

# **iasa**

international association of sound archives  
association internationale d'archives sonores  
internationale vereinigung der schallarchive

# **phonographic bulletin**

documentationcentre sfw, hengeveldstraat 29, utrecht, the netherlands

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## PHONOGRAPHIC BULLETIN

Review of the International Association of Sound Archives  
Organe de l'Association Internationale d'Archives Sonores  
Zeitschrift der Internationalen Vereinigung der Schallarchive

Editor: Dr. Rolf L. Schuursma, Documentationcentre SFW,  
Hengeveldstraat 29, Utrecht, the Netherlands

The PHONOGRAPHIC BULLETIN is only available to members of IASA, the International Association of Sound Archives. The subscription price, covered by the membership dues, is \$ 3.50 Canadian for individual members and \$ 11.50 Canadian for institutional members. Applications for membership are to be addressed to the Secretary of IASA. Back copies \$ 5.00 Canadian per year including postage.

Le PHONOGRAPHIC BULLETIN n'est destiné qu'aux membres de l'IASA. Le prix de l'abonnement est compris dans la cotisation; cette dernière est de \$ 3.50 canadiens pour les membres individuels et de \$ 11.50 canadiens pour les membres collectifs. Les demandes d'adhésion doivent être adressées au Secrétariat de l'IASA. Rétro-copies \$ 5.00 canadiens par année incluant les frais d'expédition.

PHONOGRAPHIC BULLETIN wird nur an Mitglieder der IASA ausgeliefert. Der Bezugspreis ist im Mitgliedsbeitrag erhalten. Es beträgt \$ 3.50 kanadisch für Einzelmitglieder und \$ 11.50 kanadisch für korporative Mitglieder. Anmeldungen zur Mitgliedschaft sind an das Sekretariat der IASA zu richten.

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International Association of Sound Archives (IASA)

President: Dr. Dietrich Schüller, Leiter des Phonogrammarchives der Österreichischen Akademie der Wissenschaften, Liebigg. 5, A-1010 Wien 1, Austria

Vice-Presidents: Timothy Eckersley, Westbourne Park Road 72, London W2, England

Mlle Prof. Dr. C. Marcel-Dubois, Musée National des Arts et Traditions populaires, 6 Route de Mahatma Gandhi, 75116 Paris, France

Dr. Rolf L. Schuursma, Assistant managing director, Foundation for Film and Science, Hengeveldstraat 29, Utrecht, the Netherlands

Secretary: David G. Lance, Keeper of the department of Sound Records, Imperial War Museum, Lambeth Road, London SE1 6HZ, England

Treasurer: Léo LaClare, Chef du Services des archives sonores, Archives publiques du Canada, 395 Wellington Street, K1A 0N3, Ontario, Canada.

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David G. Lance, Secretary of IASA

At the special request of the Secretary of IASA's Executive Board a report of the meeting of the Board in Paris, 17 and 18 March, 1976, is printed at the beginning of this issue of the Phonographic Bulletin. The report includes several major recommendations which the Board will be seeking authority to implement at the Annual Conference of IASA in Bergen, August 15-20, 1976.

It is most important that ALL MEMBERS of the Association read the report and take full notice of its contents.

#### national archives

Two distinguished members of our Association contribute to the main theme of this issue. Mr. Leslie C. Waffin of the Audiovisual Archives Division, National Archives, Washington DC, writes about "Recorded Sound in the National Archives of the United States", and Mr. Léo LaClare of Public Archives Canada publishes the paper about "The Sound Archives of Canada", which he read during the visit to his archives by the participants of the Annual Conference of IASA in Montreal, August 1975. The Editor completes this group of articles by contributing "Some thoughts for discussion about National Research Sound Archives". These three papers may also serve as starting points for the discussion about National Archives during the forthcoming Annual Meeting in Bergen.

#### other contributions

Dr. Neil V. Rosenberg of the Memorial University of Newfoundland has kindly given permission to print the paper he read during the Montreal Annual Meeting, August 1975. There is also a short report from the Australian Broadcasting Commission written by Mr. C. Semmler, Deputy General Manager.

The Editor would like to receive annual reports of sound archives throughout the world, like the contribution sent by Mr. Semmler. Any communications about new developments, acquisitions, equipment and other news which might interest sound archivists are very welcome.

Dr. Rolf Schuurmsma, Editor

The Executive Board met in Paris on Wednesday 17th and Thursday 18th March 1976. Listed below are the major decisions taken by the Board at this meeting. They include several major recommendations which the Board will be seeking authority to implement the annual conference in Bergen.

#### 1. Proposed Amendments to IASA's Constitution and By-Laws

##### (i) Constitution, Article VII: Officers

Clause A reads: "Officers of the Association shall be - President, from one to three Vice-Presidents, Secretary, Treasurer".

Proposed Amendment: "Officers of the Association shall be - President, three Vice-Presidents, Editor, Secretary and Treasurer".

##### (ii) By-Law A., Dues 1

Section A1 Reads: "The annual dues of Individual Members shall be \$ 3.00 and Institutional Members \$ 10.00. Sustaining membership is available for a minimum of \$ 50.00 per year".

##### Proposed Amendment:

"The annual dues of the Association shall be laid down to cover separately the categories of Individual Members, Institutional Members and Sustaining Members. The dues to be paid in each category may be recommended by the Executive Board of the Association, and approved by the Council under the conditions specified in Article XIII of the Constitution which governs amendments to the By-Laws".

Please note that this proposed amendment does not change the Association's procedures for altering dues. It merely removes specific figures from the By-Laws and thereby avoids the need to rewrite the By-Laws should the dues be increased.

##### (iii) By-Law A., Dues 2

Section A2 Reads: "The dues of all members shall be paid to the Secretary of the Association for submission to the Treasurer".

Proposed Amendment: "The dues of all members shall be paid to the Treasurer of the Association".

## 2. Association Dues

The Executive Board of IASA hereby gives notice to all members that an increase in the Individual and Institutional Membership subscriptions rates will be proposed at Bergen. The Board recommends that the new Association dues should be:

Institutional Members - \$ 25.00 (Canadian)  
per year  
Individual Members - \$ 10.00 (Canadian)  
per year

A report from the Treasurer, presenting the case for this increase, will be published in the pre-conference issue of the PHONOGRAPHIC BULLETIN and members will be asked to vote on this proposal at Bergen.

## 3. Association Finances

In addition to the proposal detailed under (2) above, various economies and methods of increasing the Association's revenue were discussed and the following main decisions were taken.

- (i) The Board requests that, wherever possible and appropriate, all members should ask their institutions to take out Institutional Membership of IASA. One of the main reasons for the current deficit financial position of the Association, is that many of our colleagues, whose archives are not joining as Institutional Members, are subscribing as Individual Members. There are no conditions in IASA's Constitution and By-Laws which preclude this and the Board recognises that some of your institutions may be unwilling or unable to join the Association. However, IASA relies on the higher rate of Institutional Membership to balance the lower rate which is charged to Individual Members. The Executive Board of your Association therefore asks for your help: Will you please ask your institution to join IASA as an Institutional Member when your dues are next paid?
- (ii) The Association can no longer afford to send the Phonographic Bulletin or circulate information about the Association to individuals or institutions who have not paid their dues. If, by June 1976, dues have not been paid members will be removed from IASA's

mailing list.

- (iii) Libraries who join IASA solely to obtain the PHONOGRAPHIC BULLETIN do not have the status of voting members of the Association. In order that the Association's records can be accurately maintained, would all Library Members please inform the Secretary of the Association whether they are also a sound archive or not? Unless Libr.Members are sound archives, they will not in future be sent information concerning the Association's annual conferences. The Secretary will assume that Library Members do not require conference details unless he is informed to the contrary.
- (iv) The price of back copies of the PHONOGRAPHIC BULLETIN has been raised to \$ 5.00 (Canadian) for each year's issue of three copies. Single copies of the Bulletin are not available for purchase. Sound Archives may only purchase back copies of the Bulletin after they become members of the Association.

## 4. Bergen Conference

In addition to the activities set out in the printed conference programme which has already been circulated to all members, there will also be a Social Evening at Bergen for IASA members only. This will be held on the evening of Wednesday 18th August. Please let the Secretary know as soon as possible whether you would like to attend the Social Evening, so that IASA's Norwegian representative can be informed of the number of members that have to be catered for. The cost of this evening is NOT included in the conference fee payable to the Norwegian IAML conference organisers.

## 5. IASA's Bergen Programme

- (i) Technical Session  
The Technical Session will be organised and presented by the President, Dietrich Schüller (Österreichische Akademie der Wissenschaften).
- (ii) Copyright in Sound Recordings  
The theme of the session has been broadened to cover all Practices and Problems of Access to Sound Archives. The following speakers have been invited to present papers:  
  
Joe Hickerson (Department of Folk Music Library of Congress)

Claudie Marcel-Dubois (Musée National des Arts et Traditions Populaires)  
Robért Ternisien (Canadian Broadcasting Corporation)  
Tony Trebble (British Broadcasting Corporation)

as described in the catalogue.

The programmes are chronologically ordered. A short summary completes each description. There are indexes on names of persons, names of places and subjects, broadcasting stations and songs or marches.

(iii) National Sound Archives

The following members have been invited to address the conference:

Patrick Saul (British Institute of Recorded Sound)

Rolf Schuurmsma (Stichting Film en Wetenschap)

A representative of the Dataarkiveringskommitten

(iv) Scandinavian Sound Archives

Two of IASA's Scandinavian members, Tor Kummen and Claes Cnattingius, have been invited to organise this session.

THE EDITOR RECEIVED THE FOLLOWING PUBLICATIONS

- Tondokumente zur Zeitgeschichte 1939-1945 Bild- und Tonträger-Verzeichnisse herausgegeben vom Deutschen Rundfunkarchiv Nr. 4. Zusammengestellt und bearbeitet von Walter Roller, Frankfurt am Main 1975.

The catalogue contains audiorecordings from the beginning of 1939 till the end of 1945, mainly in connection with the Second World War. The entire collection of audiorecordings in the Deutsches Rundfunkarchiv in German language and a selection of recordings in other languages are described in the catalogue. Most of these recordings consist of national-socialist programmes, transmitted by the Reichs-Rundfunk-Gesellschaft or by German controlled broadcasting stations in occupied countries. There are, however, also programmes in German by allied broadcasting networks and speeches by allied statesmen like Churchill, as far as they are related to Germany.

The sound archives of the Bayerischer Rundfunk München, the Bundesarchiv Koblenz, the National Archives Washington DC, the ORTF Paris, Sveriges Radio Stockholm, Stichting Film en Wetenschap Utrecht and the Süd-deutscher Rundfunk Stuttgart have among other institutions contributed to the important collections of the Deutsches Rundfunk,

- Journal  
Canadian Oral History Association/Société canadienne d'histoire orale, Vol. I 1975-1976  
Editor Léo La Clare

The table of contents of the new periodical gives an indication of the important contribution of the Canadian Oral History Association to the Oral History movement the world over. The first issue contains the following articles: Three approaches to Oral History: the journalistic, the academic, and the archival; Oral History: one historian's view; Histoire orale et politique étrangère; The Frontier College History Project; An Oral History of psychology in Canada; The role of Oral History in Museums; Publication and copyright of Oral History materials: the Oise experience; Les archives de programmes à Radio Canada, c'est quoi?; Le patrimoine sonore de la Radio Québécoise: une recherche personnelle.

The journal is published annually and is available on request at \$ 3.00 Can. per copy. The publication is included with membership in the Association.

Canadian Oral History Association, P.O. Box 301, Station "A", Ottawa, Ontario, K1N 8V3, Canada.

- Ars et Scientia Musica  
Editrice F.A.R.A.P.  
40017 S. Giovanni in Persiceto (Bologna)  
Via Fulton, 13  
Italia.

- Koncertna Direkcua Zagreb  
News Bulletin 5 (in English)  
Music Information Centre Zagreb  
YU - 41000 Zagreb, Trnjanska bb (POB 438)  
Yugoslavia.

- Communications of the Bruno Walter Society and Sound Archive.  
P.O. Box 921,  
Berkeley,  
California 94701, U.S.A.

RECORDED SOUND IN THE NATIONAL ARCHIVES  
OF THE UNITED STATES

Leslie C. Waffan, Audiovisual Archives  
Division (NNV), National Archives,  
Washington, DC 20408

I welcome this opportunity to contribute to the PHONOGRAPHIC BULLETIN and to describe the organization and preservation of sound recordings in the National Archives. Before discussing specifics and offering several personal observations, it may be beneficial to IASA members to be provided with some general background information on the National Archives and its functions since my comments will be based primarily in part on practices and principles used by this institution to preserve audiovisual materials including sound recordings.

Background:

The National Archives Act of 1934 authorized the National Archives of the United States "to accept, preserve, and store motion picture films and sound recordings pertaining to and illustrative of historical activities of the United States". A short time after its establishment the National Archives began acquiring still pictures, motion pictures, and sound recordings. One of the earliest acquisitions of audiovisual materials was a group of 15 sound recording discs containing radio announcements produced by the Federal Housing Administration. These records were accessioned in December 1936. Since that time over 5 million still pictures, 82,000 reels of motion picture film and 70,000 sound recordings have been deposited. Subsequent legislation has refined and clarified the responsibilities of the National Archives in regard to audiovisual records.

Currently the Audiovisual Archives Division of the National Archives has primary responsibility for acquiring still pictures, motion pictures, sound recordings, and video tapes which

1. were created by or for Federal agencies,
2. were acquired by Federal agencies in the course of their official functions,
3. were created and obtained from

non-Federal sources and which contain significant information about Federal activities and programs not available in official Government documents.

Administratively the Audiovisual Archives Division is divided into three functional units - Still Pictures, Motion Pictures, and Sound Recordings. The Sound Recordings Unit at present has a staff of four composed of two archivists and two archives technicians. Technical work is performed by a separate Sound Lab Unit comprised of a Chief Engineer and four Audio Technicians. The functions of the Sound Recordings Unit include accessioning, preserving, arranging, describing, and making available to researchers and the general public sound recordings received by law from U.S. Government agencies, and additional recordings donated by private individuals, collectors, commercial radio networks, institutions, and foreign sources.

Principal Characteristics of the Audio Holdings:

Certain general characteristics identify the National Archives sound collection:

1. The Sound Recordings Unit acts as a depository and receives recordings. It does not produce its own recordings. (Oral history recordings, however, are being made - but by the 6 Presidential Libraries which are also part of the National Archives. The Presidential Libraries preserve and maintain such recordings in their custody).
2. The focus of the sound recordings collection is on historical voice recordings - of speeches, interviews, meetings, special events, news broadcasts, radio documentaries, and public affairs programs. Musical recordings are accepted but only if produced or sponsored by a Government agency.
3. 99% of the audio collection is in the form of unpublished sound recordings as opposed to commercially-distributed, mass-produced, multiple-copy recordings. Many of the sound recordings in the National Archives are thus unique spoken word documents.

Subject Matter:

From 1896 to 1930, audio documentation in the collection is quite scarce being represented by commercially-recorded speeches and excerpts of speeches by historical figures of the acoustical period such as William Jennings

Bryan, William Howard Taft, Theodore Roosevelt, Woodrow Wilson, and Calvin Coolidge. Other special items include early recordings of experimental radio broadcasts such as of a "National Defense Test Day" broadcast in 1924 and the first transatlantic telephone conversation recorded in 1927.

For the 1930's, with the expansion of the commercial radio networks in the U.S. and the entrance of the Federal Government into widespread use of radio, the increase in audio history is shown through instantaneous transcription recordings of broadcasts produced and sponsored by Government agencies to combat the Depression, ranging from recordings of performances by the Federal Theatre and Music Projects of the Works Projects Administration (WPA), to recordings of radio series and special programs produced and distributed by various New Deal agencies to explain and promote the policies of President Franklin D. Roosevelt's Administration.

Beginning in the late 1930's and covering the years of World War Two, Government radio output continued - the objectives shifting to produce special programs, documentaries, dramas, and entertainment broadcasts to further the American war effort. Federal agencies entered into the propaganda and psychological warfare fields as documented in the sound recordings of the Office of War Information (OWI) which prepared American propaganda programs for broadcast in many languages, and the Foreign Broadcast Intelligence Service which methodically monitored and recorded Axis and Allied shortwave broadcasts worldwide and provided reports of their contents to the U.S. defense and military establishments. (This group of monitored foreign broadcasts amounts to nearly 36,000 recordings alone.) Extensive news coverage of decisive campaigns of the war is provided by recordings donated by the commercial radio networks and through actuality recordings made by Armed Forces combat reporters. Recordings of German, Japanese, and Italian leaders which were captured by U.S. forces during and immediately after the war are also available.

Since 1945, Government policy, both domestic and foreign, is reflected

through recordings of speeches, press conferences, panel discussions, and interviews involving major political and military leaders, and through radio coverage of world events including in-depth reports on the Korean War. Stemming mainly from the late 1950's and through the 1960's there are recordings of meetings of Government boards and committees, proceedings of Government-sponsored conferences, speeches of political leaders, political campaigns, and conventions, and recorded documentation (limited at this point) of the U.S. involvement in Vietnam.

Important collections of a specific nature include the complete recordings of the proceedings and testimony of the International Military Tribunal held at Nürnberg from November 20, 1945 to October 1, 1946; recordings of oral arguments before the Supreme Court of the United States since 1955; and substantial radio coverage of the Watergate Affair and including the House Judiciary Hearings into the impeachment of President Richard M. Nixon.

Accessioning of recent historical sound recordings continues through regular transfers by Government agencies, and through cordial relationships and formal agreements for donations of recorded material, including videotapes from CBS, Inc. and National Public Radio which create recordings of a news and public affairs nature that contain considerable information about U.S. Government activities and programs not available in official documents or recordings.

#### Preservation Policies:

Because the National Archives has been receiving sound recordings since 1934, almost every physical form used by the recording and broadcast industry in the United States to record and store audio signals has been accepted and preserved. The largest number of recordings are on 16" instantaneous acetate transcription discs (aluminum and glass base) used by the radio networks for over 25 years as the principal method for recording broadcasts. As all IASA members know, original sound recordings whether cylinders, discs, or audio-tapes will deteriorate with use and age. Each type of recording therefore demands proper storage and handling - this is basic to the preservation of audio documents. The data stored on the original recordings must in time be transferred from the originals onto some other recorded medium, not only for the basic preservation of their contents, but also for ease of access for cataloging and researcher use.

The National Archives policy is to rerecord

the original recording onto magnetic tape. In doing so certain standards are followed for uniformity in preservation techniques. Material is recorded reel to reel using recorders capable of producing professional tape copies. The policy is to use  $\frac{1}{4}$ ", 1.5 mil polyester (mylar) audiotape, recorded full track, at 7.5 IPS. Individual original recordings are not combined on to more than one reel, nor are multiple tracks used. Since the value of a sound recording is its ability to recreate the exact quality of the spoken word or music as it occurred, the Sound Lab in rerecording from an original recording makes no attempt beyond correcting obvious gross technical defects in the original to manipulate or distort the original sound. In rerecording from the original, two tape copies are produced - one is designated the Master tape (to be used only for making further tape copies), and the second copy is designated a reference duplicate (to be used by researchers for listening purposes). While admittedly this total preservation procedure is quite expensive and takes additional storage (the original recording plus its tape copies must be stored), it is believed that playing original recordings for researchers or rerecording using slower speeds, thinner tape, multiple tracks, or combining separate recordings within a tape reel, create additional preservation problems and make access, retrieval, and control of sound recordings extremely difficult.

#### Arrangement and Description:

Arrangement of the National Archives sound recording collection is by provenance or origin following the traditional archival classification method used throughout the National Archives for paper documents as well as audiovisual documents. This arrangement concept does present problems with sound recordings since they are generally created sporadically and do not necessarily reflect any special activity or function. The arrangement for the audio collection is thus a compromise - the recordings are arranged or grouped by donor or Government agency and thereunder serially by number. For example, each accession of recordings received over the years from a Federal agency, such as the Department of State - retains a general group-number (RG 330 for Department of State) - but each sound recording transferred from this agency receives its own number - i.e. 330-1, 330-2, and sequentially onward. This number remains unique to that recording and the number is placed on the original recording,

on its tape master and duplicate, and carried over to any catalog cards or descriptive listings on which the recording appears.

It is basic to the archiving of sound recordings that access and retrieval to material will follow a sane, rational arrangement of the collection coupled with adequate description and finding aids. For unpublished sound recordings no definitive format of description has been devised, although some inroads are being made. The National Archives has wrestled with the descriptive problem of sound recordings for many years - a satisfactory system has yet to be implemented.

Currently initial control over the entire collection has been made possible by item by item title listings for each sound recording when it is placed within its general group number designation. In addition typical library catalog descriptions have been prepared on approximately 10% of the entire holdings. It has been found, however, that a detailed description of the contents of each unpublished recording is not feasible nor has it proved especially helpful to recorded sound researchers. The basic problem is that written words are needed to describe and interpret aural senses in what is originally a verbal communication, i.e. how do you convey in a description, silence, pause, volume, inflection, tone, voice quality etc. A written description will result necessarily in some loss of information whether in the form of catalog cards or detailed descriptive listings of contents. Experience has also shown that researchers will approach sound recordings on an item basis, a specific event, a certain voice or performance. A detailed content description on a catalog card often does not deter or convince a researcher about a particular recording. It must be ultimately listened to and evaluated by the researcher. A solution to the description dilemmas is still to be solved but at present detailed cataloging of the sound collection has been halted in favor of combined subject-title listings of recordings.

#### Researcher Use of Recordings:

When researchers visit the Sound Recordings Unit, playback facilities are provided for their use. Because a researcher will only be able to listen to a tape copy of the original recording, the researcher is simply instructed in the use of the playback machine and allowed to operate it himself. With this procedure no additional staff or technical help is required to monitor the recording for the researcher. In addition the researcher benefits by being able to start and stop the machine, take notes, and replay the tape at

his leisure.

If a researcher wishes to obtain a tape copy of the recording a duplicate may be purchased according to a price schedule structured on the length of the recording, or, the researcher is allowed to bring in his own tape equipment, connect it to the research room machines, and record the material. This method of obtaining a tape copy costs the researcher only his own tape and time and has resulted in a tremendous increase in the research use of the recording collection.

Of course, whether a tape copy may be purchased or recorded by a researcher depends on any restrictions on the use or copying of a particular sound recording.

#### Restrictions on Use:

The entire area of permissions and clearances for sound recordings whether published or unpublished can be a difficult one composed of many gray legal areas. Generally the National Archives respects any restrictions as to access or copying that has been placed on the recordings by the owner, donor, or state and Government agency. This almost always involves the researcher obtaining written permission from the donor or owner before a tape duplicate can be obtained.

Fortunately for researchers, the majority of sound recordings in the collection were to a large extent produced or sponsored by the U.S. Government. Such recordings are usually considered to be in the public domain, free of restrictions, and available for any research purpose be it commercial, educational, or private use.

#### Relationship With the Library of Congress:

Many IASA members have indicated some confusion over the relationship between the National Archives and the Library of Congress with regard to the preservation of sound recordings in the United States. While the National Archives and the Library of Congress are both agencies of the U.S. Government, the National Archives is by law the final repository for documents produced or acquired by the Federal Government. In this regard just as Government files of written paper documents are deposited after periods of time in the National Archives so to are audiovisual documents such as sound recordings. This is the primary function of the National Archives - to document the history and functions of the U.S. Government.

The Library of Congress on the other hand is a Government agency also, considered in fact if not by law as America's national library which has for many years acquired both commercially published and unpublished sound recordings. Its broad acquisition policies have been supplemented by the 1972 Copyright Law for Sound Recordings which requires a copy of a recording to be sent to the Library when registration is made for a copyright.

As collecting activities have expanded, there has naturally over the years been some duplication of effort in acquisitions of materials made by the National Archives and the Library of Congress most notably in the area of unpublished sound recordings. To eliminate unnecessary duplication of effort in collecting policies a recent agreement has been put into effect between the Archives and the Library which delineates the areas of acquisition that each institution will follow in accessioning audiovisual materials including sound recordings. This agreement signed in January of 1975 states that the National Archives has primary responsibility for maintaining all audiovisual documents created by or for Federal agencies and acquired by agencies in the course of official functions, and privately created audiovisual materials of national news and public affairs including coverage of major national and international news events. The Library of Congress has primary responsibility for collecting privately created audiovisual materials - specifically for sound recordings this includes all commercially published and/or copyrighted sound recordings, and unpublished recordings in the primary areas of entertainment, sports events, commercials, and music.

#### Personal Observations:

With this basic background information concerning the National Archives and its practices and policies regarding sound recordings, it should be clear that the audio collection is a large but specialized one which does not include for the most part commercially-produced historical voice recordings or commercially-released musical recordings published in the United States. These types of recordings are being acquired and preserved to a great degree by the Music Division and Recorded Sound Section of the Library of Congress, and by other institutions such as the Rodgers and Hammerstein Archives of Recorded Sound in New York, the Syracuse Audio Archives, the G. Robert Vincent Voice Library at Michigan State University, and the Stanford Institute of Recorded Sound in California - to name the most prominent.

However despite the specialized nature of its sound recording holdings, the National Archives may be interested in cooperating with other member institutions of IASA in areas of mutual interest and concern. For example:

1. In participating in further discussions concerning an international network of sound archives with the possibility of exchanging not only information, but also the loan or exchange of selected sound recordings between institutions and libraries. It is certainly desirable and possible for copies of selected recordings to be made available at different institutions for research purposes. Ultimately such international availability follows naturally from the function of acquiring and preserving sound recordings in the first place - that is to make them available for use. If this basic premise is accepted, it only remains for a mutually acceptable agreement or code of ethics to be promulgated perhaps under IASA auspices whereby a receiving archival institution or library would respect restrictions imposed on certain uses of exchanged, loaned, or purchased sound recordings sent to them.

In some instances (as with copies of certain World War Two sound recordings obtained from the National Archives by the Imperial War Museum) recordings considered to be free of restrictions may be sent to other sound archives to be used for any purpose. Even restricted or copyrighted recordings could be made available if proper provisions are made to avoid possibilities of piracy or charges of unfair competition. Copyright laws in various countries need not be an absolute insurmountable obstacle, nor should sound archives and libraries, as many have, hide behind the copyright "phantom" or the sometimes artificial claims of ownership by recording companies and the broadcast industry. This will of course require extra work, especially in the legal aspects, on the part of sound archives - but it would seem to be necessary if unique research material such as sound recordings often are, are to be made accessible for the widest possible research use.

2. It has become increasingly apparent for discussions with other IASA members, and in the remarks of Dietrich Schüller and David Lance printed in the last

issue of the PHONOGRAPHIC BULLETIN, that major consideration should be taken by IASA into examining current technical methods in recording and preserving sound recordings. The establishment of a Technical Committee is a necessary initial step. There seems to be wide discrepancies in practices used by sound archives and libraries throughout the world. It is obvious from the previous discussion of policies followed at the National Archives, that we are extremely concerned with the quality of sound reproduction in re-recording from original sound documents. In the case of unpublished recordings, such as radio broadcasts, it is imperative that broadcast quality material be acquired and that Broadcast quality be maintained in the rerecording process of any archival masters. To produce nonbroadcast quality recordings or rerecordings is to perform a disservice to the broadcast industry and ultimately to distort and falsify audio documentation for future research use. Too often curators, librarians, and archivists in charge of sound archives are totally unfamiliar with the technical aspects and expertise necessary to acquire, preserve, or produce broadcast quality sound recordings. Many seem to be concerned only with the preservation of the information contained in the recording and not with the way the recording should "sound". This is especially true of oral history recordings being produced in the United States where the transcript somehow has come to take precedence over the primary document - the sound recording. Also in an effort to conserve space and reduce costs, sound archives are utilizing thinner tape, slow speeds, and multiple tracks - all dubious preservation practices. If sound archives are to be entrusted with the preservation of recorded sound - then it is vital that the recordings, the information contained on them, and the sound quality be properly maintained and preserved. For sound archives this is an awesome responsibility - and the free exchange of technical information and current preservation practices is strongly encouraged and absolutely necessary.

## THE SOUND ARCHIVES OF THE PUBLIC ARCHIVES OF CANADA

Text of the speech delivered by Léo La Clare, Head of the Sound Archives of the Public Archives of Canada, on the occasion of the tour of the Sound Archives given to delegates of the International Association of Sound Archives and the Association of Recorded Sound Collections, 21 August 1975

Texte du discours prononcé par Léo La Clare, Chef du Service des archives sonores des Archives publiques du Canada, lors de la visite des Archives sonores par les membres de l'Association internationale des Archives sonores et de l'Association of Recorded Sound Collections, le 21 août 1975

### Introduction

The first historical sound recordings acquired by the Public Archives of Canada were received in 1939. Although no organizational unit was specifically created to acquire, preserve, and make these documents available for research, some 200 hours of historical sound recordings were received by the Public Archives between 1939 and 1967, at which time a Historical Sound Recordings Unit was established. Following the establishment of this Unit in December 1967 and up to the present time, August 1975, over 20,000 hours of sound recordings have been acquired by the Public Archives of Canada. Thus, in this short period of only 8 years, the size of the sound recordings collection has increased a hundred-fold over the size of the collection which had built up in the earlier period of 28 years, from 1939 to 1967. The size of the collection has grown fantastically since 1967 but the staff responsible for this collection has grown only from one full-time employee in 1967 to seven full-time employees in 1975. It should also be noted that the number of employees was increased from 4 to 7 only in the last year and a half. Funds spent by the unit since its creation total only about \$ 250,000 including salaries, capital expenditures for equipment, and operational costs. Please excuse me for boasting when I say that the Public Archives of Canada has received a high rate of return of historically significant sound recordings for a small investment of human and financial resources. This remarkable growth in the size of our collection has been achieved because we have taken the initiative of creating documents by recording events as they happen, and by recording the remini-

scences of participants in past events rather than acting as passive recipients or even as aggressive collectors of documents created by others. This role of ours has been praised by Etienne Taillemite of the National Archives of France in an article published in La Gazette des archives, no. 77 (2e trimestre 1972).

### Introduction

Depuis sa création en décembre 1967, le Service des archives sonores a fait l'acquisition de plus de 20,000 heures d'enregistrements sonores. Ceci représente une quantité cent fois supérieure à la quantité d'enregistrements sonores reçus par les Archives publiques du Canada entre 1939 et 1967. Bien que l'augmentation de la collection fut considérable entre 1967 et 1975, le personnel n'a augmenté, au cours de la même période que d'un employé à sept employés permanents. Le budget total consacré au Service des Archives sonores depuis 1967, tant pour les dépenses salariales que les dépenses non-salariales, se chiffre à \$ 250,000. Vous me pardonneriez volontiers si je semble me vanter en disant que les Archives publiques du Canada ont réalisé de bons profits en documents sonores pour un petit investissement en ressources humaines et matérielles. L'accumulation d'une telle masse de documents a été réalisé parce que nous avons pris l'initiative de produire nos propres documents en enregistrant sur le vif les événements d'une valeur historique, et en enregistrant les réminiscences des témoins d'événements passés, plutôt que d'agir en récipiendaires passifs ou même en collectionneurs agressifs de documents produits par d'autres organismes et individus. M. Etienne Taillemite, conservateur aux Archives nationales de France a souligné cette heureuse initiative dans un article paru dans La Gazette des archives, no. 77, (2e trimestre 1972).

### Synopsis of holdings

The sound recordings in our holdings are original and unique documents, as is proper for an archives. These documents are to be distinguished from published and mass-produced documents which are properly kept by a library. The recordings in our custody are spoken-word recordings, that is recordings of actual events such as speeches, talks, ceremonies, and conferences as well as reminiscences about events and personalities as are found in oral history interviews. The documents cover the history of Canada in all its aspects, political, military, social, economic, scientific, and cultural, although some of these aspects, such as the political, are more complete than others such as the

scientific. The languages spoken in our recordings are mainly English and French, Canada's official languages but there are recordings in the languages of other ethnic groups forming part of the Canadian mosaic. Because the phonograph wasn't invented until 1877 and was perfected only in 1888 our recordings document only Canada's recent history. Our oldest recording of an actual event is the message addressed on 11 September 1888 to the President and people of the United States by the Governor-General, Sir Frederick Arthur Stanley, usually referred to as Lord Stanley and popularly remembered in Canada as the donor of the Stanley Cup which is emblematic of world professional hockey championship. Incidentally, my research indicates that this is the oldest playable recording in the world. At the other end of the time span, our recordings can be as recent as this very moment because we record for archival preservation certain events as they are happening. For instance we make "live" recordings of press conferences held in the National Press Building in Ottawa by means of a telephone line between the Press Building and our recording studio. Finally, individual sound recordings can be any of various forms such as cylinders, discs, belts, wires, or tapes, and composed of various materials such as wax, shellac, acetate, plastic, aluminium and steel.

#### Etat des fonds

Les fonds sont constitués d'enregistrements originaux et uniques, ce qui est propre à un dépôt d'archives par comparaison aux enregistrements publiés et produits en quantité qui sont le propre d'une bibliothèque. Nos documents sont des enregistrements d'actualités parlés, tels discours, causeries, cérémonies, et congrès et de réminiscences au sujet d'évènements et de personnages du passé, tels les interviews d'histoire orale. Ces enregistrements documentent l'histoire du Canada sous tous ses aspects, politique, social, économique, militaire, scientifique, et culturel, bien que certains aspects, tel le politique, sont beaucoup mieux documentés que d'autres, tel le scientifique. L'anglais et le français, les langues officielles du Canada, sont les langues habituelles de nos enregistrements quoique certains sont dans les langues propres à d'autres groupes ethniques du Canada. Comme le phonographe n'a été inventé qu'en 1877, nos enregistrements ne rendent compte que de l'histoire récente du

Canada. Cependant, nous possédons certains récits faits par des témoins oculaires et enregistrés au cours des années '50 et '60 concernant des évènements qui se sont produits avant l'invention et le perfectionnement du phonographe, par exemple l'arrivée de la Gendarmerie royale du Nord-Ouest en Saskatchewan en 1874, décrite par Gabriel Lèveillé, qui devint un éclaireur de la Gendarmerie. Toutefois, les documents relatifs à un passé éloigné sont peu nombreux et difficiles à localiser. En revanche, nous possédons des enregistrements très récents, tels les conférences de presse que se déroulent à l'Edifice national de la presse et qui sont enregistrés sur le vif par les techniciens de notre Service. Enfin les enregistrements sonores peuvent se présenter sous diverses formes tels cylindres, disques, courroies, fils ou bandes, et avoir comme support de la cire, de la gomme laque, de l'acétate, du plastique, de l'aluminium, ou de l'acier.

#### Sources of sound recordings

Recordings are acquired from both public and private sources; the public sources being the departments and other agencies of the federal government and the private sources being individuals, corporations, institutions and associations of national significance. I should mention at this point that most government agencies have not yet created any great quantities of sound recordings as official documents: the few sound recordings which have been produced were created mostly for public relations purposes. However, our greatest single source of historical sound recordings is in the public sector; we have been recording the debates of the House of Commons since March 1969. It should be noted that the recordings of the debates are made for archival purposes only and not for broadcasting purposes since the House of Commons has not yet authorized the broadcasting of its debates. Other notable public sources are the Royal Commissions on Bilingualism and Biculturalism, on the Non-Medical Use of Drugs, and on the Status of Women which have recorded the proceedings of their public and private hearings. In the private sector, the most notable sources of sound recordings are the political parties which have recorded many of the speeches of their leaders as well as the proceedings of their policy and leadership conferences. As you would expect, the major collective source of sound recordings consists of the media agencies such as the Canadian Broadcasting Corporation and the National Film Board in the public sector, and the radio and television stations as well as the disc and film producers in the private

sector. We have signed agreements with the Canadian Broadcasting Corporation, which applies to both the English and French networks for radio and television, and with the CTV private television network, to acquire all recordings of sounds and images of historical value. At present we lack the human and material resources to fully implement these all-encompassing agreements.

It should be pointed out that broadcasters and associations don't always make sound recordings of the events and speeches which they have broadcast or sponsored. Therefore, with the permission of the broadcasters and associations concerned, we occasionally make our own sound recordings of broadcasts and of the proceedings of association meetings. While other documents acquired by the Public Archives have been created outside the Archives, sound documents are sometimes created by the staff of the Sound Archives. But it should be remembered that we are not in this situation creating the historical information; we are merely making a document of the information. Since these statements and events must be recorded as they happen, we must make on-the-spot decisions as to what statements and events have potential historical value.

With regard to oral history interviews, the Sound Archives serves more as a collector and curator of recorded interviews rather than as a creator of recorded interviews. Our first priority is to acquire and preserve oral history interviews which have already been recorded as research documents for theses, articles, books, films and radio and television programs, because these interviews often have research value beyond the immediate publication. In addition to this role of collector and curator we act as a clearing-house for information on oral history in Canada. Further, we provide direct assistance to individuals and organizations establishing oral history projects by supplying tapes and tape-records on the understanding that the originals or copies of the taped interviews will be deposited with us. This kind of agreement was concluded with our federal government's Canadian Forestry Services for the recording and preservation of interviews about the history of the Canadian Forestry Service. However, interviews are in fact conducted and recorded by Public Archives staff in areas where we have particular expertise, such as for the history of photography, motion pictures, and sound recording in Canada. We are encouraging archivists throughout the Public Archives to include

in their duties, the recording of oral history interviews because these archivists have a good knowledge of their own areas of specialization in Canadian history.

#### Research uses

The activities of the Sound Archives have been concentrated towards the collecting and occasional creation of sound documents, along with their preservation and inventorying, rather than on publicizing the contents of our collections. Thus it is that we do not yet have any published catalogues of our holdings, although we do have inventories for most of our collections, and a general index for about a third of our holdings which can be consulted in our reference room. A study is being conducted within the Historical Branch of the Public Archives of Canada for the computerized cataloguing of all holdings, including sound recordings. We are hopeful that a computerized system will facilitate the task of preparing published catalogues of our holdings. Despite the lack of any published catalogues our holdings have been used fairly extensively in a variety of fashions. Because recordings reproduce the sounds of past events, our holdings are mainly used as production material for broadcasts, exhibitions, audio-visual teaching aids, and recorded documentaries, in which past events are re-created. Through the broadcast and exhibition of sound recordings from past events, the listener can sense the actual atmosphere of these events as if he or she were present. For example, to mark the 25th anniversary of Newfoundland's entry into the Canadian Confederation on the 1st of April 1949, the Canadian Broadcasting Corporation recently produced an hour and a half documentary using extracts from the recorded proceedings of the constitutional convention, known as the National Convention, which met from 1946 to 1948 to debate the future form of government for Newfoundland. This convention preceded the referendum which finally decided that Newfoundland should join the Canadian Confederation. The daily proceedings of the National Convention were recorded on the spot and later broadcast in the evening so that the population of Newfoundland could be fully informed of the discussions. The recordings of these broadcasts thus provide an invaluable and unique medium whereby one can recapture and understand Newfoundland's entry into Canada.

Recently, recordings of the voices of public personalities who died some decades ago have been used by actors who are portraying these personalities on theatre and radio stages, so as to faithfully interpret their speaking styles. Another novel use of our material is

the use of our sound recordings to test the abilities of interpreters.

Sound recordings are also used as sources of historical information. For instance, sound recordings can be the only sources of information concerning certain statements and events. But even when there are other documents covering particular events, sound recordings may be the most complete documents because they have recorded, word for word, the statements made during conferences, debates, speeches, and interviews. Even where complete written or typed texts exist for particular statements, the sound recording may clear ambiguities in the text or provide supplementary information through tone, pitch, volume, and silences or pauses, which reveal meaning not conveyed by words alone. When sound recordings are used only as sources of information, the sound is usually not conveyed to us, but rather the information is extracted from the sound and conveyed to us by the written word. An example of such use of sound recordings is the transcribing of the oral history interviews about the political career of the Rt. Hon. John G. Diefenbaker who was leader of the Progressive-Conservative Party of Canada from 1956 to 1967, and Prime Minister of Canada from 1957 to 1963. Large extracts from the transcripts are being used by the interviewer, Peter Stursberg, for the writing of a book the first volume of which has just been published by the University of Toronto Press under the title, Diefenbaker, Leadership Gained, 1956-62. The tape-recorded interviews will be the only primary documents used along with the author's comments and narrative text to link extracts from the interviews.

Finally, archival sound recordings can be used to document the history and technology of sound recordings. A study of the subject matter of the sound recordings themselves will reveal the developments in the subject content, format, style of sound recordings. Also, the changes in the technology of sound recording equipment, materials, and techniques can be analyzed from the physical characteristics of the sound recordings. Thus, researchers can trace the changes from cylinder to disc, from acoustical to electrical disc, and from disc to tape.

Research use of our holdings, as in most archival institutions, is limited by restrictions placed upon the auditioning and reproduction of material usually because of its confidential nature. These restrictions can be for a fixed period of time, or for the lifetime of the donor, or the donor will allow the recordings to be auditioned and/or reproduced only

with his or her permission. For instance, the tape-recorded proceedings of the House of Commons and its committees can be used only with the permission of the Clerk of the House of Commons. Recordings of oral history interviews are a particular problem to us because the interviewees weren't always asked whether they wanted to place any restrictions on their reminiscences which have been deposited in the Archives. This is due to the fact that many oral history interviews in our holdings were not originally recorded for preservation in the Archives, therefore the interviewer did not think of enquiring about possible restrictions on further research use. Copyright also poses some difficulties for us since a great number of our recordings originated with broadcasters who retain rights over further broadcast and other published uses of some of the material. It is difficult at times to determine what material has been copyrighted, to what extent, and what kind of use constitutes infringement of copyright. The holder of the copyright will usually waive this right or ask for payment of a fee before allowing further use.

Non-restricted recordings can be auditioned on the premises of the Public Archives in Ottawa. Since it is not possible for us to have reference and preservation copies of all our holdings made immediately, original recordings must be played back for researchers. In such situations only our skilled staff handle recordings during playback, while researchers audition recordings through headphones at remote listening posts. Professional-quality taped copies can be made by our staff where there is authorization to reproduce materials, so that reproductions of the actual recordings can be used in broadcasts, exhibitions, audio-visual teaching aids, or recorded documentaries. It is also possible for us to search through our inventories and indexes in reply to mail and telephone enquiries, and where authorized, again make taped copies to be forwarded to the requestor for auditioning and use at his or her home or office. Taped copies are made only if the requestor supplies the blank tape because we prefer not having to charge for materials. At present there is no fee on the copying services.

#### International relations

We also attempt to acquire sound recordings relating to Canada which we have been made and are being kept in other countries, as well as Canadian-made sound recordings which are in the custody of archives in other lands. As in our attempts to acquire material from Canadian sources, these have succeeded in

some areas and failed in others. For instance we received a report in 1967 that cylinder recordings of Canadian folklore made in the Yukon by a native of Norway, a Mr. Christian Leden, were in the custody of the University Library in Oslo. It was also reported in 1967 that the recordings might be donated to the Musée de la Parole. We have written to the authorities of the University Library on several occasions, but we haven't yet succeeded in getting taped copies of these recordings, even after offering expert assistance in making the re-recording. It was mentioned that the permission of Mr. Leden's heirs had to be obtained before copies could be made and it would seem that this permission still hasn't been obtained. Attempts made a few years ago to get copies of recordings in the BBC Sound Archives have also failed, due to copyright problems, which hopefully have been solved by now, so that we can renew our request for copies from the BBC. We have had limited success in obtaining copies of material in the National Voice Library in the United States, but we expect to get much more material now that it has published a catalogue of its holdings. We have had good success in our contacts with the United Nations Sound Archives, by using its published list of the recorded speeches of visiting Heads of State. We will be contacting the Audio-Visual Division of the National Archives in the United States, and the Recordings Section of the Library of Congress in the hope of obtaining copies of many Canadian-related recordings. In the near future we will be expanding our contacts to more European countries, but please don't hesitate to inform us immediately if you have Canadian material in your archives.

For our part we are willing to make copies of un-restricted material in our holdings, for deposit in archives in other countries. We have speeches by foreign statesmen, such as those recorded during the Centennial Year visits made by the Heads of State of many countries. There are also in our holdings recordings of Canadian experts talking on various aspects of international relations such as the European Common Market, the Israeli-Arab conflict, etc... Finally, we also have a very small number of recordings unrelated to Canadian affairs and which were not made in Canada, but which were acquired by us as parts of larger collections of Canadiana. For example, we

have disc recordings of Ukrainian-German dialect and music collected in Berlin late in 1939 by Dr. J.B. Rudnyckyj of the Institut für Lautforschung (Institute for Sound Research) at the University of Berlin. The recordings were made by the Cultural Division of the Carl Lindstrom Company and I am told that the recording plant where the master recordings were preserved by Dr. Rudnyckyj may be the only surviving copies of these recordings. Dr. Rudnyckyj took his recordings with him from Berlin to Prague in 1940, and eventually to Canada in 1949. Since his arrival in Canada, Dr. Rudnyckyj has made several recordings of Ukrainian-Canadian history and folk culture, and has recently deposited his entire collection with the Public Archives of Canada. Dr. Rudnyckyj's Ukrainian-German recordings may be of interest to some German archives, and we could likely copy them for this purpose. Any archival institution wishing to obtain unrestricted material from our holdings need only supply us with the blank tape required to make the copies. Let me make this opportunity to say that we will continue our efforts to obtain Canadiana from international as well as domestic sources because the material abroad is either more valuable than some domestic recordings or more easily available than some items located in Canada. We count on your goodwill and cooperation in these endeavours, and we promise you our cooperation in providing you with copies from our holdings. Was bombed-out during World War II, thus the disc recordings preserved

#### Conclusion

Au début de cet exposé j'ai vanté le grand rendement du Service des archives sonores, compte-tenu des faibles ressources mises à sa disposition. Mais nous aurions dû avoir un personnel plus nombreux et un budget plus élevé car il y a bon nombre d'enregistrements historiques qui ont été détruits vu que nous ne pouvions pas les dénicher et les conserver. En dépit de cette destruction catastrophique il reste encore une masse considérable de documents sonores à acquérir et à conserver. Encore là nos ressources actuelles ne suffisent pas à la tâche. Même si les moyens techniques étaient disponibles, plusieurs événements des quarante dernières années n'ont pas été documentés par les enregistrements sonores, car on n'était pas conscient de la valeur historique de ces documents. En tant que service d'archives sonores il est de notre devoir d'encourager, et s'il le faut d'enregistrer nous-mêmes, les événements importants de notre époque. Il faut aussi mentionner les interviews qui pourraient être menées auprès des témoins et participants d'événements passés pour combler le manque d'information écrite con-

cernant ces événements. Ce sont des défis que doivent relever le Service des Archives sonores et nous sommes résolus à obtenir les moyens pour mener à bien ces projets.

At the beginning of this presentation I made a boast about the fantastic achievements of our Sound Archives when one takes into consideration the small human and material resources made available to us. However, we must at the same time admit some of our failures. We should have had a larger staff and budget because important numbers of historically significant sound recordings have been destroyed, and I have in mind especially recordings created by radio stations, because we could not search out the location of these collections or didn't have the means to acquire and preserve them. Despite the wanton destruction which has occurred, there still are high quantities of sound recordings which we should be acquiring but which we cannot do because of a lack of adequate resources. Even though facilities and expertise were available, many significant events of the recent past were not recorded in sound because the consciousness of the historical value of the sound recording was absent. A record not created is as great a loss to history, as a record destroyed. As a sound archives we should encourage the taping of the significant national events of our times, and even take it upon ourselves to do the taping if it won't be done by others. Then there are the oral history interviews, with witnesses and participants of past events, which must be recorded to fill gaps in the written record. These are the challenges which face the Sound Archives of the Public Archives of Canada. I am taking this appropriate occasion, in the good company of my colleagues from sound archives throughout the world, to publicly state my determination in obtaining the means to meet the challenge before us, the challenge of establishing for Canada a first-class sound archive which will provide the nation with a comprehensive sound record of its recent history.

#### NATIONAL RESEARCH SOUND ARCHIVES: SOME THOUGHTS FOR DISCUSSION

Dr. Rolf Schuurmsma, Assistant Managing-Director of the Foundation for Film and Science, Utrecht

In several countries national research sound archives (research sound archives as different from lending libraries) play an important role in the preservation and accessibility of sound recordings of various kinds. This article is intended as a contribution to the discussion of their role in the world of sound archives in general and in particular their eventual function as national centres in an international network for the exchange of recordings for research purposes.

#### Towards an international network of national sound archives?

Ever since the establishment of IASA there has been talk about the idea of an international network of national research sound archives, each representing its own country and helping to make possible a world-wide exchange of sound recordings for research purposes. I refer in particular to "The future of IASA: A Personal View" by Timothy Eckersley (Phonographic Bulletin, No. 7, July 1973) where he says on p. 4/5: "If Sound Archives are organised as research centres to which scholars and researchers must come to carry out their researches, and if these Archives can guarantee to safeguard the recordings in their collections (particularly unpublished recordings acquired from Radio and T.V. broadcasts and from private sources) against unauthorised and uncontrolled copying, we are much more likely to gain the confidence of the various copyright protection societies and performers' union upon whose goodwill these international exchanges are so largely dependent. I hope ultimately to see the establishment of National Sound Archives all over the world, internationally recognised as research centres. On this basis we may, perhaps, expect the interested parties in each country to co-operate in permitting the copying of recordings (whether published or unpublished) for deposit in any other National Sound Archive recognised as a research centre".

Those present at that splendid reception of IASA members in Mr. Patrick Saul's British Institute of Recorded Sound during the 5th Annual Meeting of IASA in London will remember vividly the debate about National Research Sound Archives, following Mr. Saul's interesting discourse (printed in Recorded Sound, No 52 Oct. 1973 p.230). There also certain issues related to the subject of this article were in the centre of discussion. It is only natural that in an association like IASA, where some of its members are connected with national sound archives and others active in sound archives of a more specialized character, the

differences between these kinds of archives and their function in a national or an international context would lead to rather fundamental questions, which cannot be easily solved but need to be talked over time and time again.

### Various types of sound archives

Let us first consider some facts, starting as usual from historical developments. Sound archives have various origins. Broadcasting sound archives came naturally into being because of the need for highly developed storehouses of recordings for use in radio programmes. They were not in the first place established for research purposes and most of them are still not able to admit research workers or to provide copies for research purposes outside their premises. The reasons for this situation are made clear by Dr. Harold Spivacke in his article "Broadcasting Sound Archives and Scholarly Research" (Phonographic Bulletin, No. 7, July 1973, p. 6/11) and need no further elaboration here. In some countries like Great Britain, West-Germany and the Netherlands a more or less close connection exists between radio and research sound archives, but in many other countries this has still not been achieved.

Research sound archives (I exclude here lending libraries primarily specializing in distribution) have sometimes developed within scientific or educational institutions which took up sound recordings as yet another source of information in their specialized fields (eg. music, ethnomusicology, dialectology, zoology, medicine or political and social history). There are many examples ranging from the Department of Sound Records of the Imperial War Museum in London to the Ethnomusicology Archive of the University of California in Los Angeles, the Theater Klank en Beeld in Amsterdam to the sound archives of the Nehru Memorial Museum and Library in New Delhi. Many other archives however developed inside institutions covering book or non-book media without accentuating any special field of science or higher education. National centres like the Library of Congress in Washington DC or the Public Archives of Canada in Ottawa have gradually build up more or less extensive collections of sound recordings of spoken word or music alongside already existing collections of books and other media, not merely for the use of a group of scholars interested in one field of research only, but for cultural and educational purposes of a more general kind. Only very few sound archives came into existence simply because

their founders wanted to concentrate on sound recordings as such, regardless any particular field of interest, but independent of other book and non-book media. The British Institute of Recorded Sound is perhaps the best example of this kind of archive.

As a result of these very different approaches to the medium there is now a range of divergent institutions, which are brought together only in so far as they are using sound recording as one of their tools and as they share a common interest in the methods of recording, preservation, cataloguing, exchange and sometimes the distribution of the records in their collections. IASA was established in order to unite archives and their institutes for that reason, but, however important those common interests may be, do they provide a sufficient motive for a much more radical move towards an international network of national sound archives?

### Even national sound archives are specialized Let's look at the matter more closely.

Most research sound archives, at least inside IASA, are active in the fields of music and the spoken word. Bio-acoustic recordings (animal sounds etc) and sound recordings for medical purposes (the heart-beat for instance) are usually used in highly specialized institutes, which may perhaps wish to stay apart from the main stream of sound archive activities. Unlike these examples, music and spoken word recordings cover a much wider field of interest, sometimes overlapping several fields of research; recordings of dialects can also be of interest to social historians; recordings of folk music are not only essential to musicologists, but may also contain useful information for cultural anthropologists and linguists. Nevertheless, even when it is a question of recordings which are perhaps even more in the centre of attention than the recordings mentioned above, I do not think that an international network of national archives would assist in the exchange of such recordings substantially. Indeed it is doubtful whether national archives are always necessarily the most suitable instruments for the promotion of international exchange procedures.

To support this assertion I would like to examine the matter somewhat more closely. In principle a national research sound archive is a general archive, regardless of the contents of the media stored away in its vaults. As can be seen from the articles of my distinguished colleagues Leo LaClare and Leslie Waffin in this issue of the Phonographic Bulletin, many of these archives may well develop various activities, covering a wide field of subjects and interest.

However, unless the archive is part of such enormous and highly differentiated institutes like the Library of Congress, even national archives tend to concentrate in fact on a restricted range of interests, leaving others aside. This is not a situation which can just be changed by raising more funds and employing more staff. It is a structural problem, encountered in every institution where people try to cover both wide fields of interest as well as different media (book and non-book) for research purposes. Research sound archives in any case tend to concentrate at least partly on unpublished recordings, which require much more treatment than cataloguing in order to make them accessible for scholars. In this respect they are to be compared with public record offices and like those archives of written documents they seldom succeed in really giving their attention equally and on an equally high level to every research subject.

National sound archives are then institutions with a wider field of view than is usually found in specialized archives, but when - to say with this metaphor - the aperture of the lens is still restricted: a wide-angle lens, but nevertheless not able to cover 360°, or even more than 180°. I must immediately add that this statement is certainly not meant as a plea against national archives. I would for instance welcome a national sound archive in my country very much, either an independent one like the British Institute of Recorded Sound, or as part of public archives as in Canada or the United States. Such archives are, to say the least, able to cover some of the gaps which usually exist between specialized archives. They also prove among other things to be a highly effective means of directing public money to the collection of sound recordings, which would otherwise certainly be lost. I am simply arguing that both types of archives do indeed exist as separate entities, but that national archives are in reality not fundamentally different from specialized archives. Historical developments and structural problems make it moreover highly improbable that every country will end up by having one national research archive, even granted that such an institute would exist alongside specialized archives of various kinds. Thus it follows that an international exchange of recordings along the lines put forward by Timothy Eckersley as quoted in the beginning of this article seems to be a doubtful possibility.

## Broadcasting archives and scholarly research

There are, however, two good reasons why the idea came into being and why it has been promoted so eloquently by Mr. Eckersley and others on various occasions, both in the Phonographic Bulletin and during IASA meetings. The first of these is selfevident: every national archive will try to live up to its objectives by acquiring as many recordings as possible and to function as an archival centre for the total production of every kind of sound recording in the country. This aim is bound to conflict with the objective of those institutes which try to collect and to use sound recordings as just another source of information in a special field of science or higher education. Since, however, very few people inside the small world of sound archivists are being ready to fight it out, the conflict stays hidden or comes up only during discussions about a future international cooperation of research sound archives.

The other reason is to be found in the relationship between broadcasting archives and research archives. Seen from that point of view - which was in fact what Timothy Eckersley did - the establishment of national archives is perhaps less obvious, but certainly not less reasonable. It was Joop van Daltsen, who from his experience as Head of the Netherlands Broadcasting Sound Archives pointed out time and again that a broadcasting corporation may prefer to deal with a single national research sound archive, in making radio recordings available for research outside the realm of broadcasting. Although the Radio Programme Committee of the European Broadcasting Union during its session in Bergen, September 1972, did not go specifically into this matter, nevertheless it noted as examples of the relationship between the BBC and the British Institute of Recorded Sound and the cooperation between the Netherlands Broadcasting Foundation NOS and the Foundation for Film and Science, thus in fact indicating that the use of a third party as the intermediary between the broadcasting corporation and the researcher would be a valuable solution (Phonographic Bulletin No. 6, May 1973, p. 11/12). A national research sound archive could thus very well function as the sole agent of the broadcasting archive. From there on the exchange of recordings on an international scale would also be possible. There is in fact as far as I know a continuous exchange of recordings between the members of the EBU and, according to Mr. Eckersley's train of thought, one could set going a parallel stream between such national research

sound archives outside the realm of the radio.

The pattern of activities indicated above would, however, eventually exclude in advance specialist archives not already functioning as the intermediary between radio and its own scholarly consumers. There is yet another disadvantage. Not without reason I have tried to argue that national archives are seldom in agreement in their implicit objectives: most national archives are in fact specialized in certain restricted areas of research. While acting as central intermediaries between broadcasting archives and researchers, they would necessarily have to exclude fields of interest which were not represented in their staff. Apparently the BBC has understood this problem very well: copies from the large and valuable collection of recordings made during the second world war have been made available to the Imperial War Museum, specialized as it is in that field. As a matter of course any other archive might be expected to handle the collection at a lower level of description and research.

#### Future solutions

It would not do to end the article here and not to try to formulate one or two possible solutions for discussion during the forthcoming annual meeting in Bergen. I am, however, very well aware of the fact that clear-cut and universally suitable solutions are out of the question.

As far as the European Broadcasting Corporations are concerned one can only hope that all members of the EBU will eventually make their recordings accessible for research archives although this will certainly not be possible without special subsidies. The situation in the rest of the world where there is no EBU-like organization is perhaps even more dependent on special arrangements and restricted relationships between broadcasting stations and research sound archives.

Although, especially in some European countries, it might be better to create some kind of national research archive as a bridge between the radio archive and the scholars, there are too many indications that the already existing specialized archives would not be ready or willing to sacrifice their independence or simply would not be able to end their connection with the research institutes to which they belong, to make this solution on a national base possible in the near future, if ever.

However, there is perhaps a compromise solution. Several institutes in the Netherlands including the Theater Klank en Beeld Foundation in Amsterdam, the Netherlands Film Museum, the Foundation for Film and Science, the State Record Office and several municipal record offices are planning the establishment of an organization which would act as a clearing-house for its member institutes and provide precisely that kind of intermediary between the NOS and the members as was meant in the EBU minutes cited above. The plans are in the first place intended as a solution for the even bigger problems concerning films and video-tapes, but it will undoubtedly have far reaching effects in the field of sound recordings as well. Years of negotiation and debate have made it clear that there are still many barriers to overcome, but the clearing-house idea would perhaps prove to be a valuable kind of compromise (a typical Dutch compromise that is) between a rigid structure of national research archives and the "anarchy" of quite independent and divergent specialized archives. I refer also to the Swedish Government Committee's report, published in 1974 and summarized by Claes Cnattingius in the Phonographic Bulletin No. 11, May 1975 (p. 20/28) and my own short report about the Bad Homburg meeting of scientists and radio archivists of May 1975 (Phonographic Bulletin No. 12, July 1975, p. 19/20), both reflecting interesting plans and problems in two other European countries. Mr. Cnattingius' summary in particular may serve as one of the starting points for discussion in Bergen.

#### Continuation of the discussion

This article has been written primarily as a stimulant for thought. As a representative of a typical specialized archive, which contains mainly spoken word recordings relating to political and social history but which nevertheless is the only intermediary between the central broadcasting archive and the researchers in this country, I hope that my views may contribute to the continuation of a discussion which has been going on in IASA ever since its establishment in 1969. A more effective international interchange of sound recordings for research purposes, be it between Poland and Canada or between France and the African countries, has to be one of the important results of that discussion and must be one of the purposes of the session on national archives in Bergen.

STUDYING COUNTRY MUSIC AND CONTEMPORARY  
FOLK MUSIC TRADITIONS IN THE MARITIMES:  
THEORY, TECHNIQUES, AND THE ARCHIVIST

Dr. Neil V. Rosenberg, Memorial University  
of Newfoundland

During 1974-75 I was engaged in research on local and regional country music in the Maritime Provinces of Canada.<sup>1</sup> Towards the end of my year of field work, I was asked to speak about it to the annual meeting of IASA. In the following paper, which grew out of my talk, I describe the project, outline my research techniques, discuss some of my findings and comment briefly on their implications for the folk music archivist.

My research project entailed a year long study of the relationships between the commercial music system known as "country" or "old time" (most of my informants used these terms interchangeably) and the folk music traditions of the Maritimes. A basic assumption behind this study was that folk music traditions are dynamic rather than static, that is to say, change in repertoire, style and context is constant. At any point in time a folk music tradition contains a broad spectrum of elements, ranging from the very old to the quite new. Too often we have collected and studied the old elements, lamenting the fact that they are "dying out". The newer elements have been perceived as contributing to the death of the older ones -- an evaluation which is true in a sense but which assumes that change in repertoire, style and context is always destructive and devolutionary.<sup>2</sup> I have sought a more balanced approach which may be likened to an ecological study of, let us say, a forest, in which one studies the large and small, the new growth as well as the old. Only then can we speak with assurance about the life -- or death -- of folk music traditions.

I chose the Maritimes, especially New Brunswick where most of my research was done, for two reasons. First, these provinces have been particularly well covered by folksong collectors. The work of MacKenzie, Creighton, Manny, Ives and others gives us a good idea of the scope of folk music traditions, especially the older narrative song traditions, in this region.<sup>3</sup> Second, this region is one of the most important in terms of Canadian country or old time music. The birthplace of Wilf Carter, Hank Snow, Don Messer and Stomping Tom Connors has spawned a rich tradition of

country music.<sup>4</sup> How do the newer traditions fit with the older ones?

My immediate problem in research was the collection of data. As a folklorist I am interested not only in the musical style and content of folk music traditions but also in the contexts in which they exist. In fact, my research in Newfoundland has convinced me that repertoire and style are very often dictated by context.<sup>5</sup> In order to study music in context I used a number of data-gathering techniques. I have arranged these into eight categories.

#### 1. Observation.

I attended many events, taking notes either mentally or, if possible, in my omnipresent 3½ x 5" notebooks. As soon afterward as possible, a description of the event was written up in a diary-like journal. I attended such events as concerts, country music shows, community festivals, radio broadcasts, and dances. This first category subsumes all the following ones, for I kept notes on all my field experiences including those which I also tape recorded.

#### 2. Meeting people

Although some of my research was anonymous, much of it entailed meeting people involved in some way with the music I was studying: Professional, semi-professional and amateur performers; fans; song writers; record collectors; disc jockeys; music store owners and so forth. I found that most people with a passive involvement in music performances -- fans, collectors, retailers -- were also active performers in some context. And almost every musician I met had at one time or another worked as a professional or semi-professional. For example, one person whom I met as a record and song folio collector turned out to be a superb song-maker who performed at community benefit concerts, and had performed on radio in the forties.

#### 3. Active Participation

To a significant number of my informants I was known not as a folklorist but as a banjo player. I participated as a musician in house parties, jam sessions, and dances. This role as a participant brought many insights and led to personal contacts which would not otherwise have developed, for I found that as a musician my motives for studying music were easily accepted. Playing at a house party led to my being asked to act as a judge at a fiddle contest. And participation in a jam session let to my involvement as a musician in a Baptist revival service. In both instances just being a folklorist would not have qualified me as a participant.

#### 4. Collection of Printed Data

I collected newspaper clippings pertaining to music, bought country and old time music songbooks and magazines, purchased photographs, and gathered other printed ephemera which are an important and often neglected facet of song traditions. I also collected photocopies of personal songbooks and similar materials which my informants owned.

#### 5. Collection of Recordings

This is really an extension of the previous category. I scoured the junk shops and antique stores for old 78 rpm records and purchased 45s and LPs by local performers when I could find them. I also borrowed and copied LPs, 45s and 78s from the private collections of my informants. I found that most of my informants owned tape recorders, and I borrowed and copied a number of their private tapes -- recordings either of themselves or of friends and relatives.

#### 6. Recording Events

Uninterrupted tapes of events are a valuable means of studying music in context, particularly with regard to the role of music in social interaction. Whenever possible, I recorded events: Dances, fiddle contests, jam sessions, house parties, radio broadcasts, and rehearsals. In most of these situations I used an omni-directional microphone and set the recorder at a slow speed, so as to record the total audio event. My informants do not do this when they are recording, so I was looked upon as a tape-waster a bit of an odd-ball for recording anything other than music.

#### 7. Interviewing

I also interviewed active and retired professionals. The format used was that of a life history with emphasis upon musical details. Most of these interviews were about an hour in length, and most of my informants were told that I was doing a project involving the "oral history" of country music in the Maritimes.

#### 8. Collecting

Finally, I did do some collecting in the folkloristically accepted sense of that term, in which I recorded a series of songs or tunes, and, occasionally, stories.

What have these techniques revealed about the relation of old time or country music to folk music? To begin with, most of the

people I observed and interviewed were involved in the professional structure of country music as performers on either a local or a regional level. Virtually everyone had performed for money at one time or another. Only a few of the people I met were full-time professionals, however; most could not afford to quit their "day job". But these are not hobbyists -- they are important people within their community structure, people to whom others turn when there is a need for music at weddings, dances, political rallies, church revivals or community festivals. These are the folk entertainers for the working class people of the Maritimes. Their metier is the informal music session at the house visit, the house party, the Legion or Orange Hall dance, the fiddle contest, the concert and similar local events.

For these singers and instrumentalists and their audiences, country music is an art form, or, more precisely, a series of art forms. Performers and audience conversant with the world of country and old time music in the way that urban middle class audiences are conversant with the galaxy of Art Music. As a Montreal or Toronto concert goer is aware of the spectrum of forms from Opera to the string quartet, so the country music follower recognizes and is knowledgeable about a wide variety of instrumental styles, vocal techniques, and musical forms. And just as the art music follower may prefer Bach to Cage, or Oistrakh to Heifitz, so the country music follower may prefer Hank Snow to Wilf Carter or Winston "Scotty" Fitzgerald to Don Messer.<sup>7</sup> My informants' knowledge of musical genres often included forms other than country music. Most were familiar with older traditional balladry because their parents and grandparents had performed these songs. Radio, records and television have exposed them to many forms of music, some of which they like, and have learned. I encountered performances of ethnic musics, including Cape Breton, Newfoundland, Irish, Scots, Ukrainian and Gypsy forms, as well as commercial music genres such as rock, blues, rhythm-and-blues, folksong revival, and middle-of-the-road. Viewed in terms of the entire region, the eclecticism is almost bewildering. But I found that each person I met had likes and dislikes, and had constructed a personal esthetic.

At first glance this broad range of individualized preferences seems different from our conception of folk traditions, in which we expect a common repertoire familiar to all.

In actuality, a number of factors do lead to the shaping of a communal repertoire. The most important factor is the contexts in which the songs and dance musics are most frequently performed. In the context of the house party, performers must establish a balance between novelty and familiarity, with the audience playing an important role in the choice of songs, through requests. Though such performer-audience relationships are complex, the overall effect of the interaction is to shape the performer's repertoire to the taste of the community, since most of his performances must be ones which his audience either requests or knows.<sup>8</sup> A performer with unusual tastes, like one guitar player I met who liked fancy instrumentals with many chord changes, risks becoming so far out of step with his audience as to lose invitations to events, to become a pariah. Similarly, a member of the audience with "far-out" tastes is not likely to have many requests filled.

A similar situation exists with dance music. The good dance musician must be conversant with the older square dances -- not just the tunes but where they belong in the multiple segmented Polka, Grand March and Circle and other square dance forms. He must also be able to play popular waltzes, rock and roll standards, and danceable country music songs. This latter component of the dance repertoire is most changeable, for when the time comes for a slow 4/4 dance, a singable contemporary "hit" is most popular. However, not all hits are played at dances, since some have unusual or difficult chord changes, or odd rhythms. Hence the requirements of the dance shape the repertoire.

What are the sources of the contemporary folk repertoire? The old manuscript traditions -- the broadside and the ballet book -- persist. Virtually everyone I met who performed or was an avid fan had a manuscript collection of some kind; I encountered scribblers with hand-written texts, loose-leaf binders with typed texts, scrapbooks with clippings from the Family Herald and Country Song Roundup, song folios, and fiddle tune collections. To these have been added a new dimension -- sound recordings. Everyone had some records, and a few had extensive collections of records. Virtually everyone owned a cassette recorder and a collection of tapes which typically included dubbings of radio broadcasts and commercial recordings as well as recordings of live performances at house parties, jam sessions and concerts.

These uses of literacy and aural technology are aids to what is still essentially an oral and aural art. Only occasionally did I see people actually performing with the words before them, and never with the music before them. Such things were for consultation and rehearsal, not actual performance. The same was true for recordings. Again and again I encountered the attitude that recorded music was inferior to live performance, that given a choice between a recording by an internationally acclaimed virtuoso and the fiddler in the room at the moment, live local music inevitably triumphed. Moreover, even though much of the repertoire can be traced to recent compositions and recordings, it is still basically anonymous both singers and instrumentalists would often respond to my question "Where did that come from?" with surprise that I would be interested in such a question, and then the odds were against them being able to identify the composer of the song, or the recording from which it came (unless it was quite new) or, in the case of fiddle tunes, the title. In this way repertoire is both localized and personalized, and the tradition of anonymity lives on.

There is an apparent contradiction in this statement and my earlier comment that country music fans are as conversant with their music as art music followers are with theirs. But it is the musical style rather than the repertoire of specific performers which makes the individual notable or popular. Of course, certain songs or tunes are identified with specific performers -- the repertoire is not totally anonymous -- but one is more likely to encounter the statement "he sings like Hank Snow" than "he sings the songs of Hank Snow". Radio, television and the phonograph recording have stimulated this awareness of style. Hence the documentary value of commercial sound recordings in the study of folk performance styles has become quite important.

This folk awareness of multiple styles, a product of the marketing of sound recordings and recording equipment, presents a challenge to researchers. The techniques I described earlier present an attempt to meet this challenge. I am aware that research such as mine poses problems for the folklore archivist. The recordings I have made -- over sixty reels -- include many tests of the retrieval system at the Memorial University of Newfoundland Folklore and Language Archive, where they will be deposited. For example, how does one catalog a dubbing of

a commercial recording? Or the photocopy of a song folio? With both there is, in addition to the retrieval problem, the question of copyright. Can the Archive use or let other people use such material? Whatever the answers to these questions may be, I feel justified in collecting and archiving such material because it is so important to an understanding of contemporary folksong traditions.

The recording of folklore events also presents a problem for the archivist, since our system is geared to the filling of items rather than events. However, all that is required in most cases is merely a new classificatory slot in the archival system. Similarly, copies of informant-made tapes need not present problems for the archivist, and because this genre is presently supplanting the old scribbler with its hand-written texts and Family Herald clippings, we need to collect as many tapes of this kind as we can for our archives.

But I do not expect that our Archive can either house or provide all the data needed for the kind of research necessary to study country or old time music as a component of the folk traditions of Canada. The data -- song folios, records, discographical information, etc. is scattered in public and private collections across the country. We scholars need to recognize the importance of this, Canada's modern broadside industry, and pull together the resource materials not only for Maritimes country music but also on the various regional and ethnic country musics found in every province. I am confident that we will discover a vast range of materials which will tell us much about the dynamics of contemporary folk music.

#### FOOTNOTES

1. The research was made possible through a Canada Council Leave Fellowship (W74-0346)
2. Tom Burns, "A Model for Textual Variation in Folksong," Folklore Forum, III (1970), 49-56; Alan Dundes, "The Devolutionary Premise in Folklore Studies," Journal of the Folklore Institute, VI (1969), 5-19; Elliot Oring, "The Devolutionary Premise: A Definitional Delusion?," Western Folklore, XXXIV (1975), 36-44.
3. Helen Creighton, "Canada's Maritime Provinces -- an Ethnomusicological Survey (Personal Observations and Recollections)," Ethnomusicology, XVI (1972), 404-414.

4. My article, "'Folk' and 'Country' Music in the Canadian Maritimes: A Regional Model," Journal of Country Music, V (1974), 76-83, describes this tradition.

5. George J. Casey, Neil V. Rosenberg and Wilfred W. Wareham, "Repertoire Categorization and Performer-Audience Relationships: Some Newfoundland Folksong Examples," Ethnomusicology, XVI, (1972), 397-403.

6. Blain Henshaw makes this point in "The Maritime Sound: Country Music," Axiom, 1:4 (Spring, 1975, 10-13, 33.

7. Snow and Carter are singer-songwriters from Nova Scotia who began their careers as "Yodeling Cowboys" in the 1930s, and were the two most influential early Canadian country music figures. Fitzgerald, from Cape Breton, and Messer, from New Brunswick, are fiddlers who became popular in the 1940s.

8. Casey, et.al., 400-401.

#### RESUMÉ OF AUSTRALIAN BROADCASTING COMMISSION OPERATIONS IN RADIO ARCHIVES AS AT 21 NOVEMBER 1975

C. Semmler, Deputy General Manager

The A.B.C.'s Archivist (Radio) is responsible, through the Senior Archivist, to the Deputy General Manager. The Radio Archives Section is responsible for the selection, arrangement and care of all archival sound material created, purchased or received by the A.B.C. At present, the staff of Radio Archives consists of the Archivist, a Producer and five other personnel.

Radio Archives is not responsible for the Sound Library (which controls current commercial recordings, programme tapes and transcriptions and sound effects recordings). Material from this Department is accessioned into Archives by prearranged selection processes.

ACCESSIONS are received/acquired in five ways: -

- (a) by selection from the Head Office Sound Library;
- (b) by selection from Programme Departments, State and Regional Offices;

- (c) by recording material from live transmissions;
- (d) by receipt of all master tapes of the A.B.C.'s Permanent Recording Section;
- (e) by production of Oral History Recordings;
- (f) by donation from outside sources.

SELECTION is determined in co-ordination with the Australian Archives. A retention schedule for the preservation of programme material has been formulated by the A.B.C. and the Australian Archives, on the basis of: -

- (1) potential use in future programmes,
- (2) historical and national value.

An A.B.C./A.A. Consultative Committee meets bimonthly to discuss all archival matters concerning the A.B.C. and to make recommendations on future developments.

ARRANGEMENT. Tapes are registered by Year, Size and consecutive Number of Receipt. One registered item may consist of one five inch tape, or of twenty-one ten inch tapes.

STORAGE. The A.B.C. maintains a Radio Archives Library, where material is assessed, arranged, catalogued and repaired, or electronically up-dated, if necessary. From this Library, material is eventually transferred to the custody of the Australian Archives, which provides immediate recall services. Tapes are stored according to size and in order of registration.

CATALOGUING. Ideally, full details of each item received are entered on a master catalogue card. These cards are filed by registration number. Subject and nominal cross indices are also maintained on cards, and cross-reference is made to scripts or transcripts available. Only a very small percentage of our tape holdings has been fully catalogued in this way. Most have merely received preliminary cataloguing number under their main title and obvious cross-references.

RESEARCH. Radio Archives gives nation-wide research service to A.B.C. Programme staff. Research requests from outside the A.B.C. are not encouraged, but are fulfilled on certain occasions.

ORAL HISTORY. An Oral History programme has been in operation, on a part-time basis, since 1968. The recordings are made in narrative form, as distinct from the "question and answer" technique. The tapes are transcribed and both tape and transcript are held in a restricted area of the library.

From October, 1974 to October, 1975, the following material has been accessioned:

Tapes received under Para 2 (a), (b) & (c)	2,092
Items Registered (Ref. Para 4)	1,380

Note: Because of the introduction of new cataloguing procedures in the Sound Library, no commercial recordings were accessioned in this period.

Tapes received under Para 2 (d)	215
Tapes received under Para 2 (e)	105
(Consisting of 35 subjects and 43 recording hours)	
Accessions under Para 2 (f)	350
(78 rpm recordings)	

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