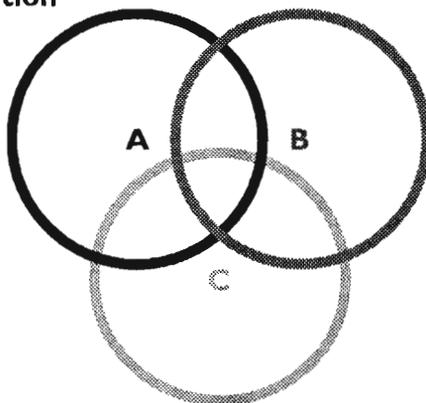
Chemical decay
Physical decay
obsolete

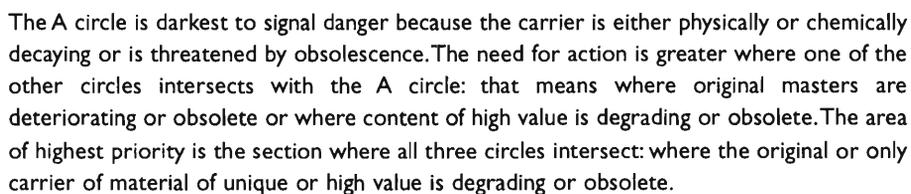
B: Carrier Status

Original

C: Content

Unique
High demand
High value





The A circle is darkest to signal danger because the carrier is either physically or chemically decaying or is threatened by obsolescence. The need for action is greater where one of the other circles intersects with the A circle: that means where original masters are deteriorating or obsolete or where content of high value is degrading or obsolete. The area of highest priority is the section where all three circles intersect: where the original or only carrier of material of unique or high value is degrading or obsolete.

Assessment of SWR's collection

An analysis of SWR's collection showed that the most endangered part of the collection are items produced on reversal film for news and currents affairs programmes from 1962 – 1983. Most of these short items were never transferred to tape, no copies are held and the rushes did not enter archive holdings. Much of the reversal film is known to be in bad condition – particularly that of the 1960s and 1970s. There are bad splices, sticky shed, colour fade and degradation due to wear and tear and poor storage conditions in the years after production. The content is determined to be of high long-term value and is unique in that it depicts all aspects of society and life in the federal state of Baden-Württemberg at a time when there was no competition from commercial or private broadcasters in Germany and before it was feasible for programmes to be recorded off-air by viewers. Film is an obsolescent production format within the broadcast industry and there are no duplication facilities for short-term access demands.

Another problem area is 1-inch tape. Part of the collection has original status – e.g. live recordings or where the original no longer exists. There is degradation of certain tape brands (mainly Agfa) and many of the oldest tapes (1980s) are in poor condition (sticky shed). All 1-inch tapes are threatened by obsolescence and replay equipment in the company is being phased out. Those 1-inch tapes which are copies of 2-inch transmission or original film productions do not reflect the quality of the film original but rather the technical limitations of telecine transfers of the 1960s and 1970s. There was further loss incurred during the 2-inch to 1-inch transfer at a time when the 2-inch transmission tapes were between twenty and thirty years old.

Holdings on 16 mm and 35-mm negative and positive film have also been designated as a problem area of the collection. The older black and white film suffers from physical degradation due to wear and tear (scratches) as in the past it was used as a viewing format. There are noticeable levels of colour fading in the earlier colour television productions. There is some evidence of chemical decomposition and vinegar syndrome, which is most noticeable for productions of the 1960s. The separate sound track is especially vulnerable and is generally at a more advanced stage of deterioration. However the danger is not yet considered acute but the film collection must be closely monitored in future. As transmission tapes and access formats are available for the vast majority of 16-mm and 35-mm film productions, no further wear and tear is anticipated.

When transferring analogue tapes to digital the following basic guidelines are followed:

- High production end analogue material is transferred to a high production end digital quality (D5 or DigiBeta)
- Where the quality of the original analogue material is inferior (e.g. Beta SP copies of U-Matic news items), transfer to a high quality but compressed format such as IMX or DVOp50 is deemed to be justifiable with reference to access requirements
- Any material that is not earmarked for active preservation is stored in conditions where further deterioration is kept to a low a level as possible
- After transfer original magnetic tapes are kept for as long as space and resources permit. No film is discarded.

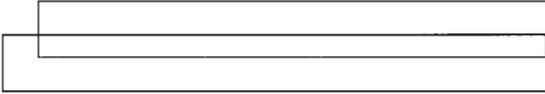
Criteria for digital preservation formats for television archives

The ideal digital video archival format for the long-term preservation of audiovisual content does not yet exist. One of its characteristics would be an uncompressed standards based format that is independent of storage media. In addition it would be non-proprietary, robust and affordable.

Broadcast archives must take a number of general factors into consideration when choosing a digital format to transfer content to. In the first instance the infrastructure at the broadcaster must be considered: which transmission, production and access formats are in use and what equipment is available? What access needs do customers and users have? Are these likely to change in the future? Are there stipulations on exchange formats with partner broadcasters, as is the case for public service broadcasters in Germany? How are trends in broadcast technology affecting use of archival stocks? Today, two widely differing trends can be observed: web broadcasting using low-bandwidth that can even be received via a mobile phone on the one hand and high definition TV using high bandwidth on the other. A future oriented preservation strategy should be geared to serving the needs of both these and possibly other widely divergent technologies.

An archive cannot ignore the finance issue and limited resources may mean that compromises regarding quality or quantity have to be made – these should be well thought out decisions and taken in light of all future implications. It is likely that present day bandwidth constraints and the prohibitive cost of uncompressed video storage will soon be issues of the past. Therefore it is not wise to make decisions that will make today's limitations tomorrow's handicap and any policy must take into account which future options are to be kept open.

When transferring from analogue to digital an important consideration is the quality of the original and how much compression or reduction can be justified. Data reduction does not preserve content integrity, which is one of the basic mandates of preservation.



Where future migration of digital video recordings are concerned (either so-called “born digital” or digital copies of analogue recordings), the compression and encoding/decoding systems of the first digital version must be considered. Changing back and forth between different compression systems within the production workflow causes artefacts.

It should also be borne in mind that loss of quality is the result of every transfer involving analogue recordings and when migrating from one digital encoding / decoding system and /or compression format to another. It therefore follows that if there is uncertainty about a format, then the best advice is to wait and to avoid transfer wherever possible.

Audiovisual archives and technology

Another fact that broadcast archives should remember is that engineers and technicians involved in designing and introducing technology for broadcasters are not always aware of the short and long-term implications of technology changes for archives. Innovations are often introduced with efficiency gains and long-term savings during the production process in mind but if these lead to the opposite effect in another area – e.g. more expense and less efficiency in the archives - then the overall result defeats the objective. Only an integrated approach involving all elements of the production chain can ensure that the outcome is beneficial in its entirety.

One of the reasons that manufacturers to date usually have production and not archival requirements in mind is that, in the past, representatives of the audiovisual archives were not negotiating partners. It has taken quite some time for the mistakes of the past and their causes to be obvious to all. The audiovisual archives must state their position more clearly in the future and seek to exercise more pressure and influence on manufacturers.

It is also mandatory that representatives of the archives be involved in the decision-making processes when new formats are being introduced into broadcasters. Formats that do not meet the criteria of archival preservation should be avoided.

The expectations of digital archives from the preservation perspective are lossless copying from one format generation to the next. Within mass storage systems the present very labour intensive processes of format migration and quality control will be automated. Other expected benefits are the reduction of carrier wear and tear due to use and the elimination of carrier loss when file transfer replaces tape loan.

However, if the aims of a preservation policy with regard to digitisation are to have digital tapes replace analogue tapes on conventional shelving systems within archives, then it is very doubtful if this digitisation policy reflects the core issues of preservation. Digital video recordings on magnetic tapes are subject to the same dangers and threats as analogue tapes: wear and tear, loss, limited life expectancy, format obsolescence and labour intensive quality control and format migration. If high-density tapes have been chosen, it should be noted that

these are particularly vulnerable.

To sum up, such a step does not offer solutions to any of today's preservation nightmares. Indeed, the broadcast archive may be lured into a false sense of security and may not be sufficiently on guard to counteract the real threats to audiovisual content in today's fast changing world. If no better solution is in sight or affordable, then it is better to wait and avoid more costly mistakes and possibly the irretrievable loss of a portion of our audiovisual cultural heritage.

Classical Music in Sound Archives

Timothy Day (1), The British Library National Sound Archive

The British Library National Sound Archive (BLNSA) in London is the only large comprehensive collection of recordings in the United Kingdom of international importance available to music scholars. The only comparable collection of commercial recordings in the UK is at the BBC but its use is restricted to broadcasting staff and programme makers. The BLNSA was established after the Second World War not by an existing national library, or a university, or a music college, or the record industry, but by a private individual, an enthusiastic amateur musician. Neither the university music departments nor the conservatories in Britain paid much attention to this development. For most classical musicians, right into the days of LPs, recordings were regarded as substitutes for musical experiences, to some a rather unfortunate economic necessity, and certainly not to be treated with the same kind of seriousness as a score or a manuscript.

Of course there were performers of an older generation who were influenced by recordings. As a young organist in the late nineteen-forties and early nineteen-fifties, Peter Hurford was inspired in his own Bach performances by the broadcasts and recordings of Geraint Jones playing Bach on the organ at Steinkirchen in Germany built by Arp Schnitger in the 1680s, and on the Trinity organ at Ottobeuren built by Karl Joseph Riepp in the 1760s. What he found inspiring was their clarity and transparency, the way authentic sonorities revealed facets of the music which had been obscured by performances on nineteenth- and twentieth-century English organs to which he was accustomed to hearing this music played (2). He took hints from records of Pablo Casals playing Bach, in particular the way in which Casals gives life to the music by maintaining a regular pulse and yet within it impelling the music forward by skipping over the less important notes. And also from Leopold Stowkowski's success in projecting a singing line in his own sumptuous, unhistorical orchestral arrangements of chorale preludes.

But many musicians do still remain suspicious of recordings. The critic Andrew Porter has met singers who grew indignant at the suggestion that they should seek instruction from old records:

"I want to do my Norma, my Almaviva, my Carlo, not a copy of Rosa Ponselle's, Fernando De Lucia's, Battistini's."

Porter finds it "[s]trange and not sensible, the failure to realise that many great artists began by imitating the best of their predecessors and then, challenged and inspired by a full knowledge of what others had achieved, developed and refined a personal interpretation in the light of individual temperament and technique."

And he quotes the Italian soprano Renato Scotto:

“I make it a practice never to listen to recordings of roles which I am singing. The role must be completely my own... I want to give the work everything that I have of my deep self.” (3)

Andrew Porter evidently takes such defensiveness as a sign of an immature musical persona, an indication of a weak musical character, so to fear exposure to other interpretations. One famous record producer denied that mature, experienced conductors at any rate are ever inhibited by the interpretations of others, even by the recordings of composers themselves; he had never seen, he claimed, an ‘inhibited conductor’ (4). At any rate, with the huge amount of reissued material now available, many performers today are aware of the liberating effect of hearing a number of interpretations of a particular work, of the way this can feed their own imaginations, suggest all kinds of possibilities. And certainly an increasing number of classical performers are wishing to explore the holdings of sound archives.

Sir Neville Marriner comes to BLNSA to listen to composers conducting their own works, even though he readily admits that some composers are not good at conducting (5). Sir Roger Norrington tries to understand the performing traditions of orchestras he is to conduct in Vienna and Berlin. Another conductor and writer about music, Bernard Keffe, has come to listen to recordings from the 1930s to try and understand how performances of Wagner have evolved, to hear how orchestras used to play dotted notes in Debussy’s *Nocturnes*, and to listen to musicians talking about the music they write and perform (6). Nancy Argenta once came to listen to a tape of a broadcast of a Haydn opera of which no commercial recording existed at the time - she was to take part in the first recording. She also comes to hear other artists sing the roles she is working on, which other artists quite often show her what to avoid as much as what to imitate, and are none the less useful for that (7). The cellist Julian Lloyd Webber comes to choose repertoire that is rarely performed and to listen to interpretations given by authoritative performers, to hear Benjamin Britten directing a performance of his *Cello Symphony* with Rostropovich in 1964, for example (8). The record producer Andrew Keener comes to listen especially to off-air broadcasts of music which has never been recorded commercially; he came for the first time to hear very rare recordings of Percy Grainger playing Grieg’s *Piano Concerto*, in 1945 in the Hollywood Bowl with Leopold Stokowski and in 1957 with Per Drier and the Aarhus Municipal Orchestra. The pianist Geoffrey Saba comes to listen to one interpretation after another of works he’s about to perform. He particularly wanted to listen recently to the Archive’s live performances - broadcasts of live concert performances - of Scriabin’s *Fifth Piano Sonata*, a work of such transcendent difficulty that it is almost impossible to play with complete technical accuracy; in the studio astonishing accuracy can be obtained but the essential *élan* tends to disappear and the danger to evaporate (9).

So much for the increasing interest in recordings of executant musicians. Musicologists of the 1950s, at the time of the establishment of the National Sound Archive – and most

musicologists for most of the twentieth century - wished to remove music from its natural habitat, the concert-hall, or the opera-house, or the cathedral choir-stalls, and to dissect it in the laboratory in an attempt to discover its essence. In other words, they wished to examine only the musical score, the notes on the page. A particular musical performance represented merely a different kind of failure to realise a particular work's essential meaning that was better approached through the printed score, or the manuscript, or even the composer's sketches. In 1971 the English music critic Martin Cooper explained in a broadcast talk that many musicologists wrote of music 'as an enclosed, self-contained world obeying its own laws; and they prefer to deny or disregard the influence of personal, social or economic actors which threaten the objective, scientific character of their work.' Whatever his private views on the desirability or otherwise of this state of affairs, he was not intending to criticise in order to be provocative but to seek to define what he understood to be the critic's task, the journalist's job, and to contrast it with the work of the academic musicologist, at least as those functions were carried out in the England of the 1970s (10).

When a scholarly journal devoted to opera was launched in England in 1989 there was relief and approval in the musicological community; here at last was 'a forum for serious opera scholarship unencumbered by advertising, opera trivia, and recording or production reviews...' (11). That same year an eminent composer explained to an interviewer that no, he didn't listen to recordings: 'It's not that I don't want a record player', Pierre Boulez said: 'I don't need it...I prefer to read a score...If you listen, you know, it can be just entertainment.' (12)

So in the diligent search for music's meaning the contemplation or examination of an actual performance could be a positive hindrance. Why should this be? Why should musical scholarship in the twentieth century have been based so solidly on the text, on the musical notes? The short answer is that the discipline of modern musicology was built on German and Austrian foundations, and that ideas of musical scholarship formulated early in the century were disseminated by a German-speaking diaspora. And the pioneer musicologists naturally took as their model the most rigorous and admired disciplines of their day, and particularly classical philology, the study of ancient texts, the painstaking assembling of an *Urtext* from a number of different and sometimes fragmentary sources.

More recently though, musicologists – along with all other kinds of critics, commentators and historians in the arts and humanities - have become less sure of the possibility of identifying and describing the essences of works of art. Formerly it was some kind of scientific objectivity that musicologists sought, and subjective reactions were counted as a mere distraction in this enterprise. Now scholars are much more interested in the way meanings are constructed by different listeners at different times on different occasions. In other words musicologists are contemplating music as a performance art.

Music is not notes on music paper. But neither is it sounds in our ears. It is meanings in our heads and emotions in our hearts. Different social groups create different meanings from

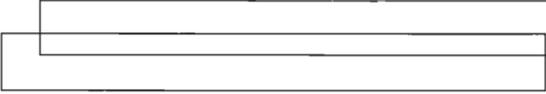
sounds; individuals create personal, idiosyncratic meanings and significance. This is not a new realisation, the fruit of some post-modernist or post-structuralist theoretical speculation. In the nineteenth century Chateaubriand wrote of the mysterious power of the impersonal or supra-personal sound of church bells, of the imagined effect of the sudden distant ringing of bells at the dead of night on the god-fearing citizen, on the heart of the adulteress, or on the impious atheist scribbling away at his heinous tracts. The meanings of sounds, though, the meanings of organised sounds in music, are exceedingly difficult to pin down. A recent sociologist has described music as having 'no more power to make things happen than does kindling to produce combustion. In both cases, certain catalytic processes need to occur. Theorising the catalyst that conjoins music and human beings is, however, no easy task.' (13) In fact musical meanings cannot be pinned down; to describe them in scientific terms is to falsify them.

We realise that different listeners respond to and interpret and evaluate the same musical work in innumerable different ways as a result of fortuitous but decisive circumstances of education, class, gender, age, temperament, musical experience and so on. Formerly most musicologists considered that it was possible – indeed that it was a sacred duty – for them to issue objective value judgements with general validity, not only about compositions but also about performing styles. Those who peddled subjective opinions were dilettantes, purveyors of journalism or *belles lettres*, enemies of true musical scholarship with its rational scientific basis to evaluation. Debate and discussion about the different expressive values of music enable historians to explore the concepts and categories being employed in making judgements, to investigate the networks of motives and assumptions that lie behind opinions, the particular configurations of temperament, personality and imagination that form musical judgements.

In other words, meanings are not found in music divested of the contexts in which it is listened to, not attributes of structures in sound themselves, but are constantly argued about, negotiated, and nuanced by those who use music in particular ways in particular social situations. Viewed at from this perspective, even the greatest of European musical masterpieces - even Bach's *St Matthew Passion*, or Handel's *Messiah*, or Mozart's 'Jupiter' Symphony, or Beethoven's late string quartets - are 'the result of what a lot of people have done jointly' (14).

Scholars can now listen to musical history, to a century of recorded music. They can listen to styles of performance changing. They can read contemporary accounts of performances, of particular recorded performances, and they can compare the relish or the distaste with which these very same sounds are described when recorded performances have later been re-issued.

Let me try and hint at the way the identification of changes in performing styles in recordings of classical music can stimulate a musicologist's investigations.



An English early music group called Musica Reservata emerged in the 1960s. The way they performed medieval and Renaissance music was completely new. One thing we can be sure of: there were no discoveries at this time about the techniques of performance of this repertory, no new medieval instruments had been unearthed, no new treatises on performing styles, no new pictures of performers giving hints as to instrumental scorings or vocal timbres.

Up to the middle of the century this repertory in performance had consisted of quite a small number of pieces, and it was recreated, generally speaking, by a handful of specialists and by scholars and antiquarians who were careful and painstaking executants but not gifted virtuosos. The cultural context of the performances I am attempting to characterise may be encapsulated in a passage written by the scholar and keyboard player Erwin Bodky, who introduced the music in the concerts arranged by the Cambridge Society for Early Music (i.e. Cambridge, Massachusetts) in the early 1950s. As he wrote in the programme notes *Early Music* (when he says 'early music' Mr Bodky is referring to a repertory composed over at least five hundred years and stylistically as varied as say, Bach and Stockhausen):

Early Music was a highly aristocratic art and restraint governed even the display of emotion as well as the exhibition of technical virtuosity. This deprives concerts of Early Music of the atmosphere of electricity which, when present, is one of the finest experiences of the modern concert hall. Who seeks but this may stay away from our concert series. We want to take this opportunity, however, to thank our artists for the voluntary restraint in the display of their artistic capabilities which they exercise when recreating with us the atmosphere of equanimity, tranquillity and noble entertainment which is the characteristic feature of Early Music. (15)

Musica Reservata's performances belonged to a different world; the styles they cultivated were uncompromising, the singing tone forward, rather aggressive, uninflected, thrown at the listeners. And their changes in performing style are unintelligible, I think, unless a great number of factors are taken into account. One is the creation of new and bigger audiences and so new performing opportunities for musicians specialising in different early music repertoires, and wishing to make their mark, to establish their performing theories, to etch their sonorous image on the public's ear. Which Musica Reservata certainly did with a vengeance. These new audiences have been created by broadcasting and the long-playing record. Underpinning everything is the economic context, the redistribution of purchasing power brought about (in the U.K.) by the Welfare State. Developments in technology and the cheapness of new recording techniques allowed the creation of small record companies wishing to find new repertoires for new market opportunities. Crucial also in understanding the performing style of Musica Reservata is an understanding of the man guiding the creation of its distinctive sounds.

Michael Morrow was endeavouring, he explained, to identify the separate, defining elements of what might have constituted the techniques of medieval and Renaissance vocal styles,

characteristic details of articulation, intonation, and vocal and instrumental colour. Language might give clues, he thought, and also the sounds of the surviving instruments, rebecs or lutes or crumhorns, which might suggest complementary vocal timbres. Morrow attempted to set aside his singers' carefully nurtured twentieth-century musical instincts. To begin with he would not tell them what the texts were about lest they immediately fall back on conditioned reflexes and inject stereotyped feeling into their voices. He was particularly struck by folk singers from Yugoslavia and by the intonation of the male singers and was seized with a conviction that a 13th-century motet 'must have sounded something like that'. He was galvanised by the style of a Portuguese passion play in which, as in the Middle Ages, scenes were mounted on a horse-drawn cart and took place in the open air. But how did he hear this music, all this non-European folk-music and art music? Nobody twenty years before in England would ever have known it. He heard it on the radio, on BBC broadcasts, particularly in the programmes made by A.L.Lloyd, and on the *Folkways* record label and on *Topic*. His friends and collaborators noted the width and depth of his scholarship but were struck above all by his instinctive approach, by the absence of pedantry or archaeological exactitude with regard to the instruments he used; spirit and style of performance were everything.

And Morrow himself did not hesitate to admit that a driving force behind his work was simply to create something different: 'My principal aim was not to have people singing like the BBC Singers...'. By this he meant not by efficient maids-of-all work, competent enough in all styles and idiomatic in none; he didn't want University Choral Society sounds or indeed anything reminiscent of well-mannered Anglican Church music (16).

Morrow was a maverick and an outsider, an Irishman in England, self-taught musically and in every other way; he regarded the conventional musical education of a conservative old English university as 'repellently orthodox', one of his friends and collaborators guessed, one who had been so educated (17). One critic, who disliked the singing of *Musica Reservata*, thought 'the whole idea' was to combat preciousness and the 'heigh-nony-no school of dainty madrigal singers' (18). It certainly was not the whole idea but Michael Morrow did possess a mischievous streak; he rather liked defiant gestures. His friends portray a driven personality. He spent most of his childhood in hospital and waged a lifelong battle with illness and disability. One of his friends described him as a visionary whose passion for early music appeared to sustain him...he loved it with a candour and innocence only possible in one for whom it was a consolation in every infirmity.' (19)

In other words — and this is my point — even to begin to understand the ways in which a performing style evolves is to consider social, aesthetic, economic, musicological, psychological questions of the widest possible kind. Recordings help musicologists by making the history of music much more difficult to write. They provide no easy answers but may provoke historians to formulate questions that may produce fruitful investigations.

Musicologists working on recordings of the concert music and opera and liturgies of the

West European traditions will start with a minute examination of the physical object itself, the disc or tape. It may be necessary to interpret the matrix numbers in order to date the recorded performance, and to understand the studio procedures and the recording techniques of the time in order to take into account the ways in which these might have caused a performer to modify his performing style, or to distort what we actually hear in the recordings.

But they will also wish to examine the record sleeve and all accompanying documentation. How does this LP record sleeve present the music? Does the sleeve highlight the performer rather than the music performed? Is it the transcendent virtuosity of this performer that was being emphasised? Or was it the particular nature of the interpretation that this sleeve was emphasising, that this performance, say, aimed to reproduce the orchestral sonorities in which this eighteenth-century score had originally been heard? Perhaps the austere character of this sleeve design conveys, or it was hoped would convey, the recording's qualities as a document, as a 'definitive' interpretation that should stand alongside the *Urtext* edition of the musical score on the library shelves. Does this classical sleeve strive to distance itself from any up-to-date typography that might be associated with pop music? Does this sleeve for a contemporary work try and reproduce in its artwork features that might align it with progressive rock or jazz? Is the *pointillism*, or cubism, or impressionism of the reproduced picture intended to complement qualities we are supposed to discern in the music?

I see the exploitation of that hundred years of recorded repertory as one of the growth areas for musicology; our sound archives are full of primary texts that still lie at the margin rather than the centre of musicology... Putting them at the centre of musicology also means putting performers there, alongside composers; maybe the idea of a 'history of music' that proves on inspection to be nothing but a 'history of composition' will one day seem ludicrously out of kilter with the role of music in our society, and the ways in which we enjoy and value it... And we have to develop musicologies of sound rather than of written texts if we are to build bridges between the study of 'art' music and the other repertories which today surround it: jazz, rock, pop, world, and the rest. Professor Nicholas Cook (20)

Performing musicians and scholars have hardly begun to investigate sound archives. It has to be said that sound archives themselves have not striven very hard to encourage them. 'Why is the National Sound Archive so little known? Public relations are weak and it seems to be kept a secret. It is not known to professional musicians' (21). This was Sir Neville Marriner's view in 1999. Since there are so few large collections of sound recordings of classical music and so few books which give guidance to classically-trained musicologists there is a particular need for the right kind of comprehensive catalogue to demonstrate the extent of the source material and to

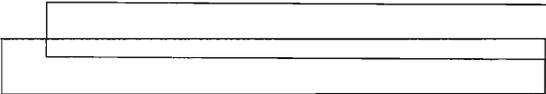
allow the formulation of questions for historical research. As the cellist Julian Lloyd Webber put it in 1996: 'A resource such as the NSA is only as good as its catalogue, isn't it?' (22)

This fundamental problem and the dilemma it posed were recognised at the very beginning of the National Sound Archive's history. In December 1956 the Chairman of the Executive Committee, Alec Hyatt King, the Music Librarian of the British Museum, reported that 'A number of people have already made use of the listening facilities which we are now able to provide, but we do not at present wish to encourage requests of this kind as, except for voluntary help, the Secretary has until recently been working single-handed... and every minute spent in operating record players for individual listeners is a minute lost to what at this stage, I am sure you will agree, is a more fundamental necessity: the development of our resources and the cataloguing of our resources, in itself the principal – and an enormous – task.' (23)

Sound archivists everywhere are well aware of the continuing absence of historical catalogues of classical music recordings of the required comprehensiveness and scope and detail. This is the biggest obstacle to the energetic use of collections of sound recordings everywhere.

In order to encourage work at the Sound Archive by classical musicians and scholars the Archive has created an educational trust 'to further the educational work of the Western Art Music section... by commissioning lectures, discographies, articles and books, and organising seminars and exhibitions'. In 1999 the Archive established the *Patrick Saul Seminars*, named in honour of the Archive's founder, and designed particularly for scholars and performing musicians, including postgraduates and undergraduates at universities and music colleges but open to everyone. The Seminars aim to direct attention to the British Library's collections of recordings of western art music and to demonstrate some of the work being undertaken on recordings by music historians, musicologists and performing musicians: on the history of recording and its effects on performances, on evolving performance practices documented on recordings, on the effect of recording on the musical repertory performed live and on tape and disc, on the ways music is listened to and the ways in which performers and composers have used recordings, on the formation of taste, and the changing ways audiences have used music, on the changing meanings of music, on music as high culture and the history in the twentieth century of its relationship to mass culture.

The Seminars were established in 1999 and speakers have included musicologists, like Professors Stephen Banfield, John Butt, Nicholas Cook and John Rink), performers like the conductor Sir Charles Mackerras and the pianists Mitsuko Uchida and Susan Tomes, the composer Jonathan Harvey, scholar/performers like Professor Laurence Dreyfus of King's College, London, David Milsom of Sheffield University, Christopher Page from Cambridge, and Charles Rosen from New York, the sociologist Tia de Nora, the anthropologist Georgina Born, the record producers Michael Haas and Christopher Bishop, and the administrator Sir John Drummond.



Because of the fragility of discs and tapes archivists are quite rightly reluctant to allow researchers to handle them themselves. Many kinds of research by musicologists, however, require the sampling of considerable numbers of recordings, which is hardly possible unless the researchers are able to help themselves. Certain kinds of research, the comparing and close analysis, for example - if need be using computer analysis techniques - can be effectively and efficiently undertaken only if extracts from a number of different performances are assembled together on a CD. To try and encourage such scholarly investigations the Archive established in 2000 the Edison Visiting Fellowship Scheme whereby scholars or creative or re-creative musicians are given privileged access to the collections for a fixed period, say for three months, during which time the musician or scholar is given special assistance and facilities for researching and studying recordings.

There have been applications for these fellowships from staff and students at numerous British universities and conservatories including the Royal Academy of Music and Goldsmiths College in London, and Cambridge, Wolverhampton and Cardiff universities, but also from Columbia University, from Cornell, from the European University Institute in Florence, from the University of New South Wales, and from Singapore Polytechnic.

Among the subjects already investigated have been the impact of recordings on musical culture and taste in England and France up to the 1950's, the performance history of Bach's *B Minor Mass* and of Bartók's string quartets, the classical saxophone on early recordings, and the interpretation of nineteenth-century *Lieder* by singers born before 1875.

So, musicologists and performing musicians are keen to explore a century of recorded music. What is needed now is for sound archives to create a much higher profile for their collections of music. Close links could be forged between sound archives and university music departments and music colleges that would allow discussion of the issues involved and enable those scholars already working with recordings to demonstrate possibilities to their colleagues. The challenges for sound archivists and the opportunities are very great.

Musicologists' interest in recordings is an aspect of the fundamental change that has occurred in the discipline in the last fifteen years. Many scholars now seek to understand how music works, not in the sense of the workings of its internal structures - not to describe better how sonata forms create coherence - but in the sense of music's different effects in different societies.

After all, the place of music in western society changed out of all recognition in the twentieth century. In England the words 'artist' and 'musician' continued to hold particular resonance for a great many people for much of the twentieth century, of effiteness, of a disorganised, unreliable, Bohemian lifestyle, of a taste for absinthe, as Vaughan Williams once mischievously remarked, and a mistress in Montmartre (24). Percy Dearmer, an Anglican priest who ended his career as a minor canon of Westminster Abbey in the 1930s, attempted to convince

churchmen throughout his life of the importance of aesthetics in religion but he privately admitted that many of his English contemporaries regarded art as a 'harmless, private craze, like... stamp collecting, only not so innocent', and those interested in art as 'not quite normal, a little suspect' (25). In 1922 the director of music at a famous English school explained that, except in carefully restricted doses, music is bad for boys: 'when the normal healthy English boy proves to be musically gifted the smallest overdose of the food he is longing for will turn him into a monstrosity which is neither normal, nor healthy, nor English' (26).

But by the 1960s a distinguished art historian thought that music in England had become 'the most precious of all shared possessions, of all sources of metaphor in our culture', (27) and another cultural commentator considered that recordings had become 'the central fact of lay culture' in Western Europe and North America (28).

Nicholas Cook has been described as 'one of the most probing and creative thinkers about music we have today.' Let me end by quoting him again:

"music has unique powers as an agent of ideology. We need to understand its working, its charms, both to protect ourselves against them and, paradoxically, to enjoy them to the full. And in order to do that, we need to be able not just to hear music but to read it too; not in its literal, notational terms, to be sure, but for its significance as an intrinsic part of culture, of society, of you and me.' (29)

Notes

- 1) Timothy Day is Curator of Western Art Music at the British Library National Sound Archive. In January 2002 he gave lectures on recordings and musicology at Arizona State University, Stanford University, the University of California at Davis, Swarthmore College, and the University of Pennsylvania.
- 2) See 'A tribute to Geraint Jones 1917-1998: historic BBC and HNV recordings 1949-1955'; Amphion PHI CD 148 (CD) (released 1998).
- 3) Andrew Porter in 'Visions Beatific', a *New Yorker* review dated 10 January 1977, reprinted in *Music of three seasons: 1974-1977*, (London, 1979) p.479.
- 4) Goddard Lieberson *Hi-Fidelity Magazine* April 1966.
- 5) Sir Neville Marriner, *Playback* no.21, Spring 1999
- 6) Bernard Keefe, *Playback* no.18, Spring 1998
- 7) Nancy Argenta, in 'Talking about Music', BBC World Service, 10 April 1987, *NSA shelf-mark*: Tape T9189.
- 8) Julian Lloyd Webber, *Playback* no.14, Summer 1996.
- 9) Geoffrey Saba, *Playback* no.25, Winter 2000.
- 10) Martin Cooper, 'The critic's task', *Judgements of Value* (Oxford, New York, 1988), p.5.

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- 11) Deborah Coclanis, *Notes*, vol.46, no.2, December 1989, p.411.
 - 12) Pierre Boulez in Terry Coleman, 'Pierre de Résistance', *Guardian*, 13 January 1989.
 - 13) Tia DeNora, 'Music's social powers', *Music in Everyday Life* (Cambridge, 2000), p.160.
 - 14) Howard S.Becker, 'Ethnomusicology and Sociology: A Letter to Charles Seeger', *Ethnomusicology*, 33 (1989), pp.281-2.
 - 15) Helen S.Slosberg, Mary V.Ullman and Isabel K.Whiting, eds., *Erwin Bodky: A Memorial Tribute* (Waltham, Mass., 1965), p.141; quoted in Harry Haskell, *The Early Musica Revival: A History* (London, 1988), p.178.
 - 16) Michael Morrow (in an interview with Michael Morrow), 'Early Music Ensembles I: Musica Reservata', *Early Music*, vol.4, no.4, October 1976, p.517; Michael Morrow, 'Musical Performance and Authenticity', *Early Music*, vol.6, no.2, April 1978, p.237.
 - 17) David Fallows in 'Michael Morrow, 1929-94', *Early Music*, vol.22, no.3, August 1994, p.538.
 - 18) Denis Arnold, *Gramophone*, vol.46, no.550, March 1969, p.1316.
 - 19) Christopher Page in 'Michael Morrow, 1929-94', *Early Music*, vol.22, no.3, August 1994, p.539.
 - 20) 'What is musicology?', <http://www.soton.ac.uk/~ncook/what.html>
 - 21) Playback no.21, Spring 1999.
 - 22) Playback no.14, Summer 1996.
 - 23) Report of the Chairman of the Executive Committee to the AGM, 4 December 1956, p.2.
 - 24) Ralph Vaughan Williams, 'Gustav Holst: an essay and a note', *National Music and other essays* (2nd ed/Oxford, 1988), pp.132-133.
 - 25) Nan Dearmer, *The Life of Percy Dearmer* (London, 1940), p.123.
 - 26) Percy C.Buck, *Music and Letters*, Vol.III, no.2, April 1922, p.184.
 - 27) E.H.Gombrich, 'The tradition of General Knowledge' [Oration delivered at the London School of Economics and Political Science on 8 December 1961], *Ideals and Idols : essays on values in history and in art* (London, 1979), p.16.
 - 28) George Steiner, 'The Retreat from the Word'[1961], *Language and Silence* (London, 1967), p.49.
 - 29) Nicholas Cook, *Music: a very short introduction* (Oxford, New York, 1998).

Voices from the past, voices for the future: the sound collection of the Archives of Latvian Folklore

Aldis Putelis, Archives of Latvian Folklore. This article is based on the presentation given at the ARSC-IASA Conference, London, September 2001

This article bears more resemblance to an essay than to some technical or progress report: it refers to no specific work of research. On the one hand the theme of the London Conference "Why collect?" instructed presenters not to provide detailed descriptions of sophisticated technical solutions; on the other hand it suggested that archiving is not a self-sufficient activity, its purpose being to ensure the preservation of some material for certain applications. It is my opinion that, sometimes at least, technical solutions can be usefully found by looking from the perspective of those applications.

As the title shows, the scope of this article is limited to folklore sound recordings, although there are video and cinefilm, as well as photographic collections at the Archives, all of which supplement an extensive collection of manuscripts. In fact, discussing matters of archival work, it would have been appropriate for me to discuss the technical situation of my organisation, but then it would be rather difficult to resist the temptation of going into lengthy lament regarding different pressing issues, like lack of staff, insufficient facilities, low funding levels in comparison with what we need, etc. Still, it appears that it is unlikely that one will find an archive anywhere in the world where the staff would be fully satisfied with its funding and facilities. Whatever the absolute welfare level of a particular archive, there is always space for growth and expectations. So let us move on, as such discussion would not help solve any of these kinds of problem.

Historical background

The very question "Why collect?" would startle a Latvian folklorist. Such a question might have never been posed in the entire history of Latvian folkloristics. Since the second half of the nineteenth century folklore has been looked upon and used as the only indigenously Latvian cultural phenomenon. As all manifestations of modern culture had been introduced by one or another foreign ruler, in the course of formation of the modern Latvian nation (in mid- nineteenth century) only folklore seemed appropriate for the purpose of proving Latvian cultural heritage and backing the political and cultural aspirations of the emerging nation. The inspiring example of the Finnish people and *Kalevala* was known well enough, as the social and political situation in the two territories (there was no independent Finland or Latvia at that time) was also quite similar. So the collection was the primary aim at that time, and was put together with a very clear purpose.

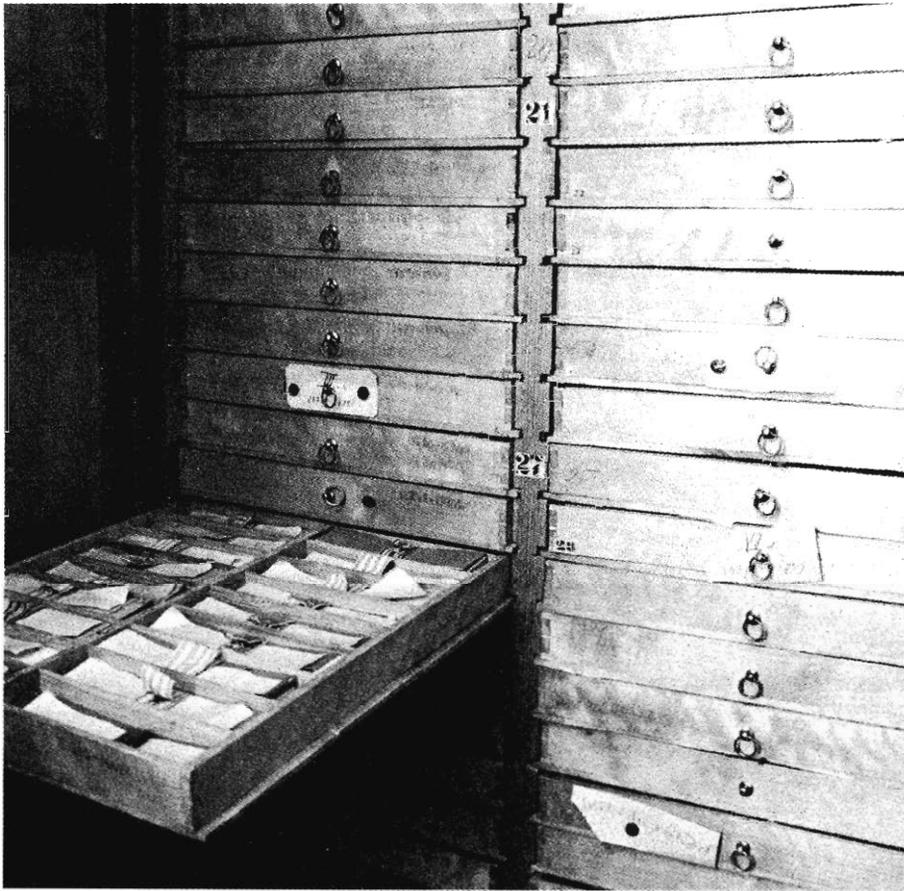
The number of educated Latvians even in the second half of the 19th century was rather small. As the ruling class was German speaking, it was only natural for the few people of

Latvian descent, who had acquired some education, to pose as Germans in order to try and ensure themselves a position in the local society. At the same time the level of overall literacy was quite high. This could be one of the reasons why the collection was mainly aimed at texts: the political necessity of the time called for examples of ancient *literature*. Thus from that time on, especially regarding folklore, Latvians have been mostly *paper oriented*, to such an extent that even in everyday language it is customary to understand the word 'folksong' as meaning just its text.

The story of the *Cabinet of Folksongs* is very demonstrative in this respect. The first ever Latvian folksong to be published appeared in 1632, accompanied by a melody notation. Then for two centuries publications of this kind were rather scarce. When, in the first half of the nineteenth century, the first real collections of Latvian folksongs are published, they follow the Herderian tradition and treat folklore as poetry, paying no attention to the accompanying music. Of course, it also takes special education to write down the notes, while literacy is all one needs to write down a text. So since the early 1800's the idea of folksong being a textual entity was established in Latvian tradition.

When the group of educated Latvian nationalists living in Russia decided to publish 'the best folksongs' they never even considered melodies. They wrote articles urging all people interested in the task to write down the available texts and send them to the editor. Krišjānis Barons, who became the person in charge of the edition, kept receiving texts written down by different collectors, while he himself worked in Russia as a private tutor. In the beginning, not realising the possible number of texts he would receive, he used his cigarette paper boxes to keep the texts in. As the structure of Latvian folksongs allows division of text chains into quatrains, having some complete idea in each, Barons either cut the specially written original manuscripts or re-wrote the texts on carefully cut paper slips to fit in the boxes. But when the number of these slips grew to more than several tens of thousands it was clear that some more elaborate system was needed, as Barons's intention was to arrange the texts into an intricate system, reflecting their usage in the course of human life. So he designed and ordered a special cabinet, which was his ultimate tool, allowing easy arrangement of the slips. The number of texts in the edition was declared by the editor himself to be 217,996.

The first volume of *Latvju Dainas* appeared in 1894, the last volume in 1915. As the edition was published, Barons gradually became one of the most important cultural figures among Latvians. Likewise his cabinet also underwent a transition from a handy tool into a cultural symbol. Replicas of the original have been made for public display. Barons, as a grey-bearded man working at his famous cabinet, is a commonplace picture. In 2001 the *Cabinet* was added to the UNESCO *Memory of the World* register. Although it contains only about one sixth of all the song texts collected to date, the cultural significance of it still deserves our attention.



Editor's tool and cultural symbol: the Cabinet of *Dainas* (Folksongs) was made in 1880 by a German craftsman in Moscow. Now this peculiar piece of furniture and the manuscripts held in it have become part of the world's memory.

The first recordings

Curiously enough, the first known recording of Latvian folklore was made outside Latvia. The Vienna Phonogrammarchiv holds a recording of a Latvian prisoner-of-war made at a camp in Austria. The recording, made in 1915, consists of a folk-tale, a folksong and a patriotic song, all in Latvian. The folk-tale is one that is less often told, but is nevertheless represented by a number of variants in the Archives. The folksong seems to have been learned at school, while the patriotic song was among the favourite songs of the day. From this perspective the recorded material is not of outstanding value to Latvian folkloristics. But on the other hand, if we consider that everything preserved from a reasonably distant past (some more or less mythical *golden age*) has a value in its own right, then this recording is indeed a treasure. And the performance situation being unnatural does not deprive it of any value.



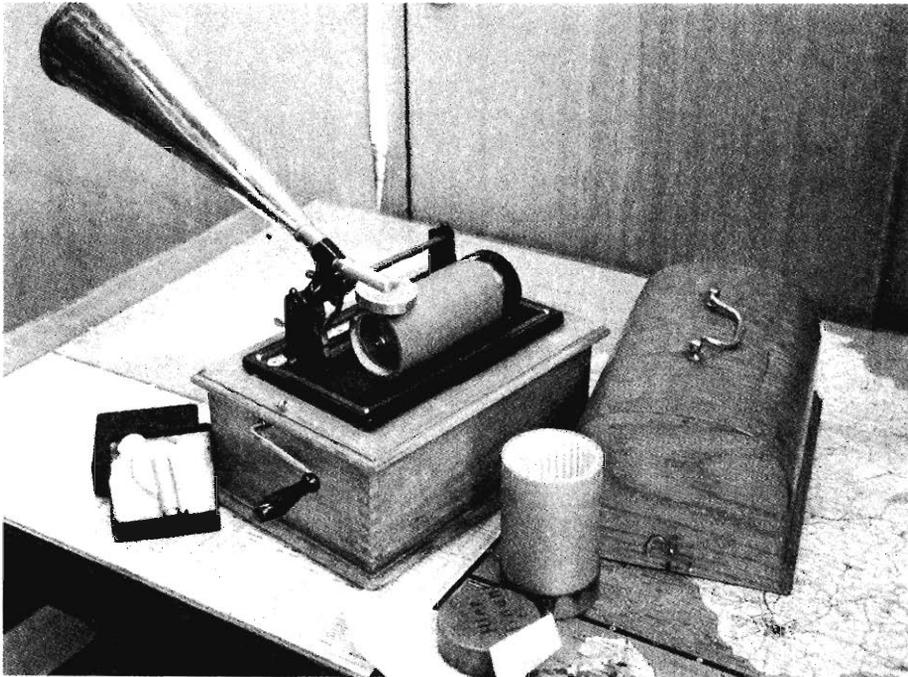
Edvards Millers, the first recorded Latvian folklore performer. The picture presumably taken in Austria, while in the POW camp.

Here a different aspect has to be briefly discussed. Although the general emphasis of this conference is on 'collections', the other related aspects should not be overlooked. One of these is the gathering of metadata, or put simply, filling in a register. The amount of information accompanying a recording has to be chosen with the aim of providing all the most important details. Had the Phonogrammarchiv just recorded the man and assigned the recording a number, it would have been impossible to trace it as Latvian. Marking the recording with the titles and the language would have given us the chance to identify the recording as Latvian folklore; but then again it would have been a dead end. To put matters straight, the information included in the Phonogrammarchiv's register was sufficient to locate relatives of the performer living in Latvia, to gather facts about his life and even to find a couple of pictures of him.

The first recordings made in Latvia

I have said that the main folkloristic interest in Latvia was directed at texts, mainly those of folksongs. Even in 1924, when the Archives of Latvian Folklore was established, the primary task identified was to collect texts from the regions not represented in Barons' famous edition. Of course, the melodies did not go completely unnoticed: they had been collected by outstanding Latvian musicians since approximately the same period as the Barons' edition was started. Recording equipment had not yet been invented.

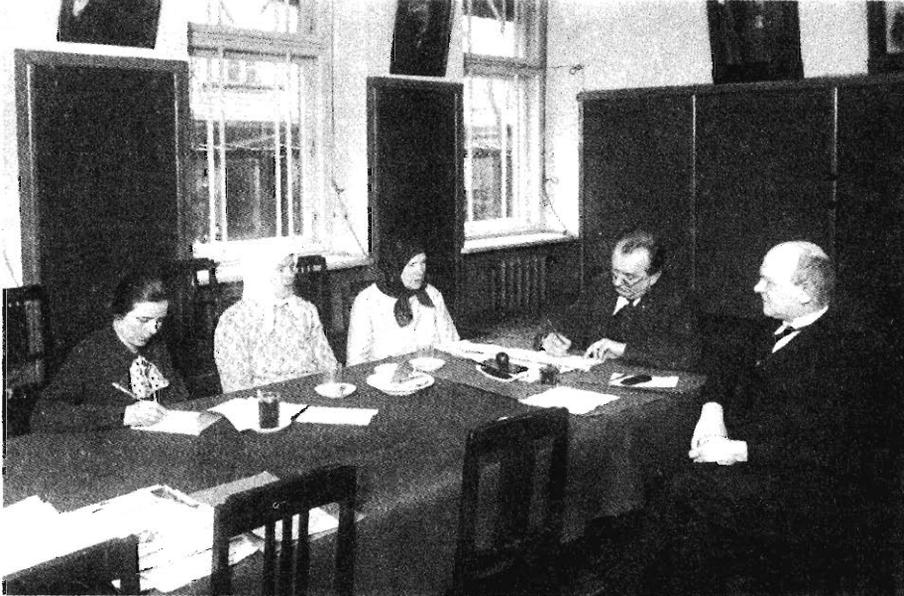
In 1926 a decision was taken by the Board of the Archives to purchase some phonographs in order to record songs. Three different machines were acquired and fieldwork began. Even so, its policy was clearly different from the sound portrait model that had been the practice of the Austrian institution. First, folklore was considered the general property of the nation, so the particular bearer of it was not of much interest, maybe even less interesting than the region represented by the recording. Second, the recordings were intended to contain only samples of the melody, therefore only a couplet or two from a song were recorded. Afterwards a musically trained person made transcriptions of the melodies, creating a paper copy, which was then regarded as the main evidence, in keeping with the prevalent paper orientation. The process of transcription was called 'deciphering' (which, to some extent, shows the general attitude to recordings) and the cylinders, in some cases, were reused after this task was completed.



Excelsior, made in Cologne. There were two machines of this type in the Archives.

Also the evaluation of these recordings is a difficult task. Classical notation turns out to be a limited tool when it is applied to folk music. Thus a recording is always a fuller version compared to the transcription and the short samples of songs found on the cylinders prove this absolutely. Also, despite their limited duration, the fragments give an insight into the singing style at a time when no mass media could have left any impact on the performers, thereby enabling comparative research. It is interesting that later (in the 1930's) some longer

recordings appear, including announcements, but the accompanying slips often bear remarks like: "No need to decipher, performance transcribed by Emilis Melngailis". (1)



Emilis Melngailis (second from the right) recording a song in 1930. Some days later the singers were also phonographed.

A very peculiar discovery was a pair of cylinders carrying the recordings of staff at the Archive – voice portraits and some musical performances. It is difficult to say whether the people featured on these cylinders hoped to be listened to some seventy years later or whether it was meant to be just a kind of joke.

To summarise this part of my presentation, a comment on the technical quality of the recordings must be added. With the introduction of CDs, the public has grown accustomed to the idea that this carrier provides the highest quality available. In the case of these phonograph recordings, the CD format is very handy for access as one is dealing with musical fragments that are sometimes only 10 to 15 seconds long. But the expected CD quality is not there, of course! So a number of people interested in ethnomusicology, upon receiving the sample CD set, have expressed their dissatisfaction with the sound quality. But it is not just regular people who are thus spoiled - such recordings can hardly be broadcast, even as illustrations in a programme devoted to ethnomusicology. In this case no improvement can be made on the archivists' side, so a different question arises – is it worth preserving material that nobody would use?

A new era

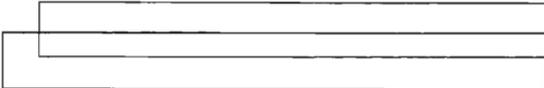
The phonograph served as the main recording device until 1947, when it was last used in a fieldwork session, recording not only traditional folklore, but also very different material – songs from the World War II. This last usage of phonograph marked a new era in Latvian folkloristics, one that was dominated by ideology.

American folklorists defined the notion of modern folklore in 1960's. The soviet bureaucracy did something similar at least a decade earlier. If we understand folklore as a socially live phenomenon then it is quite natural to expect recent changes in social life to be reflected in folklore. The only difference between the *natural* way and the bureaucratic is that in the latter case the reflections to be found are censored and even ordered – in case there are none. So there must be praise for the new freedom, but no other opinion should be offered here.



Singers from the western Latvia *suiti* district in 1951. Whatever the texts, the singing style is still the ancient one...

In 1951, when the first tape recordings of the Archives were made, it was obviously a requirement for the soviet folklore to appear at least as frequently as the *pre-soviet* or *bourgeois* folklore. This is clearly represented in number of different titles in the recording catalogue. But it was not just revolutionary songs of the turn of the century or clear fakes that constituted the bulk of the folklore sought under the soviet system. There is a well-known district of singers in the western part of Latvia, where the traditional singing style is preserved. It consists of one lead singer starting the text, which is repeated by a designated second singer while the rest of the group adds a bourdon or drone voice. As stated previously, the quatrains of Latvian folksong texts can be arranged in long chains to suit the particular occasion, for instance a ritual event such as a wedding, a summer solstice festival,



etc. But even this genre did not remain untouched. In the recording of 1951 the word for 'farm' is substituted by 'kolkhoz' (the soviet term for a collective farm), and is introduced rather forcedly. In the long song chain (which lasts about 25 minutes altogether) there is even a stanza thanking the soviet government, the communist party and the 'great leader Stalin' for the good life enjoyed by the people.

Soviet folklore has been ridiculed ever since it became possible to do so, the interest being directed towards the *underground folklore* of the period, which showed actual feelings towards the system of rule. Still, as a phenomenon, soviet folklore exists in its own right and as such it may emerge from this position of neglect. But there is not much material for those who might become interested in studying it: some thin booklets of general description with a limited number of samples, some obligatory soviet texts scattered in the manuscripts of the fieldwork sessions. The recordings give more information about this bizarre phenomenon, allowing the listener appreciate the seriousness of the period.

Relics and the New Wave of interest

If Latvians managed to become an independent nation, the destiny of a different people, which in the 13th century was so influential that they even gave the territory of modern Latvia its first known name (that of *Livonia*), was not as lucky. These are the Livonians, who call themselves *livvist*. Having once inhabited great territories of modern Latvia, including most of the coastal areas, nowadays they number only slightly more than 200, while the actual speakers of the Livonian language are less than half this number.

There are quite a lot of recordings featuring ethnic Livonians. One set of recordings features two women recorded in 1962 singing in their old native tongue (there are 18 songs altogether). The singers are definitely different in style – one sings in a *natural* voice, which is most pleasant to the folklorist's ear, while the other, being an educated person, shows her vocal mastery, praised by the Livonian society. The songs in most cases use folklorised texts by Livonian poets, sung in some cases to Finnish, German and Estonian melodies, so it is not pure folklore according to the traditional definition.

After the restoration of Latvian independence, Livonians also undertook certain activities to revive their original culture. One of the means adopted by the campaign was the release of records. So we can find some of the songs from that 1962 recording in these recent releases, but with a wide arrangement of voices and accompaniments, under the influence of national romanticism.

Although the number of Latvians is still significant and there is no direct threat to the Latvian culture as such, the singing has diminished greatly. German scholar Otto Boeckel in his *Psychology of Folk-Poetry* (published in 1913) states: "Reading is the foe to singing." To a much greater extent this is true regarding listening to the records. Under the soviet rule most of the songs people would like to have heard were unavailable in published form, interest in

folklore was a kind of resistance, and there was almost no gathering without singing some songs (one might recall that the change of power in the early 1990's was dubbed the *singing revolution*). Since then all of the favourite songs have been recorded in many different versions, making it unnecessary to sing oneself when a 'better version' is already available.



Katrina Krasone in 1962. Her son in 2001 refused to try and explain the contents of the songs recorded from her.

Nevertheless, among the Latvian record companies there is one, UPE Records, which pays attention to folklore and folkloric singing. It employs experts in the field, supports recording practically on a non-commercial basis and popularises forgotten or lesser-known genres. Among their albums there is one entitled *The Most Beautiful Songs*, featuring songs that can be sung at gatherings, just for fun, and which is meant to promote such activity, although the recorded singers are professionals and cannot be beaten. The material was carefully selected from actual archival records, but still in the form of the published *paper recordings*, the transcribed melody notations, even when sound recordings were available. It could be worth discussing whether absolutely authentic sound is of importance in such cases, what could have been the impact on the result, if the performers had heard the recording before singing their version, etc. Still this is again a demonstration of the general paper-orientation in Latvia.

What is the purpose of collecting after all?

The question can hardly be satisfactorily answered. From time to time an answer is demanded by some official who is making decisions about the funding of some archive, so answers are given, but are they final? We cannot possibly imagine what use will be made by future users of our holdings and of the recordings we make at the moment. But some use for every recording available will definitely be found, although it may be different from the original intention and purpose of the particular recording, as I hope the above examples have demonstrated.

One thing is certain – a *bare* recording is of little value. First, it must have all of the available metadata with it. Second, our catalogues, even if in some abbreviated format, must be widely, preferably electronically, available, thus making the recordings known to prospective users. Otherwise they may turn out to be either too lazy to travel to the particular archive, or too busy to do it, because they might find themselves involved in searching through an immense amount of material without really knowing whether they will be spending time that is of some benefit to their needs.

At this point technical matters rear their heads again. So let me stop here – for now.

notes

- 1) Emilis Melngailis was an outstanding Latvian composer and ethnomusicologist, 1874-1954; author of ca. 220 folksong arrangements for choirs. He collected in his fieldwork several thousand folk melodies.

The Phonoteque and Archives as resources for the study of languages and traditions

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Paper given (in Spanish) at the 1st International Seminar Los Archivos Sonoros Y Visuales en América Latina, Mexico City, November 2001.

English translation by Chris Clark

“Yo quiero un pueblo que cante y que ría”

[I want a people that sings and laughs]

“Para vivir y comprender totalmente, no necesitamos sólo la proximidad, sino también la distancia”

[In order to live and understand completely, we need distance as well as togetherness]

Ong 1987, p85

From the earliest days of our cultures, by and large oral, people have developed the faculties of hearing and sight together with speech and the fixity of cave drawings and symbols. In later years, writing gave permanence to spoken word and sound with its respective symbology; it gave them a visual character and located them in space, where they acquired relative autonomy separate (especially in the case of music) from individual and collective memory. But writing maintained the connectivity and provided the means for their reproduction in various ways that remained faithful to original intentions. Later still came printing and computing and in between came sound recording (wax cylinders, open reel tape, cassettes, minidisks, DAT and CD). But for Walter J Ong (1987:4) writing signified the most radical change:

“[writing] initiated what print and computing only continue: the reduction of dynamic sound to static space; the separation of the word from the living present, the only place where spoken words can exist”.

By analogy, recording techniques gave to sound what writing gave to oral cultures: fixity, the potential for permanence and for multiple and simultaneous reproduction. They make possible recordings of utmost simplicity that also encompass a wide range of complexity and nuance. Capturing these details requires technical competence.

Recording does not just reproduce the surrounding sound world. It also gives voice to words and restores the oral quality of statements produced and recorded by speakers (performers, informants). This is especially useful when recording singers. The printing press and the recording studio intensify the primary orality with regard “to the mystery of performance, its insistence on a sense of community, its concentration on the present moment, and also its use of formulae” (Ong, p. 134). Although recording machines respond to the particulars

of adjacent space, they also enable connectivity with other cultures and their sound worlds. They lay bridges whose span is only restricted by access to appropriate equipment.

The collecting of different kinds of recording and the need to arrange them systematically in order to manage them for the benefit of users gave rise to the creation of phonoteques, which are closely related to sound archives already in existence.

However, the boundaries between the different languages that we have developed to express ourselves, and for knowledge in general, are increasingly difficult to define. It can be seen in all the arts: in literature, music, painting, dance, etc. The semiotics of a given culture are displayed in the techniques it creates for collecting, conserving, reproducing and distributing its cultural products and the studies carried out on those products.

Already in the pre-Hispanic cultures in Mexico, as in other cultures and nations drawn together by languages, words (lyrical and epic) were integrated with music and dance and with the ritual and the sacred (cf. Birgitta Leander [1972]: 3 -), and doubtless had a bearing on the processes of cultural interaction in the Colony:

De tu interior salen
Las flores del canto:
Las esparces, las haces caer sobre otros.
¡Eres cantor!
Gozad mis amigos,
Que sea el baile entre flores:
Allí canto yo:
¡Soy cantor!

(From within you emerge
Flowerings of songs:
You scatter them, layer upon layer.
You are a singer!
Rejoice, my friends,
May you dance among flowers:
That is where I will be singing:
I am a singer!)

Why a “Phonoteque in support of research into languages and traditions”?

Phonoteques have a relatively short history. One can identify antecedents from midway through the 19th century but they were only established, in various guises, at the end of the 19th century and at the start of the 20th (1). Díaz Viana (1993: 20) states that:

“Interest in exotic musics and the collection of musical instruments associated with them

grew throughout the 19th century, but it also produced, especially in the second half of that century, an important “romantic-folklore” tendency that favoured the compilation of music – songs in particular – performed by European peasantry”.

This tendency, originating in Germany, was adopted, in turn, in Spain and transferred to America, above all through the school of Ramón Menéndez Pidal. Collections of songs – though not always including the music – make up the greater proportion of the bibliography of traditional and popular literature in the Spanish language. Our project certainly makes reference to this school, but attempts, however, to modify pre-conceived ideas about traditional literary genres.

For this reason I will start with a brief explanation of what is meant in the title of my paper by “languages and traditions”.

There may be parallels between the work that I am doing and that of other researchers and specialists in which disciplines, such as ethnomusicology or projects, such as a phonoteque, embrace art music as well as popular music (e.g. Bartók in the 1920s [1955]: pp. 54-55; Díaz Viana 1993: 8). However, the main objective in those cases has been to rescue and record live traditional and popular music (2) whereas in the case of our project we have limited the role of the Phonoteque and Archives to the study of traditional genres (3), with the clear understanding – derived from my own individual research – that traditional and popular forms of both music and poetry interrelate with traditions that are predominantly high art within a broad frame of reference. These traditions may be the actual origin of a genre, as is the case with the *décima* and the *glosa* (4); fragments of older texts and melodies that survive from older art songs; Gregorian chant occurring in the traditional music of the peasantry; the myriad inter-textual references to traditional and popular material found in literature and art music, etc. For the researcher, the relationships between art and popular forms are ever present, explicitly and implicitly. On the other hand, the very concept of tradition and language may refer pre-eminently to either the artistic or the popular.

Several years ago I began a long-term, interdisciplinary and comparative project, which has been the main source of material for the Phonoteque and the Archive: *The traditional ‘décima’ and ‘glosa’ in Mexico, Puerto Rico and other Hispanic countries*. I will use this project as a model because it contains all the characteristics that I need to refer to in order to appreciate the mutual dependence between research and conservation (phonoteque and archives) that occur within such a project designed to serve the needs of academic researchers and postgraduate courses in linguistics and literature. In fact the Phonoteque mirrors the integral idea of traditional genres, such as those that sustain the *décima* and *glosa* project.

The term ‘language’ presupposes a semiotic idea of the object of study. That is to say, genre as a space that is time-dependent in which several languages flow into each other and interact. *Décimas* and *glosas*, in practically the whole of Latin America, certain parts of Spain (La Alpujarra, Murcia, The Canarys and Níjar), Brazil, Portugal, Hawaii and the United States,

are always associated with music and performance, which usually includes dance or some form of dramatisation, and with a wide range of secular and sacred festivals and festive rituals. Since Colonial times, this was a genre that brought about the cross-culturalisation of our country. The decision to study the genre in an integral manner responds to the way in which I perceive the genre and to an awareness of the fragmentation that tends to befall those studies that are based on approaches from the viewpoint of just one language, e.g. music, dance, theatre, spoken word (5)

Several traits unite in the semiotics of the genre – most certainly pan-Hispanic – in its inter-frontier tradition, which have a determining influence on the various popular traditions: the intertwining of the epic and the lyric; art and popular forms; spoken and written word; socio-cultural boundaries (with indigenous cultures, rural and urban communities, national frontiers, etc); improvisation and memory; norms and transgressions.

It was clear to me, in planning the project, that the product of the collective research, in all its diversity, was itself the foundation of a Phonoteque initiative. This emphasised the interest, already extant, for developing and organising the materials in ways that could be useful for internal consultation in relation to the aims and objectives of the project and for individual research tasks (i.e. for theses, articles, conference papers, etc), and for external users, on a restricted basis. It is the case at the Center for Linguistic and Literary Studies at the Colegio de México, where I work, that the collections that result from research projects belong to the institution, which guarantees that they are available for other individual and collective projects.

What do we understand by “Phonoteque” and “Archives”?

Perhaps because it is often the case that the Phonoteque is organised as part of a library the name ‘Sound Archives’ is used to designate its contents. However, in practice both terms tend to get confused and are used with ambiguity. Since the start of our project we opted (conventionally) to make a distinction between the two terms. The concept of the Phonoteque therefore corresponds to all the unpublished material, the field recordings (open-reel tapes, audiocassettes, DAT cassettes, MiniDiscs, photographs and videos), and to all published recordings, regardless of whether or not they contain field recordings (acetate discs, CDs, audiocassettes and video). We use the term Archive to designate all written materials and documents, whether published or in manuscript (transcriptions, notebooks, loose leaves, books, articles, maps, posters, etc.).

What is held by the Phonoteque and Archives?

The principal collection of the Phonoteque and Archives is made up from the materials that are produced by the collective projects, completed or in progress, of the Center for Linguistic and Literary Studies. It includes, as I mentioned earlier, both the recordings and the written documentation relating to research. In the *décima* and *glosa* project particular

emphasis has been placed on capturing the genre within and outside festive contexts, as part of the collective memory or as the product of less restrictive activities in which the *décima* can appear in free verse form, while the *glosa* may be in forced meter or narrative, etc. The collected material is the product of fieldwork or of work previously published.

On every field trip, whenever possible, we record interviews and note down material that accords with the purpose of the trip; a photographic and video record is also taken. We also acquire for the archive material that is available at the location, especially note-books or manuscript papers used by the performers (that may be the property of others since many are inherited) and also publications that provide local historical information, festival brochures, etc.

In general, we record *fiestas* (which we always try to do as completely as possible) in digital form on DAT. For the interviews, on the other hand, we use audiocassettes, largely for budgetary reasons, though this policy may vary, for instance when we are recording someone's life story. In fact, because informants almost always recite poems, sing songs or even include small performances, I am inclined to reconsider this original policy decision. It would be useful to record everything on DAT (or on MiniDisc and DAT), budget permitting, and to optimise our video recording.

With regard to the interviews, it is worth drawing attention to the importance we attach to those we record as life stories. At the moment this programme concentrates on those who are most important to the genre we are researching. Such informants take on the role of cultural guides and assume an undeniable status as leaders in their field.

For each recording we make an entry (see below) and, as soon as possible, a copy, usually from DAT to audiocassette, in order to protect the original. Interviews and other recordings must be transcribed and computerised.

In the case of literary texts, the written material, published and manuscript, is summarised and archived with a suitable classification that accords with the terms of the research, and which can be made available for other kinds of enquiries.

Classification and cataloguing

Each tape – or equivalent item – is given an accession number, which is progressive. The number contains a reference, with dates, to the state and country of origin; the surname of the informant, plus a shelf number. In the case of texts, the format and shelf-number are indicated. For the moment, phonograms are arranged by research zones, and within each zone by type of event. This facilitates access. A systematic summary of the contents of each recording is made in an *ad hoc* catalogue. In our Phonoteque we devised three model catalogue entries corresponding to the following collections: sound recordings (of general character); pieces of music; performers. These are used for entries to an Informix database.

We also make use of brief entries for recordings and pieces. These entries were the product of an extensive collaboration between the participants of the Seminar of Phonoteques in its early days. We attempted to provide minimum standard catalogue records that would help to organise the collections and facilitate exchange between the different collections.

In our case the use of these forms of catalogue has been productive. Even so, I believe we must re-establish the index of performers, which was omitted from the brief entry initiative because I consider that it has undeniable historical and cultural importance and helps to clarify important issues concerning interpretation and authorship.

Since the beginning (1988) we have been working with the Informix system, which is complex but very efficient for research. This allows us a wide spectrum of specifications and to isolate or link different fields. We have begun to investigate a different database platform that is user-friendlier, above all because Informix is no longer used in other projects at the Center, or elsewhere in the Colegio de México. But a change would only be justified if it meant an improvement over what we already have.

All data need to be systematised and we need to label our recordings from the outset in the field (inserting tones at the starts of tapes, including unambiguous information in pencil) or if that is not possible, as soon as possible after returning.

This is the moment to insist that a general and international system of classification and cataloguing must be created which would permit the flow of information for research and acquisition between different organisations. (6)

In this sense the project endeavours to progress along the lines of its principal objective and at the same time to stimulate the integral and specialist training of those who participate.

However, I must say that in practice we do not enjoy an adequate supporting infrastructure. Our recording equipment is constantly in use and we have to be flexible about the operation of the register of equipment bookings and to be prepared to make use of alternatives in order to ensure continuity of operation.

Given these circumstances, it is possible to make progress but processes can be drawn out by intermittent participation and by our inability (due to time pressure) to ensure that our participants are always adequately equipped for their tasks. I have a lot to say in this respect (see below).

Productions

In accordance with its constitution, the Phonoteque and Archives of Popular Traditions has had direct input into the production of books and sound recordings that draw on material involved in the project. In the case of the *décima* and *glosa* project we will be preparing a

book (including a CD, sheet music, photographs and maps) for each of the regions from which we have acquired examples of the genre. The first in the series will be the Sierra Gorda. We plan to publish other items from the collection and to collaborate with other institutions.

Related to this, we already have in progress a series of publications called *Serie de lenguajes y tradiciones* (Languages and Traditions series), the first of which is at press: *Tradiciones y lenguajes: fiesta, canto, música y representación* (Traditions and languages: festivals, songs, music and performance). And we have already published a compilation of unpublished recordings from the Phonoteque, related to the *décima* and *glosa* project: *Voces y cantos de la tradición: textos inéditos de la Fonoteca y Archivo de Tradiciones Populares* (1998) (Traditional voices and songs: unpublished texts from the Phonoteque...). We have also started a series of recordings, the first of which was a double CD (also in audio-cassette) and booklet, *La fiesta de la Candelaria en Tlacotalpan, Veracruz* (1995). The recording corresponds to the idea of the festival and exemplifies what the project has been about. In this sense it can be seen as a valuable outcome of our research. It covers, in a representative manner, the whole scope of the ritual (15 days) and its complex and syncretic components without any outside intervention.

Much has been written in articles and presented at conferences about the project by those involved in the research, including myself. Although not a part of the *décima* project, Carlos Ruiz Rodríguez presented a thesis in 2001 entitled *Los sones de artesa en Cuajinicuilapa, Guerrero* (Sounds of the kneading trough in Cuajinicuilapa...) a related topic that will be published in the Traditions and Language series. Also Claudia Avilés Hernández has begun a thesis, within the project, entitled *Los cuadernos manuscritos de trovadores de la Sierra Gorda* (Manuscript notebooks of the singers of the Sierra Gorda).

How to position this type of Phonoteque and Archives in the context of international sound archives?

The Phonoteque and Archives of Popular Traditions is part of the Seminario de Tradiciones Populares at the Center for Linguistic and Literary Studies, which I direct at the Colegio de México. Its origin, as I have already said, was in support of research. It consists of two relatively small rooms. One of these holds the recording equipment (here we mastered our first sound recording), a computer, a keyboard connected to the computer, and a printer. In the other room are the shelves with the recordings and a third space, which is a study carrel for researchers. It also contains two large bookcases, a blackboard and two computers. Next to these rooms are the Photographic Archive and the General Archive of the Phonoteque.

In 2002 we are planning to move, as the space is inadequate for recording according to our sound engineer Guillermo Pous. The minimum space requirement is 6 metres by 7.30 metres in order to enable the monitoring and reproduction of low frequencies down to 30 cycles.

We also envisage a space to be devoted to restoration and conservation of collection items and machinery, which would also support those linguistic projects that involve making recordings. To achieve this we will need a disc recorder and an equaliser.

The availability of the Phonoteque and Archives in the Center for Linguistic and Literary Studies is favourable to its support for field recording work and for promoting audio-visual material. Enquiries are getting more and more frequent and a favourable outlook is being created which is bound to enrich the immediate future for research into all kinds of areas, including its methodology. The change favours those projects that study oral sources and the importance of music and dance in performance genres. In addition, the recordings will enable the correction of errors that have appeared in previous publications (musical and textual).

It was gratifying to discover recently that the Phonoteque and Archives' way of thinking, even though it may not be typical, has strong similarities with those ethno-musicological sound archives, as described by Shubha Chaudhuri (1992: 367), which are oriented towards research and education and which form part of the ethnomusicology programmes in universities. In the United States the most important university-based collection that involves ethnic and traditional music is the Archives of Traditional Music at the University of Bloomington, Indiana, where there is also a specialist in *décima*, namely Ronald R. Smith, who was interested in a link-up to our project at the outset. It would also be useful for our Phonoteque to associate with those institutions that are known as "special libraries".

For me and for other researchers, the establishment of phonoteques indicates that literary research has opened itself up to inter-disciplinary research in accordance with our awareness that traditional and popular genres are integral objects that are related to socio-historic processes.

The employment of these criteria in traditional genre research stimulates our recourse to existing methodologies and techniques – significantly, in the case of the phonoteque – which enable us to establish, with greater integration, long-term study objectives. At the same time the research space, thus organised, contributes to the formation of independent and jointly responsible researchers, suitable for collaborating with or co-ordinating teamwork.

The various sound recordings enable a rapprochement between research and further exploitation that includes the possibility of high quality publications capable of reaching a very wide audience.

Fieldwork and the resulting recordings – of whose value our informants are beginning to be aware – enrich the relationship between researchers and the community being investigated. Although it is not a question of helping to resolve the problems of a particular community, to a greater or lesser extent it produces an effect of awareness building that informs both parties.

If it is carried out well, research may help dignify the genre being investigated; it will help to establish means of communication that conjoin contexts that are, by themselves, distant; it will help the study of similarities and differences between various traditions and population sectors. This encourages future comparative studies that are so essential to the demarcation of cultural boundaries at different levels and to the reinforcement of a sense of belonging and identity. The more high quality recordings we make under optimum conditions, and the more our selection is governed by research criteria, the better understanding we gain about communities and their systems of relationships.

But in addition, when the disc, the cassette, the video or the book are produced with the expressed aim of increasing exposure and are also founded in research, the quality of the content that can be returned to the tradition and to the culture in question can be guaranteed. It is a feature of the culture of sound recording, in which we are immersed, that on the one hand we can isolate the sounds, the song, the music, in order to analyse them and be able to reproduce them repeatedly, while on the other hand each time this is done we can recapture the wonder of the sound and the voice, its intonation, its hesitations, its silences: ever significant. Philippe Joutard (1983: 376-377) has written about the revelatory power of these voices in oral history recordings and concludes:

“At the end of the road, historians discover at the same time the complexity of what is real and the power of what is imagined and re-encounter the affectivity that the mere contact with printed sources would have caused them to lose. Those who have not listened to those voices from the past cannot understand the fascination exerted by oral research. That carnal link is, in short, a gift that is not easily renounced when you love history”.

Notes

- 1) At the end of the 18th and beginning of the 19th centuries, various ethnomusicological studies were published in France, such as *Mémoire sur la musique des Chinois* (1779) by Père Amiot, and *Déscription historique, technique et littéraire des instruments de musique des Orientaux* (1813) by Villoteau (Díaz Viana 1993: 20).
- 2) The word “traditional” I take to include all genres and artistic fashions that a people may have adopted as their own, in various ways. Whether it be collective memory – recognisable and remembered – or a means of composing what it has received from cultural processes in the past, and for which it considers itself a storehouse. The popular poet is able to transform (or even improvise) and recreate the cultural legacy, in new poetic formulations which, at the same time, presuppose an ordering, strategies, in common with the community. Inasmuch as they belong virtually to the whole community, and the community recognises itself in them, they can be deemed popular.
- 3) Although the orientation of the research already underway may seem rather slanted towards speech, given the space in which it is produced, and that we stem from an Hispanic tradition that is markedly literary, I believe that this is due to the nature of the genres we are studying, which are pre-eminently verbal.
- 4) *Décima* and *Glosa* are Hispanic verse forms. The *décima* is a verse form based on ten-line stanzas. The *glosa* is an early Renaissance form first developed by poets of the Spanish court. It involves writing a four-verse poem,

preceded by a four-line poem by another poet, which is quoted at the beginning. Each 10 line verse ends (verse one, with line one, verse two with line two and so on) with one line from the quoted poem, the sixth and ninth lines rhyming with the borrowed line.

- 5) With reference to this and other aspects of the research, see for example Yvette Jiménez de Báez "Una concepción integral de la tradición popular y sus procesos de transformación. La décima y la glosa en décimas hispanoamericanas", - El Colegio de Michoacán, in press.
- 6) For a long time, the phonoteques in Mexico collaborated in the project called "Seminario de Fonotecas". This later incorporated others and was renamed "Red [Network] de Fonotecas", but it did not last very long. The project worked to standardise simplified catalogue entries that could be exchanged. The inclusion of the entries that we had made for our Informix system was very important in this. Our Fonoteca and Archives gave several presentations to groups of researchers from other Phonoteques about its Informix application and programme.

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Sound heritage in Australia and beyond

Ray Edmondson

Paper presented at Los Archivos Sonoros y Visuales en América Latina, Mexico City, November 2001

Introduction

While this session [*Perspectives on the world's heritage of recorded sound*] focuses on the situation and cultural importance of the sound heritage of Europe and Latin America, let me begin by saying two things. First, there are, of course, other presenters at this Seminar in a far better position to speak on this topic as it relates to Europe, and it would be impertinent of me to enlarge on the sound heritage of Latin America – that is a subject about which I'm here to learn from others.

Nevertheless I am, in an oblique way, going to encompass both in some remarks about the sound heritage of my own country, Australia, and of the SouthEast Asia-Pacific region to which it belongs.

I should explain that modern Australia is a multicultural nation, to a large extent a society of immigrants and the descendants of immigrants. In its population is reflected virtually every nationality on earth. Its sound heritage, while having its own unique character, might therefore also be expected to reflect the cultural influences of Europe and Latin America – either directly or via another, much larger, multicultural country – the United States of America. This has had some interesting effects to which I shall return shortly.

Going further afield into the nations of South East Asia and the Pacific, we find some similarities to this pattern, for while all of them have distinctive national cultures, most were – until the second half of the 20th century – colonies of European powers or of the United States; some still are. There are legacies of this to which I will also return later.

What of the situation of sound archiving and the state of collections in the SouthEast Asia-Pacific region? It is a patchy story of great losses and remarkable survivals; it engages the efforts of a great many individuals and institutions. It could be told clinically by reciting some figures, but they would be incomplete – in many countries the work is too young for these to be meaningful. I think it is more to the point to try to paint some pictures of the character and importance of the sound heritage in several countries.

Defining the sound heritage

Before proceeding I should define my terms. I take the sound heritage to include audio recordings of every kind. Obviously this includes the output of the commercial sound recording industry. Equally obviously it includes radio programs of all kinds. But it also

encompasses other sound documents such as oral history, the recording of natural sounds (such as animals and insects), industrial sounds (such as the sounds of steam locomotives), parliamentary proceedings, speeches at public events, ethnographic recordings documenting the language and music of cultures now lost or disappearing, the sound tracks of films and television productions... the list is almost endless, and it gets into peripheral areas such as mechanical music where one can begin to debate the definition.

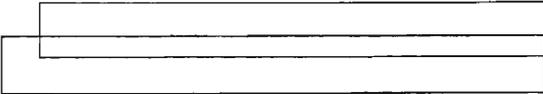
And that's just the content, for the heritage includes the physical carriers – in their ever-changing formats, from cylinder to CD and digital file – as well as the associated technology which also requires preservation. And beyond that there's the related documentation and artefacts – everything from advertising posters and record sleeves to the personal memorabilia of record and radio personalities. All in all, it's a big field.

Structures and collections in Australia

Australia today has a large number of institutions and associations that take responsibility for the preservation of the national sound recording heritage. In 1984, our National Film and Sound Archive was established to play a central and co-ordinating role in this task. At the national level it is joined by the National Library of Australia (which has the country's largest oral history collection), the Australian War Memorial (our national war museum, which has significant audiovisual holdings), the National Archives of Australia (which holds some of the audio outputs of Government bodies, including the national broadcaster.) and the Australian Institute of Aboriginal and Torres Strait Islander Studies. Some significant collections exist in the state, provincial and university libraries and archives – especially in the field of oral history, in which there are hundreds of individual holdings and a very active professional association.

It is fortunate that sound recordings are, in their most widespread manifestations, reasonably durable articles that lend themselves to private collecting and advocacy, and to the creation of various societies and interest groups. There are, of course, hundreds of private collectors of recordings and associated technology, and a sampling of the various societies includes the Australasian Sound Recordings Association, the Phonograph Collectors Society, the Australian Jazz Archive, the Friends of the National Film and Sound Archive, and Music Roll Australia.

While one might say this is a fairly mature and active scene, representing many millions of preserved recordings, it has particular characteristics. The patrimony includes a very large proportion of international holdings, because Australia has always been a marketplace for the global record producing companies. It is multicultural: every language and culture represented in Australia will have some audio representation of the homeland. Nevertheless, when we look at the heritage of recordings and technology created within Australia or by Australians, the gaps are very large. For example, the huge libraries of locally created syndicated radio programs were broken up – sometimes literally – with the onset of



television. Local sound recording companies often struggled to make headway in a market dominated by multinational companies, and much of their output is now lost. Fortunately, researchers and discographers are now mapping much of this landscape so that we will have a clearer picture of what was made, even if we can no longer hear it.

Australia does not yet have legal deposit provisions for audiovisual materials at the national level, though this is provided for – to a degree – in legislation at the state level. Institutions must therefore acquire commercially produced material by purchase, donation or voluntary deposit.

Cultural impact and expression

Let me try to bring alive some of our heritage by describing a few of its characteristics, and its importance to our culture and sense of identity. They are in no particular order, but I would suggest they illustrate how the sound heritage is a powerful definer of national character.

Those of you who are English speakers will recognize my Australian accent – the way we speak, our emphasis, our intonation, our idiom, sets us apart from all other English speaking countries. But although we are a very large nation geographically, that accent is homogenous – unlike most countries, we do not have regional dialects or other significant variations from one locality to another. I can't explain why this is so, and I must presume that there isn't any one simple reason for it, but I suspect a significant factor is the existence, from the 1930s onwards, of national radio networks distributing syndicated programs created in Australia. From Perth to Sydney, we were all listening to the same material day in, day out, and unconsciously imbibing the same speech mannerisms. Australian radio programming was very largely generated within the country – very little was imported (in contrast, of course, to films and commercial sound recordings, where the opposite was true.)

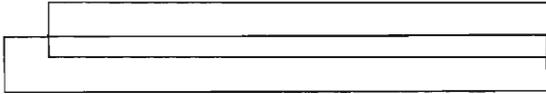
And yet, there is a curious paradox here, for the *broad* Australian accent was rarely heard on Australian radio until the 1960s – except from the mouths of comic and character actors in radio serials who also included the parodied idiom of immigrants – for example from Italy or China. Australian English was considered too low class – educated, Oxford English was the acceptable norm: we were taught to be ashamed of the way we spoke. So how did the Australian accent prevail? I think it was the radio serials that did it – chapter plays, nationally broadcast and immensely popular, that ran sometimes for decades and thousands of episodes, and embodied our own myths and legends. We made them in vast quantities for home consumption, syndicated them on big 16-inch transcription discs, and also exported them – and we still do, through the visual medium of television. Much of that legacy from the 1930s, 40s and 50s has been lost – far too much – but I know of no better way of getting an insight into Australian life and speech of that time than to listen to a few episodes of *Dad and Dave*, *Mrs 'Obbs*, *Blue Hills* or *Yes, What?*

It's a short trip from the radio serials to another Australian radio institution – the race call. Horse racing is an Australian addiction – I suspect we are the only country that literally comes to a standstill to listen to a horse race, but it happens every year in November for the Melbourne Cup. Since the 1930s, race callers have developed the art of describing a race so that it comes alive in your head. They begin slowly, their voices rising in pitch and speed to the absolutely frenetic as the winning post comes in view. Race calls go out live, so there are not a lot of recordings of them, but there are enough to demonstrate a continuity of style and tradition for seventy years. They are, of course, culture-specific and quite untranslatable.

Equally ephemeral, and yet immensely important as part of our sound heritage, are radio commercials. Most are never recorded, and most of those that are get discarded. And yet they directly reflect our life and times, our small pleasures, our values and aspirations –and they can enter a nation's consciousness. I suspect I could say, without fear of contradiction that no one here has ever heard of the *Aeroplane Jelly Song* – except for any Australians present. It's like a second national anthem. Aeroplane Jelly is a simple food product you can buy in any supermarket or grocery at home, and the song is a radio jingle recorded by a five year old girl named Joy King in 1935. That original recording is still widely used to promote the product today.... *I like Aeroplane Jelly, Aeroplane Jelly for me....*

Turning to a quiet different part of the patrimony, I want to emphasize one crucial use of sound recordings in cultural preservation, and that is in documenting the languages and songs of indigenous peoples. We are one of many countries in which this work has been underway for decades. The aboriginal peoples of Australia – the original owners of our country – are the oldest continual civilization on earth, and they comprise over a hundred tribal groups, each with their own language. These communities have cultures largely based on oral transmission, often without the need for written communication, but this continuity has been dramatically affected by the advent of European settlement and change over the last two centuries. So the survival of individual languages and traditions have been aided by the sound recording, analyzing and documenting language so it can be learned by new generations, and recording the speech, stories and songs transmitted by tribal elders. Not every instance is a success story: sometimes a recording is all that remains after the last speaker of their language has died.

In my final Australian example, I want to exemplify the power of persistence in keeping an aspect of the sound heritage active and alive. In the 1920s and 1930s the player piano – a self-playing instrument actuated by digital information encoded on a paper roll – was a familiar part of Australian family life. It created its own musical tradition of composition, arrangement and recording, and many well-known musicians recorded their interpretations of piano compositions in this form. The medium has been in decline for seventy years but has left a large heritage of music rolls – and there is one place, The Mastertouch company in Sydney, where the skills of creation and manufacture are kept alive. It is now the only piano roll factory in the world outside the United States and it is kept going not by profits (it is



hardly a lucrative venture) but by a volunteer support group who have assisted its owner for nearly twenty years in refusing to allow the medium, and the heritage, to die. Among other things, they are developing a national roll archive and ensuring the eighty-year-old production machinery is kept in top working order.

South East Asia – Pacific

Allow me now to turn outwards to the region of the world known as South East Asia – Pacific: that crescent of countries stretching from Vietnam in the north, Indonesia in the east, Fiji in the west and New Zealand in the south. Culturally rich and diverse, it is home to half a billion people and it has a varied and diverse audiovisual heritage, much of it endangered. Many of its leading audiovisual archives and archivists have joined together in a relatively young organization – the South East Asia-Pacific Audio-Visual Archive Association (SEAPAVAA) – to advance their mutual objectives.

The cultures of many of these countries are very distinctive and ancient, but they have been overlaid in more modern history by the influences of colonialism. For example, Malaysia and Singapore were colonized by the British, Vietnam, Laos and Cambodia by the French, Indonesia by the Dutch and the Pacific Island countries largely by the French and British and some even, briefly, by Australia and New Zealand. The country in the middle – the Philippines – was colonized first by Spain and then by the United States, and Filipinos like to explain or excuse their culture (the choice depends on the circumstance) by pointing out that their country lived for four hundred years in a convent, and then fifty years in Hollywood.

It's a good example of a heritage created by cross-cultural influences, because in Philippine speech – it is, incidentally, per capita the third largest English-speaking country on Earth as well as having several indigenous languages – the lilting Spanish/American influence is obvious. Likewise, Philippine dance and music merges the Spanish, Malay and American into something unique. Listening to a large Philippine orchestra of plucked instruments playing classical western music in its own style is something I have encountered nowhere else, and it is a characteristic and defining part of their sound heritage.

Thailand has a very rich musical culture of its own, a very significant history of commercial sound recording, and quite a significant archive where these recordings are kept. Like many archival institutions in the region, it does not have a high profile outside its home base, and it can be surprising to discover just how much is happening in a city like Bangkok to assemble the sound heritage – in universities, broadcasting organizations, libraries and archives.

This is equally true in countries that many of us might consider remote and isolated: such as Laos, a little-visited country bordering on Thailand, Cambodia and Vietnam, or Vanuatu and Fiji in the middle of the Pacific Ocean. Yet in all three, there are very active efforts underway to make ethnographic records of venerable cultures that are now rapidly falling prey to the influences of cultural globalization.

Some issues

In these countries one sees reflected the pattern of both institutional and private involvement in audiovisual archiving that I earlier described for Australia – the pattern varies greatly, of course, from country to country, and is influenced by the size of the country and its population, as well as by its economic resources. But it is important to mention some of the issues that loom large for those who wish to preserve the audiovisual heritage.

The first, and most obvious, is the question of economics. The available funds and resources are often extremely limited. It is rarely a question of meeting an ideal – archivists have to look at buying time for their collections for now, and working for improved prospects for the future. The lack of resources impacts in many ways, from inadequate collection storage and the lack of packaging for rolls of tape or film, to the fact that collections can be at risk because the radio station doesn't have any spare tape stock so things are taken from the archive and wiped for re-use.

The second, which compounds the first, are the hot and humid tropical climates which are the lot of most of these countries, and which are very destructive to audiovisual carriers of all kinds. Vinegar syndrome and mould are much more common enemies than in temperate countries to the north or south.

The third is the question of repatriation. As former colonies, most of these countries have lost some of their sound heritage to the former colonizers – and, not surprisingly, they would like to have it back, whether in the form of originals or copies. This is a view keenly felt, and it obviously raises awkward questions of costs and ownership. It is going to be one of the major archival questions of the early 21st century.

The fourth is the impact of format change in countries which have been hard pressed to pay for the obsolescent technology which they now have, and are in no position to go out and re-equip for digitization.

The fifth is the problem – and it is a worldwide problem in our field – of skills and knowledge. The need for training and skills transfer is immense and urgent. The means at hand to satisfy the need are extremely limited. The search for answers is desperate: SEAPAVAA, like other audiovisual associations, is urgently developing resources and programs to try and meet at least part of the need.

Conclusion

Surveys like this are always dissatisfying in that one can only touch briefly on individual countries, collections and issues. But perhaps they do, at least, help us to think in the broad. I hope you find some echoes for Latin America in the experience of my own part of the world. More than ever, our task of cultural preservation is a shared one, a global one – none of us has the self-sufficiency for it to be anything else – and so we, as archives, are going to need to globalize in the best sense, to share one another's burdens, to organize, to speak with a united voice and transcend our fragmented past. We may have less time than we think.

And in case you think I've forgotten it, for I skipped over it rather lightly when discussing the sound heritage of Australia, let me mention the mainstay of the recording industries of most countries – music. It comes in many forms, it is both indigenous and imported, but at its best it expresses the soul and identity of a people. It is essential to preserve it so that the past can always speak to the present. Australians inherit the ancient traditions of aboriginal music, and since the invention of the sound recordings they have developed their own distinctive styles and genres. It is through this recording medium that countries with relatively small populations – like Australia – can speak to the world and be heard across the musical spectrum. A song can move the world. The field of popular music, for example, sometimes allows that possibility, and Australian bands and singing groups have gained their niche on the world stage: spanning the century, singers like Peter Dawson, Billy Williams, Billy Thorpe and Kylie Minogue, and groups like Midnight Oil and the Seekers come to mind.

Lessig, Lawrence. *The future of ideas: the fate of the commons in a connected world*. New York: Random House, 2001. ISBN 0 375 50578 4

“A book like this does not emerge from a library. It has instead been written through hundreds of conversations over many years”. This appears in the preface to what is already being considered one of the key texts about freedom versus control on the Internet and as such is also a key background text for audiovisual archivists as they make plans for engaging with the liberating potential of digital and network technologies. If we intend to engage with the best that the Web can offer, then we had better make tracks fast. Lessig’s analysis points inevitably to the truism that technology can just as easily be turned off as it can be turned on. The increased commercialisation of intellectual property is a real threat to our cherished traditions of equal access and information diversity.

Lessig is a Professor of Law at the Stanford Law School and has been contributing regularly to the dotcomers daily information feed, *The Industry Standard* <thestandard.net>, for many years. *The future of ideas* picks up the story from where Andrew Shapiro’s *The control revolution* (1999) left off. Shapiro had described two future Internet scenarios: first, the prospect of increased individual freedom giving each and every one of us greater control over our lives and those institutions that regulate our lives; second, the prospect that those institutions disintermediated by the Internet would learn how to manage the Internet and re-establish control. Just three years on, the author believes that the second scenario is already prevailing and that those forces that the original Internet threatened to transform are already well on their way to transforming the Internet. It is important to understand that Lessig’s beliefs have nothing to do with political struggles between totalitarian and democratic systems but have everything to do with trying to protect that blossoming of innovation, on a scale not experienced since the Industrial Revolution, that marked the early Internet.

The author is quick to point out that although the facility of the Web for supplying information and services is now taken for granted, nobody at first knew what to do with it. The experts didn’t get it. It happened because those few people who were able to develop and deploy protocols did not have to convince the owners of any network or operating system of the validity of their innovations. As Tim Berners-Lee admitted, his design for the Web meant there was no centralised place where one had to register or obtain approval. It would just be a good idea if people used it, and people were free to use it because the very design, based on an end to end architecture, made it so.

Lessig’s case is built up in a logical sequence of chapters that describe the space (the commons), exemplary instances of creativity and innovation, the application of controls and the consequences. Despite the author’s legal status, it is written in language that any layperson can understand.

Two significantly new modes of communication have been enabled by the Web: end to end (whereby all the control is at the edges of the network, rather than mediated via a controlling hub) and peer to peer (or p to p, commerce that does without intermediaries). A number of p to p initiatives in the audiovisual arena, such as *Napster* and *Gnutella*, have attracted certain notoriety but, their principal and lasting value is that they have pointed the way to a much better and more efficient use of resources through distributed computing.

Lessig's central concern is that the law, especially in the United States, has been intervening to protect the old against the new in almost every case:

"The law is the instrument through which a technological revolution is undone. And since we barely understand how the technologists built this revolution, we don't even see when the lawyers take it away".

Or as US commentator Gordon Cook writes:

"The Internet revolution has come and gone... We are left not with the edge-controlled intelligence of the [end to end] network but with the central authoritarian control of the likes of AOL Time Warner"

Despite the author's claim that this text is largely based on oral sources, a glance at any one of the sixty-four pages of notes reveals an extensive and fascinating bibliography, mostly web-based. Through these we can view reach key documents such as the "architectural principles of the Internet" *RFC 1958* <http://www.ietf.org/rfc/rfc1958.txt> , learn the story of how a Hollywood actress and an avant garde composer (wife and husband, Hedy Lamarr and George Antheil) invented "spread spectrum" radio transmission that half a century on promises to form the basis for a wire-less Internet, and follow the fruitless battle of Eric Eldred against the lawmakers to safeguard his html library of assumed public domain books against the bloating of copyright protection <http://users.vnet.net/alight/mid-battle.html>.

A book such as this is vital to increasing our understanding of the possibilities and limits to the engagement of audiovisual archives with the Internet. One hopes that Lessig has not simply articulated a dream that might have been and that the purveyors of better television and better shopping are not the sole beneficiaries, in the long run, of this awe-inspiring technological revolution.

Chris Clark, The British Library

Kutsch, K. J. & Leo Riemens: Großes Sängerlexikon. Dritte erweiterte Auflage. Bd. 7: Ergänzungen II. Unter Mitwirkung v. Hansjörg Rost. Bern, München: K. G. Saur 2002; x, 634 S., ISBN 3-598-11453-2: ₣ 168.— (geb.).

Eines der erfolgreichsten Musiklexika ist das „Große Sängerlexikon“ von Kutsch/Riemens aus dem Jahr 1987. Zusammen mit seiner Vorgängerpublikation, die 1962 als klein-Oktav-Band mit 429 Seiten unter dem Titel „Kleines Sängerlexikon“ erschien, liegt es nach vierzig Jahren de facto in fünfter., de jure in dritter erweiterter Auflage vor, der jetzt ein zweiter Ergänzungsband, der insgesamt siebente Band der aktuellen Auflage also, hinzugefügt wurde. Damit ist das Lexikon wieder auf neuestem Stand und somit absolut konkurrenzlos. Was allerdings nicht davon abhalten soll, auf die in meinen bisherigen Rezensionen zur ersten Auflage des *Großen Sängerlexikons*. Bern, Stuttgart 1987, in: *Phonographic bulletin*. No. 50 (March 1988), S. 41–43; zum *Ergänzungsband*. Bern 1991, in: *Phonographic bulletin*. No. 59 (November 1991), S. 48–49 und zum *Ergänzungsband II*. Bern 1994, in: *IASA journal*. No. 3 (May 1994), S. 93 erwähnten Eigenheiten und auch Mängel hinzuweisen, die, sowie ich es sehe, nur teilweise korrigiert wurden. Am ärgerlichsten ist die weiterhin gepflegte Aufspaltung der Artikel in neue und in korrigierende bzw. ergänzende, was zur Folge hat, dass der Benutzer allein innerhalb des 7. Bandes an mindestens zwei verschiedenen Stellen nachschlagen muss, denn es gibt „Neue Biographien“, „Addenda und Corrigenda zu den Bänden I bis 5“ und ebenfalls separat „Addenda und Corrigenda zu Band 6“.

Martin Elste

(Not the) Board Charts

IASA Treasurer, Anke Leenings, has more pressing business to attend to just now but hopes an opportunity may present itself in future to share her favourite records with you.

Instead, encouraged by a regular series of enlivening reports to National Sound Archive management by our Acquisitions Department, I invited Noel Sidebottom, a regular reviewer in these pages, to cull ten of the most remarkable items (best and worst), in his humble opinion, that were added to the British Library's audio collection over the last twelve months.

- 1) Readers who remember the 1960s and 70s children's TV series *The Clangers*, will be pleased to know that Trunk Records (always reliable for this sort of thing) have seen fit to issue a CD of the music from the series entitled *The Clangers*. Charmingly staccato music of a surprisingly academic bent (reflecting the still important role played by classically trained musicians in children's entertainment programmes at the time) played by a string quartet or duo.
- 2) For sheer lunacy allied to the famous Welsh spirit of adventure we are prostrate in our admiration of the Treorchy Male Voice Choir and their valiant reading of Queen's *Bohemian Rhapsody*.
- 3) Chandos Records have produced an interesting interactive CD-ROM about the composer Dmitri Shostakovich, based on the composer's letters, photographs, musical excerpts and film clips, as well as a discography and over 350 pages of text
- 4) For those looking for something to play when guests come round for that sophisticated dinner party, why not try *BBC Sound effects: Volume 13, Death and Horror* which contains some particularly soothing sound effects. "Horror Toilet", "Head being chopped off", "Red hot poker into eye" and "Complete disembowelling" are among our favourites.
- 5) To tie in nicely with Jonathan King's recent substantial prison sentence, an 8-CD set is offered by Jonathan King Enterprises covering virtually everything Mr King has ever recorded. All the singles, (remember *Everyone's Gone to the Moon*) production aliases, one-off groups (The Piglets... oh dear!) and collaborations are all here.
- 6) From a group called Matmos (not the people who make the lavalamps) we've had a record of fairly mundane dance instrumentals, which are all constructed from samples of the sounds of the human body, either recorded close up (heartbeats, digestion, etc.) or on the operating table during the course of invasive surgery.
- 7) RCA Italy have produced a collection of recordings of arias sung by Caruso in the early years of the 20th Century but incorporated into recently recorded orchestral accompaniment in stereo. This is not the first time something like this has been

attempted and if you are not a purist it works reasonably well from the standpoint of a 1950s vision of the future: "In the future, son, computers will be able to fix all the world's ills!"

- 8) Punk Rock enthusiasts will be gratified to know that the highly successful album from 1977, *The Roxy London WC2 (Jan-Apr 77)*, which encapsulated the movement from the start, has appeared as a double CD containing at least three times the amount of material included on the original LP. Furthermore, EMI have released a well-filled 4-CD set in book form containing every punk and punk-related single they could exhume. Lavish is the word that comes to mind here. Appropriate imagery, iconography and typefaces of the period are used, but this set seems a particularly stark example of the process whereby virtually every movement, no matter how seemingly radical or offensive at the time of its birth, will eventually be commodified into a nice, boxed set.
- 9) Castle Records continue their excellent series of film and TV sonic archaeology with a set entitled *Shut It!*, covering music from the 1970s UK TV police series *The Sweeney*. This kind of well written and arranged incidental music played by what can best be described as jazz-rock orchestras, used to be produced routinely by production houses for use in television but is now, broadly speaking, a thing of the past. The musicians would usually be session players of very high calibre who could turn their hand to anything and this record stands as just one among many available at the moment which are throwing light on this previously neglected endeavour that was once produced in prodigious quantities. The disc adds pithy sections of dialogue from the series and it all sounds very nostalgic twenty-five or more years on.
- 10) Continuing Creation Records' series of CD reissues of 'albums by people in the 1960s who should never have been allowed anywhere near a recording studio', one release in particular stands out. In 1970 the English actor Peter Wyngarde, riding high on his TV persona of Jason King, private detective, novelist, gentleman of means in *Swinging London* and, of course, ladies' man, he of the elaborate hairstyle, novelty moustache and velvet jacket, made a self-titled album for RCA. It contained an infamous track called *Rape*. Somehow RCA remained oblivious to what the album contained until after it had appeared in record shops up and down the UK and on discovering their mistake quickly withdrew it. Years later this record is a collector's item selling for £250-300, such is its rarity. Enter Creation Records who have re-issued it with the offending track still in place but with presumably the insulating barrier of thirty years having passed and the phrase "well, things were different in those days" covering a multitude of sins. The rest of the album is a bizarre and often buttock-clenching collection of wistful nonsense, odd poetry and tales of daring action. Oh well, it was just a matter of time...

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articles, reviews, reports of meetings or new developments.**

Please send articles, letters or reviews that you consider to be of interest to IASA to the Editor at the address on the front inside cover. Please send text copy on PC floppy disk in ASCII format or Word for Windows or simply as text in an e-mail. If this is not possible, then please send good quality hard copy, double spaced. Abstracts (maximum 250 words each) must be in French, German or English. Images can be sent as photographs or drawings to be scanned or as digital images in GIF or TIFF formats.

The final date for copy of the next issue, Number 20, to be published in December 2002 is: **15 November 2002**.

