

iasa

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Association Internationale d'Archives Sonores
Internationale Vereinigung der Schallarchive

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PHONOGRAPHIC BULLETIN

Journal of the International Association of Sound Archives IASA

Organe de l'Association Internationale d'Archives Sonores IASA

Zeitschrift der Internationalen Vereinigung der Schallarchive IASA

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Frank J. Gillis, Archives of Traditional Music, Indiana University, Bloomington.

Technical Editor: Dr. Dietrich Schüller, Phonogrammarchiv der Oesterreichischen Akademie
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The PHONOGRAPHIC BULLETIN is published three times a year and is sent to all members of IASA. Applications for membership in IASA should be sent to the Secretary (see list of officers below). The annual dues are at the moment 25.-Deutsche Mark for individual members and 60.-Deutsche Mark for institutional members. Back copies of the PHONOGRAPHIC BULLETIN from 1971 are available at 15.-Deutsche Mark for each year's issue, including postage. Subscriptions to the current year's issues of the PHONOGRAPHIC BULLETIN are also available to non-members at a cost of 25.-Deutsche Mark.

Le journal de l'Association internationale d'archives sonores, le PHONOGRAPHIC BULLETIN, est publié trois fois l'an et distribué à tous les membres. Veuillez envoyer vos demandes d'adhésion au secrétaire dont vous trouverez l'adresse ci-dessous. Les cotisations annuelles sont en ce moment de 25.-Deutsche Mark pour les membres individuels et 60.-Deutsche Mark pour les membres institutionnels. Les numéros précédents (à partir de 1971) du PHONOGRAPHIC BULLETIN sont disponibles au coût de 15.-Deutsche Mark par année (frais de port inclus). Ceux qui ne sont pas membres de l'Association peuvent obtenir un abonnement au PHONOGRAPHIC BULLETIN pour l'année courante au coût de 25.-Deutsche Mark.

Das PHONOGRAPHIC BULLETIN erscheint dreimal jährlich und geht allen Mitgliedern der IASA zu. Aufnahmeanträge für die Mitgliedschaft bei der IASA sind an den Sekretär (Anschrift siehe unten) zu richten. Die Mitgliedsbeiträge betragen derzeit DM 25.- für individuelle Mitglieder, DM 60.- für Institutionen. Frühere Jahrgänge des Bulletins (als 1971) können zum Preis von DM 15.- (einschließlich Porto) bestellt werden. Nicht-Mitglieder können das PHONOGRAPHIC BULLETIN zum Preis von DM 25.- jährlich abonnieren.

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EDITORIAL

Since its inception (No. 1, Summer 1971) under the paternal leadership of Rolf Schuursma, the PHONOGRAPHIC BULLETIN has been the major vehicle of communication between the IASA Executive Board and the membership.

Here, with the twenty-second issue of the BULLETIN, IASA has turned a significantly new page in its still youthful history. At the Annual Conference in Lisbon, in July 1978, Dr. Schuursma "graduated" to become the President of IASA. The BULLETIN will sorely miss his competent and dependable journalistic abilities, but congratulates him in his challenging new role within IASA.

The new Editorship will be shared by two Associate Editors during the next three years, Frank Gillis and myself. Mr. Gillis has assumed the major responsibility for issues Nos. 22-24, and any communication to be forwarded for publication or announcement in the above mentioned issues should be sent directly to him at the Archives of Traditional Music, 057 Maxwell Hall, Indiana University, Bloomington, Indiana 47405. Thereafter, when I return from my field research in Romania (August 1979), responsibility will be transferred to me. I wish to extend my heartfelt thanks to Frank for generously agreeing to serve IASA in this new capacity.

Ann Briegleb

It is a privilege and an honor to serve as Associate Editor of the BULLETIN, and I look forward to working with Ann toward producing a publication which will be informative and of interest to our readers. In the future, we plan to add reviews and citations of books, recordings and film of importance to our field and about which our membership should be informed. We welcome contributions, comments, criticisms and suggestions from the membership at large (to be sent to me up to July 1979).

The present issue reports on various activities which took place at the Conference in Lisbon: the Minutes of General Assembly I and II, Committee Reports, and a portion of the papers presented at the Conference. We are grateful to those members who have submitted their papers for publication and to others who have contributed to this issue of the BULLETIN.

Frank J. Gillis

PRESIDENTIAL ADDRESS

In his Presidential Message published right after the Montreal Conference 1975 (PHONOGRAPHIC BULLETIN No. 13), Dietrich Schüller made a distinction between the various stages of development IASA had been passing through. According to his opinion, the first one had been devoted to initial contacts, the second one to an extensive exchange of information, and the third one--then just starting--to a primary role for working commissions, which should be effective in realizing the aims stated so boldly by the founders of the Association.

IASA is now indeed in the very centre of that third stage. There are several projects on which individuals and committees are working at the present time. *An Archive Approach to Oral History*, by David Lance and others, is the beginning of a series of publications, shortly to be followed by Ann Briegleb's *Directory of IASA Member Archives*. A *Technical Manual* is in preparation and will be one of the major efforts of the Technical Committee and the Executive Board during the next few years. New national branches are underway, while the branches in Austria, the Netherlands and the United Kingdom are steadily working towards the realization of their programmes. The PHONOGRAPHIC BULLETIN will continue its informative role, bridging over the great distances between members and the long periods of time between conferences. The programme for the Salzburg meeting has already passed its initial stage.

IASA's first Presidents, Donald Leavitt and Timothy Eckersley, have been only too right in writing that the problems with which IASA would have to cope might well be much greater than its means (see PHONOGRAPHIC BULLETIN Nos. 1 and 7). In particular, an international census of sound archives--"The Everest, that loomed before us . . .", as it was stated so expressively by Don Leavitt--had to be shelved in favor of a somewhat restricted programme which proved to be more realistic. This does not mean, however, that IASA is doomed to small and ineffective operations. The past three years have especially showed that much can be done without trying to climb the highest mountains. The new Executive Board will follow that realistic course of action, raising and getting through short-term projects, staying within the limits of our present capacity, at the same time involving more members in the activities of the Association through the national branches and the committees.

During the Lisbon Conference one more committee was established: the Joint IAML-IASA Working Committee on Music and Sound Archives. It is my firm belief that the President and the members of this "bridge" between the two Associations will bring about a stimulating interaction between the fields of interest of IAML and IASA.

This Presidential communication appears in the first issue of the PHONOGRAPHIC BULLETIN which will no longer be prepared in Utrecht. Let me take this occasion to wish that my successors meet with the same good-will and cooperation which I have enjoyed so much as Editor for so many years. They will be responsible for the production of the many issues of the BULLETIN which are due in the next three years.

May IASA grow and prosper in good health and in stubborn and steady activity!

Rolf Schuurmsma, President

annual meeting of IASA

LISBON 24 - 28 JULY 1977

MINUTES OF THE GENERAL ASSEMBLY, PART I: 24 JULY

1. President's Opening Address

The President welcomed members to the 9th Annual Conference of the International Association of Sound Archives. Before calling on the officers of the Association to make their reports he asked the Assembly to observe a few moments silence as a mark of respect for our former Dutch colleague, Joop van Dalzen, whose untimely death had occurred during the last conference.

He then asked members to approve the minutes of the Mainz conference. These were duly accepted as an accurate record.

2. Secretary's Report

The Secretary summarised the work of the Association over the past year:

- (i) In January 1978 the Executive Board held a two-day working meeting at the Phonogrammarchiv der Österreichischen Akademie der Wissenschaften in Vienna.
- (ii) Three issues of the PHONOGRAPHIC BULLETIN in its new B5 format have been published since the last conference.
- (iii) The three existing national branches of IASA in Austria, the Netherlands and the United Kingdom have each held national meetings.
- (iv) A fourth national branch of IASA has been established in France.
- (v) The Cataloguing, Copyright and Technical Committees have continued their specialist work programmes.
- (vi) In collaboration with the Board, Léo La Clare has completed a revision of IASA's Constitution and By-Laws, to be discussed in the General Assembly, Part II.
- (vii) IASA has published, in conjunction with the Imperial War Museum, a special publication called *An Archive Approach to Oral History*. Copies may be obtained from the Secretary.
- (viii) Ann Briegleb has prepared for printing a *Directory of IASA Member Archives*, which will be published later in 1978.
- (ix) Membership of the Association has increased since July 1977 from 176 to 189.

In closing, the Secretary reminded members of the appeal for conference proposals and papers which was published in the PHONOGRAPHIC BULLETIN, and again asked for suggestions and offers for the Salzburg Conference which will be held from 1-5 July 1979.

(i) Issues

Three issues of the PHONOGRAPHIC BULLETIN have been published during the 1977-1978 season. The thematic principle has been continued. The themes were again partly based on subjects of the Annual Meeting in Mainz, because the conference provided a great many papers well worth publication. The themes subsequently introduced were:

- "The Phonograph, 1877-1977" (BULLETIN, No. 19)
- "Technical Matters" (BULLETIN, Nos. 19 and 21)
- "Cataloguing and the Computer" (BULLETIN, Nos. 19 and 21)
- "Sound Archives in the Federal Republic of Germany"
(BULLETIN, No. 20)
- "Ethnomusicological Sound Archives" (BULLETIN, No. 21)

The first theme, related to the Centenary of the Edison Phonograph, provided a continuation of the attention given to this subject in BULLETIN, No. 16.

The paper on the use of the computer in the documentation system of the Netherlands Radio Archives, by Joop van Dalftsen, was published only after Mr. van Dalftsen died. His paper was based on a text by Alexander Jansen, who recently succeeded Mr. van Dalftsen as the representative of the Netherlands Broadcasting Foundation NOS in IASA. Dr. Jansen is also the designer of the system of headings and by-words.

The issue dedicated to "Sound Archives in the Federal Republic of Germany" could not have been published without much assistance from Dietrich Lotichius, Chairman of the session on this subject at the Annual Meeting in Mainz, and Philip Reed, of the Imperial War Museum, London, who translated two of the papers into English.

Under the Editorship of Dietrich Schüller, the Technical Committee of IASA presented contributions in BULLETINS Nos. 19 and 21, based on papers read at the Mainz Conference.

(ii) Format and Printing

BULLETIN No. 19 was the first issue published in the B5 format. At the same time, the use of the two-column format, which was introduced for financial reasons and to make the most effective use of the earlier A4 format, was replaced by the layout originally used in issues 1 to 13 of the BULLETIN. The use of more prominent headings for the subject titles has been continued in a more systematic way.

During the 1977-1978 season, the BULLETIN was printed in Vienna in order to relieve the Foundation for Film and Science SFW of this work, carried out in the SFW since 1971, when the first issue appeared. The masters of Nos. 19 and 20 were still made at the SFW, but in the case of No. 21 they have been produced by the Vienna Phonogrammarchiv through the good help of Frau Victoria Ernst and Dietrich Schüller.

(iii) Plans for the BULLETIN, 1978-1979

After the Annual Meeting of IASA in Lisbon, July 1978, the Editorship will no longer be my responsibility. It is therefore not appropriate for me to comment on plans for the future. It is, however, encouraging to inform the new Editors that Dr. Gerhard Jagschitz and Dr. Rainer Hubert have agreed to publish, in English, their articles entitled "Zur Methodik historischer Tondokumentation" ("On the Methodology of Historical Documentation in Sound"), issued in *Das Schallarchiv* (Nos. 1 and 2). In addition, Dr. Schüller has agreed to publish his article on Austrian Sound Archives from *Das Schallarchiv* (No. 1).

5. Committee Reports

(i) Cataloguing Committee

Ann Briegleb said that as of the General Assembly I meeting, Monday 24 July 1978, the IASA Cataloguing Committee will not yet have had an opportunity to meet. The scheduled Open Meeting at which presentations will be made is to be on Wednesday 26 July. These will include Committee members Roger Smither (Imperial War Museum, London), speaking in general about what ISBD (NBM) is supposed to be and specifically about cataloguing methods used at the IWM; Anne Eugène (Bibliothèque Nationale, Department de la Phonothèque Nationale et de l'Audiovisuel, Paris), speaking about the French adaptation of ISBD (NBM), particularly on problems faced and the consequences of ISBD on the presentation of titles; and Garrett Bowles (Music Library, Stanford University, California), speaking about the involvement of IFLA with ISBD standards, particularly in the light of future plans.

The closed meeting of the Cataloguing Committee is scheduled for Thursday 27 July. Hopefully, we will at last have the opportunity to meet as a Committee for the first time and to decide what directions and topics we would like to consider in the future.

(ii) Copyright Committee

Robért Ternisien reported that he had been in contact with various other international bodies and arrangements were in hand for an exchange of information and documentation. He also announced that reports on various national copyright situations would be made at the open session of his Committee later in the week.

(iii) Technical Committee

The Chairman, Dietrich Schüller, said that the Committee had completed its proposed international standard for the exchange of tapes between archives, which had been published in the PHONOGRAPHIC BULLETIN. A comparative study of tapes suitable for archive purposes was well advanced and would be published in a future issue of the BULLETIN.

6. National Branches

(i) Austrian Branch

Rainer Hubert reported that the Austrian group had increased its membership by nine, for a total of twenty institutional and nine individual members. Subscribers to its journal, the *Schallarchiv*, had also increased. The main project of the group is to prepare documentation on sound recordings in Austria in all fields of knowledge. The group was also involved in publicising the work and value of sound archives in Austria and seeking to establish a national distribution scheme for sound recordings. It was also actively represented on various committees concerned with sound recordings.

(ii) French Branch

Marie-France Galas announced that a decision to create a new national branch of IASA in France was made at a national conference on sound archives held recently in Paris. The institutions which have already agreed to collaborate in this project include the Phonothèque Nationale, the Musée des Arts et Traditions populaires, the Office of Scientific and Technical Research, the Historical Service of the Air Force and the phonothèques of several museums and universities in Paris and the provinces. Priority will be given to enlisting research and reference phonothèques as members, whatever their subject fields or purposes. Statutes for the new branch are being drawn up in conformity with those of the International Association.

(iii) The UK Branch

Timothy Eckersley described developments in the United Kingdom. The branch held its third annual meeting in April at the School of Oriental and African Studies, which was attended by twenty-one members and two overseas visitors. It was decided to produce a directory of UK members and a national newsletter, which might also act as a means of channelling contributions to the PHONOGRAPHIC BULLETIN. Membership of the branch had fallen slightly from twenty-four to twenty-two members. Timothy Eckersley also announced the end of his term as Chairman of the UK Branch and that his successor would be John MacQueen (School of Scottish Studies, Edinburgh University).

(iv) The Netherlands Branch

Tonko Tonkes presented a report on the Netherlands branch. Thirteen institutions are actively participating in the work of the branch and twenty-nine individuals attended the national meeting in April. The branch was concerned with a number of projects, including improving relationships and communications between bodies in Holland concerned with audio-visual media; establishing a central data base for A-V media; and providing a directory of Dutch members and an operational manual for sound archives. Consideration was also given to the central collection of national IASA membership dues in Holland and to developing the technical aspects of the work of sound archives.

7. Publications

(i) *An Archive Approach to Oral History*

Rolf Schuurmsma reported that in June 1978 the Imperial War Museum, in association with IASA, published *An Archive Approach to Oral History*, written by David Lance. Roger Smither and Laura Kamei of the Museum wrote Chapter 7 on cataloguing. Help with the technical chapters was given by Lloyd Stickells. Forewords have been written by Dr. Noble Frankland, CBE DFC, Director of the Imperial War Museum, and Dr. Dietrich Schüller, President of IASA.

The decision to publish this monograph was made at the meeting of the Executive Board in Vienna, January 1978, on a formal recommendation of the Association's Editor. It was found that although several American publications on oral history have appeared, there was still the need for a more comprehensive methodology from the archivist's point of view. It was understood that David Lance's approach would, in fact, be inspired greatly by his experience as the Keeper of Sound Records at the Imperial War Museum, but the Board decided that this was no disadvantage. The monograph provides useful information from a point of view somewhat different from the American approach, and it is based on a well organized British oral history archive. This is the first of a series of special publications planned by IASA.

(ii) *Directory of IASA Member Archives*

Ann Briegleb announced that the camera-ready copy of the *Directory* manuscript has been brought to Lisbon and passed to Dietrich Schüller for photoduplication by the firm which publishes the PHONOGRAPHIC BULLETIN (A. Riegelnik). The *Directory* consists of ninety-four pages total and includes a preface and three appendices. One hundred and four member archives are represented in the main body of the work; eleven are listed in Appendix B, for various reasons, as "other" responses; and forty-six members are listed in Appendix C as not responding at all. The information is as current as was possible to obtain, keeping to stated deadlines and allowing for typing time to be sandwiched into regularly scheduled working hours of the UCLA Ethnomusicology Archive.

Various problems were encountered during the compilation of the *Directory*. Although the questionnaire seemed clear enough, not every response indicated that this was so. Problems of language occurred, and the answers were not always written in English, the language of the questionnaire. Even within the English language different spellings--all acceptable--occurred and are used in the *Directory* as provided in the response. Perhaps the biggest problem arose in requesting information on the "types of recordings and approximate hours in each category". The reasoning behind this request was to provide a more standard unit of time measurement instead of using such vague terms as "items", etc. Even though the word "approximate" was used, not all archives wished to convert their own form of measurement into the requested hours. In order to make the *Directory* more useful, when answers other than those requested were given they have been included.

Special thanks go to IASA members who cooperated in the completion of the questionnaire. Helpful advice at various stages of preparation come from David Lance, Dietrich Schüller, Rolf Schuursma, Dietrich Lotichius, Léo La Clare, Bernard Galm and Joel Gardner. Without the support of Don Niles, Assistant Archivist in the UCLA Ethnomusicology Archive, who actually typed the *Directory* from the information provided by the questionnaires, the *Directory* would not have been finished and ready for duplication at this moment. Finally, without the financial support of the UCLA Music Department the project would not have been possible. I hope that you will find the publication useful.

(iii) Parliamentary Survey

Although a preliminary survey had been completed, the results of which were published in the PHONOGRAPHIC BULLETIN, Timothy Eckersley regretted that--owing to illness--he had not been able to fulfill his promise to complete the project. It is, however, still his intention to make a comprehensive international survey, and he hoped that its completion would not be delayed much longer.

8. Constitutional Review

Léo La Clare explained that a revision of the Constitution and By-Laws of the Association was made necessary by the development of IASA since its original statutes had been drawn up in 1969. The task dealt partly with certain anomalies in the original text and partly with certain anomalies in the original text and partly with certain changes which the Board felt needed to be made in the light of actual practices within IASA. He reminded members that the text of the new draft of the Constitution and By-Laws had already been circulated and that it would be considered and voted on during the General Assembly, Part II. He asked for any proposed amendments to the draft to be submitted to him in writing before this meeting.

9. Other Business

- (i) Dietrich Lotichius asked why it was necessary for IASA to have an official year and a financial year, as specified in the Draft Constitution. Léo La Clare explained that the calendar year was the most convenient term for the collection of dues by the Treasurer, and that the official year allowed a new Executive Board to take over immediately after the triennial election of new officers.

10. Election of the New Executive Board

The Chairman of the Nominating Committee, Laurence Stapley, presented the slate for the new Executive Board to members. It consisted of the following candidates:

President	: Rolf Schuursma (The Netherlands)
Vice-Presidents	: Marie-France Calas (France)
	Tor Kummén (Norway)
	Dietrich Schüller (Austria)
Editor	: Ann Briegleb (USA)
Treasurer	: Ulf Scharlau (West Germany)
Secretary	: David Lance (Great Britain)

The General Assembly approved the slate, the votes cast being twelve members for and one against. There were four abstentions.

Laurence Stapley explained that the name of Gerald Gibson (USA) had also been added to the slate as a late candidate for a Vice-Presidency. As Mr. Gibson did not have the approval of his institution to accept nomination, however, the Nominating Committee decided that his nomination was invalid. The Chairman described some of the problems which had arisen in organising the elections. He also expressed his personal reservations about the existing election procedures and his hope that the Constitutional review would result in new arrangements for the election of officers that would be more open and involve the whole membership of the Association.

MINUTES OF THE GENERAL ASSEMBLY, PART II : 28 JULY

1. IASA's Constitution and By-Laws

The General Assembly Part II was given over to discussing and voting on the revised Constitution and By-Laws, a draft of which had been circulated to all members in advance of the annual conference. Twenty-three members participated in the session. All amendments to the draft considered during the meeting were submitted in writing, formally proposed and seconded, prior to the General Assembly. Constitutional amendments were carried by a two-thirds majority of the votes cast and amendments to the By-Laws by a simple majority, in accordance with Article XIII of the existing Constitution. Copies of the new Constitution and By-Laws will be circulated to members as soon as they have been printed.

Only amendments which were introduced at Lisbon are recorded below. Otherwise, the Articles and By-Laws as drafted were approved by the Assembly. The draft was prepared, in collaboration with the Executive Board, by Léo La Clare, who also presented the revised statutes at the General Assembly.

2. Proposed Amendments to the Draft Revised Constitution and By-Laws

(i) Constitution

ARTICLE III A(2) : Rainer Hubert proposed the addition of "including persons retired from professional engagement". The amendment was CARRIED.

ARTICLE III B : Robért Ternisien proposed the deletion of "all categories" and the addition of "categories 1 to 4". The amendment was DEFEATED.

ARTICLE III B : Rainer Hubert proposed the deletion of "vote on Association business" and the addition of "make recommendations on Association business". CARRIED.

ARTICLE III C : Rainer Hubert proposed the addition of "and to vote on Association business".
CARRIED

ARTICLE VI A : Rainer Hubert proposed the addition of "and Past-President".
DEFEATED

ARTICLE VI A : Rob ert Ternisien proposed the deletion of "three Vice-Presidents" and the addition of "two Vice-Presidents, Past-President".
DEFEATED

(ii) By-Laws

BY-LAWS TO ARTICLE III C : Rainer Hubert proposed the deletion of "to cast the institution's vote" and the addition of "an authorised officer of a body holding full institutional membership in the Association may designate by name a person to cast the institution's vote".
CARRIED

BY-LAWS TO ARTICLE V G : Rainer Hubert proposed the addition of "The Executive Board is empowered to appoint associate and special editors for the Association's publications".
DEFEATED

BY-LAWS TO ARTICLE VI A : Rainer Hubert proposed the deletion of "Six months prior to the date of the election" and the addition of "Immediately following its appointment".
CARRIED

BY-LAWS TO ARTICLE VI A : Rainer Hubert proposed the deletion of "four months" and the addition of "six months".
CARRIED

BY-LAWS TO ARTICLE VI A : Rob ert Ternisien proposed the deletion of "three members" and the addition of "five members".
DEFEATED

The General Assembly Part II was then closed.

IAML/IASA COOPERATION

During the Annual Meeting of the International Association of Music Libraries and IASA in Lisbon, July 1978, a Committee made up of members of both Associations, under the Chairmanship of Harald Heckmann, drafted a document pertaining to IAML/IASA cooperation, which is printed below in full. It was approved by the Council of IAML and the Executive Board of IASA on 28 and 29 July 1978. The Joint Committee mentioned in the document has been established with Claes Cnattingius, President (IAML), Marie-France Calas, Vice-President (IASA), and Derek Lewis (IAML) and Ulf Scharlau (IASA), Members. The document reads as follows:

PRELIMINARY REMARKS

It is understood that IAML is primarily interested in music libraries and in recorded sound collections as far as such collections are part of music libraries. It is also understood that IASA is primarily interested in sound archives and in recorded sound collections of music as far as such collections are part of sound archives.

Accepting the above stated interests, there is a mutual zone of interest of the two Associations, IAML being interested from the subject-specific point of view of music and the needs of musicians, musicologists and music librarians, and IASA being interested from the medium-specific point of view of sound archives and the users of the collections in such archives.

In view of this, IAML and IASA have decided the following:

1. JOINT IAML/IASA WORKING COMMITTEE

There shall be a JOINT IAML/IASA WORKING COMMITTEE ON MUSIC AND SOUND ARCHIVES. It shall be the aim of the Joint Committee to deal with all matters related to the cooperation of IAML and IASA in the mutual field of interest mentioned above. This includes the coordination of all joint efforts, such as the programmes of joint sessions, publications, and so forth.

The Joint Committee shall have two officers, namely, a President and a Vice-President, one being alternately a member of IAML, the other a member of IASA. The officers shall be appointed by the Council of IAML and the Executive Board of IASA.

The Council of IAML and the Executive Board of IASA can each appoint one additional officer.

2. COORDINATION OF CONFERENCE PROGRAMMES

In order to ensure the effective use of time during conferences of IAML and IASA, the meetings of both Associations shall be coordinated well in advance along general lines and in particular as far as joint sessions on sound archives and sound recordings are concerned.

The Secretaries of both Associations shall be instrumental in reaching this coordination.

3. FINANCIAL ASPECTS

Each Association shall contribute financially to the IAML/IASA conferences in accordance with the size of its membership.

4. ORGANISATIONAL ASPECTS

Each Association shall contribute to the preparation and the organisation of IAML/IASA conferences in accordance with its size and possibilities.

prospects for sound archives: the next ten years

FOUR PAPERS DELIVERED AT THE ANNUAL MEETING OF IASA IN LIBSON, JULY 1978

PROSPECTS: RADIO BROADCASTING ARCHIVES, I

DIETRICH LOTICHIUS, Norddeutscher Rundfunk, Hamburg

It is an extreme pleasure to talk about our business of sound archivism, predominantly about the future of our profession as we see it ourselves. Of course, any such picture of future prospects can only be derived from experiences of both the past and the present. Surely I am not exaggerating when I observe that the progress made by sound archives of all denominations during the past 30 years has been immense with regard to size, technique and operation. Looking at the great variety of archival establishments existing today, it may, however, be worthwhile to ask if we are correctly described by the term "archive"? An archive, in the strict sense, is a place where material that has been withdrawn from active circulation is being accumulated and kept for posterity. Most of our sound archives do not fit into this definition and should better be called "sound carrier collections", which does not exclude at all that at least parts of the collected material are more than ephemeral but demand permanent keeping and documentation. I very well know, of course, that the term "archive" is much simpler to pronounce, especially when combined with names of organisations, persons, and so forth.

How do we generally see ourselves? When I first received an invitation to contribute to this IASA session, the topic for our panel was somewhat differently worded than the topic as it now stands; it spoke of a "sound archives movement". Being in the profession for some time, I had never heard this term used in connection with sound archivism. So I wonder if perhaps we are now going to be officially organised like "movements" known from other areas: Are we going to have a flag of our own? And a hymn to be sung every morning? Or even a uniform? Would we get membership identity cards and let the public know of our existence by mass demonstrations for "lawful recording" or "freedom for sound"?

What a vision! Are we really like that?

No, we are not and never have been. Our profession is a more calm and peaceful one and the only banner we accept is service. The best possible service for the benefit of the public in one way or another, whatever our special scope of activity, may be in many different organizations and institutes.

Sound archivism as it looks today has certainly achieved a lot, but it has been a long and stony way to its present state. On the other hand, a wide field of further improvement and development is still ahead of us.

As my friends who are with me in this panel are going to cover other areas, I shall now confine myself to sound archives in radio.

During the early period of its history there was no real need for the radio to maintain archival services for sound recordings as the majority of broadcasts were "live." If recordings were made at all they were fixed on wax discs that had to be destroyed after the broadcast. In the course of time the number of recordings that were transferred to a "processed" shellac record grew. And yet the appearance of sound archives, or programme archives as they were sometimes called, was not a rapid one at all.

During the preparation of a *Directory of Sound Archives* in 1972, the European Broadcasting Union when inviting contributions requested sound archives to give details of their historical background. Of 39 that replied, from many parts of the world, no more than 18 percent stated that their sound archive existed before 1945, and a further 15 percent indicated their oldest recordings dated back to periods before 1945, while the actual installation of the sound archive took place after that year.

In German radio, the post-war period left no chance to build up well organised sound archives. There was a shortage of practically everything: manpower, material, technical service, space- and sometimes courage. Some of the archives that had already existed before and during the war kept a stock of older gramophone records with no prospect of acquiring more recent recordings as production was practically nil. Others had suffered severe damage by war action. In the case of domestic recordings made by the radios themselves, the new medium of magnetic tape, introduced in 1942, was seen as the beginning of a promising technology. It could have meant a tremendous improvement for the building of sound archives, as indeed it did in later years. Yet before 1950 tape material was so short in supply that recordings had to be washed after broadcast to make room for new ones. So the tapes were used over and over again, and only occasionally an archivist managed to put aside a valuable recording that he managed to save. A number of those "black stock" recordings that were originally doomed for destruction formed the basis for collections of sound documents in later years. While the situation improved gradually, more changes in the realm of technology affected the work of sound archives: new types of tape with non-hygroscopic and improved storage properties entered the market and led eventually to a change of the operating tape speed from 15 in/sec. to 7 1/2 in/sec. In the field of gramophone records the longplay and the single appeared. As the latest feature in this context we are now confronted with cassettes. Parallel with this rapid development, new technical dimensions entered the world of sound archives via the computer. A tremendous impact on archive routine was felt, and it had an influence on the acquisition, storing, archiving, cataloguing, movement and reporting of sound carriers.

No wonder that in the course of time each sound archive created its individual pattern or shape of routine and organisation. Everyone was so engaged with his own problems, trying to find his own solutions, that a great variety of organisational structures, methods of operation, and ways of thinking came into existence that made the world of sound archivism a sort of labyrinth. In consequence, organisations like the International Association of Music Libraries became aware of the fact that something had to be done for the benefit and the needs of those growing archives in all their diversity. It was quite obvious that people responsible for

those libraries and archives had to be brought together to exchange ideas and to find ways of close cooperation. This is how in the late fifties the "Commission des Phonothèques", as it was called at that time, came into existence within the IAML. Around 1969 it changed its name to the "International Phonorecord Committee", while it is now simply known as the "Record Libraries Commission". Such an offer to convene annually and to meet colleagues from many parts of the world was of intrinsic value to sound archivists in their efforts to exchange professional ideas, views and experiences, to establish contacts and to learn from each other.

Soon it became clear that the activities of sound archives in radio are somewhat distinct from others in a number of categories and that a specific organisation was desirable to serve those needs. Owing to the initiative of my friend Timothy Eckersley, a "Group of Experts on Sound Archives", as it was called, met under the auspices of the European Broadcasting Union for the first time in London on the 28 February 1967. Since then, this commission has become one of the permanent working groups of the EBU Radio Programme Committee. It has been engaged, since, in the promotion of information on all sorts of radio sound archive matters and the creation of projects for the benefit of radio programme. The minutes of the group's second meeting at Brussels, 1969, closed with a sort of guideline for its future work by noting: "The delegates recognized that there were several points still needing discussion, such as the selection of recordings, their method of storage, methods of cataloguing and a standard form to facilitate the exchange of materials . . . They invited the committee to draw the attention of Programme Directors to the riches and the programme possibilities of sound archives". Almost 10 years have gone by, yet the problems facing sound archives are still the same even if they might have gotten new names.

The next important step in the history of sound archivism was to follow soon. It had been recognised for long that there was a need for a broader basis to embrace sound archives of all denominations in one single organisation. IAML was mainly concerned with music as laid down in its name, while the EBU group was, naturally, confined to radio. Apart from these areas of professional scope a great number of other archives operating in different fields were known to exist but not affiliated so far to any international union. Therefore, after the failure of an experiment on similar lines, the formation of an International Association of Sound Archives was announced during the IAML annual conference 1969 at Amsterdam. Ever since, this organisation has rendered its good services to the cause of sound archivism, last but not least by the publication of our journal, the PHONOGRAPHIC BULLETIN, a flourishing enterprise in the skilful hands of its editor, Rolf Schuurmsma.

That is the situation we are in today, and now we are preparing for the next ten years. What are the prospects for sound archivism in a world of rapid technical progress and a life full of unrest with an inadequate historical conscience? What can the archives do at all?

I have a very strong feeling that in the years to come the work of sound archives will be dominated by the tasks of *documentation* and *information*. Coming back to what I said earlier, the definition of a sound archive should not be that it is a kind of museum, but that it rather represents a lively collection of material being kept to serve the needs of today and of tomorrow. How could this be done better than by making archives as transparent as possible.

If I may quote again the minutes of the Brussels EBU meeting of 1969: "to draw attention to the riches of sound archives". Indeed, these riches are added to day by day by new productions coming in. Information on these holdings must be collected and disseminated, not only in the interest of the original archive, but for the benefit of the community of sound archives as a whole. Yet, in view of the vast amount of sound being recorded permanently throughout the world--especially in the realm of radio--a strict system of *selection* will have to be adopted in order to canalize and restrict information to its worthwhile elements. This is where I see the importance of documentation: to filter out what is of real importance for permanent keeping and to eliminate at the same time what has no value at all for re-use. The best documentation would be useless, however, if the problem of *long-term preservation* of sound carriers had not been solved to a satisfactory extent. Almost any sound archive, be it radio or non-radio, usually finds itself under financial pressure with regard to staff, space and equipment, so that the effectiveness of both selection and long-term storage is of fundamental importance for the well-being of a sound archive. Needless to say, *qualified staff* is essential to meet these requirements.

During the period ahead of us efforts should also be made, or rather be reinforced, to *locate smaller archives of a specialist nature* which are often run on a more or less private basis. Surely much advantage could be drawn from knowing where these archives exist and to bring them into our community on an equal status. This Association should make every effort possible to widen its scope of activity by bringing together all sorts of archival services engaged in the production and/or collection of sound carriers.

The time has come, I feel, that these efforts should be extended to the Eastern parts of Europe as well. I am, of course, fully aware of the problems connected with this aim, but any consideration of the next decade of our Association should definitely include a lot of meditation concerning how *links with sound archives in Eastern Europe* can be improved or even established for the first time. All of you will agree, I am sure, that the same richness of sound material can be expected in this part of the world as we find in any archive belonging to the Association at the present time.

Repeating what I took the liberty to remark at the Mainz session on Sound Archives in Germany, I would strongly advise the new Board of IASA to try to *incorporate television archives and to strengthen our bonds with archives of film*. Surely the element of sound contained in TV material and film sufficiently warrants such a move, and I would think that both sound and TV archives would profit mutually from being brought together in the international community of our Association.

Coming back to the area of long-term preservation, I would like to make a suggestion to the Technical Committee of IASA: no sound archivist concerned about the technical state of the sound carriers in his custody will deny that he has an obligation to check materials and equipment from time to time. Apart from a few exceptions, however, archivists would not normally be adequately trained in the technical field to judge the best methods for these tests. Therefore, I would appreciate it if the Technical Committee would formulate a sort of checklist which could serve as a basis for a more permanent control of the technical condition of archived sound carriers. Any such model could also include recommendations for the necessary intervals between tests and for the ideal storage conditions of various types of tape.

Finally, Mr. Chairman, I would plead emphatically for a *stronger integration of our younger colleagues* into responsible tasks within our Association. With my 30 years of service in a radio sound archive, having experienced the time of rapid development, as I tried to describe at the beginning of my address, I sometimes feel that the older generation of senior sound archivists needs a more active participation of our younger colleagues to help carry the burden so that they might be fit for taking over when the time comes to do so.

If an international body like IASA finds ways to encourage and motivate our younger colleagues to take over responsibility this will not only help the Association to flourish and to grow further but will contribute to the good of sound archivism as a whole.

PROSPECTS: RADIO BROADCASTING ARCHIVES, II

LAURENCE STAPLEY, British Broadcasting Corporation, London

When we consider the problems from the radio archives' point of view, there is no question at all that the future looks very good indeed. The use and interest in sound archives is growing all the time as production departments realise the importance of our recordings in making their programmes more vital and stimulating.

But I think we must be careful to define our terms. By archives I am referring in my talk to speech recordings selected by the BBC for preservation. In many ways this is an unusual distinction for broadcasters. The Department of which I am Head does not just look after our own speech recordings but our total collection of sound recordings from whatever source they originate: commercial gramophone records, BBC programmes, recordings from other radio stations, private individuals, and music publishers are all there in our collection. Our total collection is vast, varied and vital for the making of programmes.

The situation in the BBC is not unique. Other broadcasters regard their collections in the same way. I believe the trend will be toward amalgamation. Recordings will be treasured from whatever source they come, but there must always be specialist librarians guiding and helping the user.

Now having said that, in this paper I am narrowing my concepts to BBC speech recordings. As I mentioned, usage of these continues to rise not only for documentary features, but also for talks and news bulletins. Our problem, then, is not of usage but of cataloguing, storage, disc processing, distribution, preservation, and above all money.

As the years go by we are not blamed for commission but rather for omissions. An enthusiasm for archives brings with it the satisfaction of seeing the library used and wanted, but the inevitable brick-bats come as well. You can't have the one without the other.

So in broadcasting we are, to use current jargon, "cost effective". There is no question we are needed and that a large number of people hear our product. In fact, *The Times* criticised the BBC not long ago for making too many programmes using archives. A statement with which, needless to say, I did not agree.

In one respect we are, I believe, unique. Because although we are a large service area looking after and distributing the BBC's total collection of sound recordings, we are a major production department as well. We produce in the region of sixty programmes a week for all but one of the BBC's major networks. We have also made programmes for local radio as well. These are not all, of course, connected with the Archive Library, but a fair proportion of them are. Tony Trebble, the Archive Librarian, will be discussing this later in the Conference and showing the way his library is used to make features for radio and television.

I stress this question of usage because, if you have a product which people want, then you can take a pretty rosy view of the future. After all, we are dealing with the stuff of history and that is important enough for anybody. So we have to be constantly on the alert to make sure we are selecting the right things. By that I mean recordings which will make good programmes in the future. A certain amount of crystal-ball gazing is necessary, but the most important qualities for a good selector are a sense of values, a feeling for programmes, and a lot of common sense.

But let us take sound archives outside the broadcasting control. Here distribution--getting the product to the customer--becomes more complex. I am a believer in sound libraries geared to specific work. I believe in libraries where the enthusiasm and knowledge of the staff allows them to offer practical advice to the customers. These small specialised libraries can play an important part in local communities in preserving the oral traditions and culture of the area. Others can be associated with occupations. For instance, a maritime museum might well wish to keep recordings of sailors talking about their working lives or major events such as shipwrecks or other matters which concern them.

It is a major disappointment to me that many years ago I started work on a project with Alan Villiers, the sailing-ship master who has written so many wonderful books on the sea. The project was to record men who had sailed in the old square-rigged windjammers often pulling and heaving their way around the dangerous waters of Cape Horn. Now, many are either too old or dead, and it is too late to interview them. What a missed opportunity! These recordings would have been an invaluable record of a way of life which opened up the trade routes of the world.

Another project, which did get off the ground, was concerned with the British Raj--the story of life in India during the last years of British rule. Many colonial administrators took part and described what life was like for them in India in those days. There were several programmes made from these recordings and a book as well. More and more carefully structured oral history projects will be undertaken. There are great and exciting opportunities in these types of programmes.

I believe that sound archives will have an increasingly important part to play in education. I see book libraries and audio libraries growing closer, each supplementing the other. Teachers will use cassettes and textbooks together. Writers will think of audio material as illustrating and bringing their texts alive. It means, of course, an entirely new approach. So I think one of our jobs as archivists will be to encourage writers to think of ways to use our recordings for educational purposes much in the same way as writers do for radio programmes.

We never know, of course, what new use will be found for sound archives material. An unusual one came my way the other day. Our Department of Health is thinking of ways to get old people to communicate. As you know, it often happens that such people, when they live in institutions, sink into a state of lethargy in which they do not talk to each other. The result is a form of dementia where the brain becomes fogged and rusty.

What can be done? Perhaps, say the psychiatrists, we can trigger response by audio-visual means. We can play them sounds which were meaningful to them were they were younger.

Coupled with these we can show them pictures. A band playing at the seaside, for example, a famous singer, the sounds of streets when they were young. This might stimulate reactions, easing them, as it were, out of lethargy and piercing the mists of non-comprehension. So far the results have been encouraging. It is a new and original way of using sounds found in archives, which I only hope will do something to help humanity.

By now you will have gathered I like seeing things used. I am not an archivist in the sense that I want things to be lodged on antiseptic shelves and never see the light of day. Archives, of course, are about keeping and preserving and selecting. That is where organisations like the Library of Congress and the British Institute of Recorded Sound come in. But unless we add usage to preservation, we are in danger of becoming cinderellas who can never find the glass slipper. Our future recognitions must be in our worth to society. That can only rest in the value of our product and on the effective way it is used.

An archivist must have a living faith, not a dusty one, and he must be able to transfer that faith and vision to others. Therein lies the future which is open to all of us.

PROSPECTS: ORAL HISTORY ARCHIVES/AUDIOVISUAL ARCHIVES

ROLF SCHUURSMA, Foundation for Film Science SFW, Utrecht

When I started thinking about my contribution to this session I found three elements in my background which seemed to be relevant to the subject of this panel: first, a sound archive of spoken word recordings; secondly, some historical research and experience as an oral historian; and thirdly, the fact that I am active in an institute for the production and distribution of audiovisual media. So the best I can do is to look at the prospects of sound archives from these three points of view, first restricting myself to spoken word archives in relation to oral history, and then widening the theme to sound archives and audiovisual media in general.

SPOKEN WORD ARCHIVES AND ORAL HISTORY

I would first like to say, then, a few words in connection with the future of sound archives of spoken word recordings and oral history. It is not an easy task to define oral history, if only because the term is rather confusing and ambiguous. I restrict myself now to a simple description of oral history as being a method to get information about the past through interviews recorded on audio tape. In my opinion, there are good reasons to look at the future of spoken word sound archives in relation to oral history. The interview method will undoubtedly become one of the major tools of contemporary historical research, as well as of research in other fields, like folklore, ethnology and language studies.

It is to be expected that the historian's attitude toward audiovisual hardware will change for the better the more he sees the results of oral history research all over the world. This points to more recordings in more sound archives, but only as long as constant pressure is brought upon researchers will they be ready to give attention to the quality of the recordings they are making and the preservation of those recordings in professional sound archives. Such preservation will be the more necessary because like in every branch of historical studies the records have to stay accessible for research, even after monographs based upon the information given in the records have been published. They may, indeed, serve other research purposes, and they should remain available for examination by critical colleagues who do not trust such interpretations based upon recordings.

So in terms of expectance, I foresee a growth in the number of oral history sound archives and increasing amounts of recordings deposited in such archives. In terms of what should be done, I do not think that sound archivists in this field should sit passively at their desks, seizing, as it were, every recording that comes along accidentally, jealously guarding their precious collections, but strike an active attitude toward oral history. They should entertain a policy of stimulating historians to use the interview method and to do that according to professional standards. They should eventually--perhaps primarily--develop oral history projects themselves, approaching the field systematically.

seeking cooperation with historians or other researchers in order to get the projects done. They should deposit their recordings in archives, taking care of the archival processing of the recordings as well.

In the floating sphere of historical research, the oral history sound archivist will frequently prove to be the only fixed and the only institutionalized point, the only element of continuity needed in view of long-term oral history operations. For oral history is not a matter of doing one piece of research here and another piece there in the hope of some accidental coherence in the end. It should be a permanent process of interviewing people, like retiring public officers and politicians, people from the working classes, minority groups, disappearing cultures, thus providing future historians with indispensable materials for the study of our time. Historical research, however, tends to have an accidental character. It is seldom organized along the lines of great, far-reaching and fully-coordinated plans. It is, then, indeed the oral history archivist who might be able to see most clearly what is lacking and which projects would provide a useful supplement to his collection. Unless oral history is organized within specialized institutes, including a staff of historians planning and processing their projects systematically, the sound archivist may well be the only fixed point in an otherwise disordered field of research.

At least in the historical field, I would prefer in my own country a development toward a national oral history institute, covering both the coordination and even to a certain extent the processing of interview projects, as well as the preservation and the cataloguing of the recordings. The institute should also provide study facilities on its premises and plan for the eventual distribution of recordings for research and other purposes. In my opinion, only under such circumstances can there be a satisfying development in the field of oral history and the preservation and the use of oral history data.

SOUND ARCHIVES AND AUDIOVISUAL MEDIA

The second theme of my contribution concerns the future relationship between some archives and archives collecting other audiovisual media. This relationship will of course primarily occur in institutions which include archives of sound recordings as well as of film, videoprogrammes and, eventually, other media. This is obviously the case in broadcasting institutes. In some countries there is indeed a move toward the coordination of radio and television archives inside the broadcasting stations.

As far as radio is concerned, there does not seem to be much sense in that course of action, because pictures are certainly not to be used in radio transmissions, and if designed and produced in the right way the sound track of film and videoprogrammes is too much a part of the total programme to be useful on its own. However, in many circumstances television can--or must one say could--use radio sound recordings very well, combining them with suitable pictures and integrating them in all kinds of educational and musical programmes. The same is true, in fact, for fields outside radio and television. I wonder for instance if there are many film archives without at least small collections of sound recordings and sound tracks on various media.

I would like to conclude my contribution with two remarks. The first is, that whatever model of centralization or decentralization, integration or coordination is going to be implemented, it will be of the utmost importance to open the information stored in archives to researchers and the general public through centralized data bases including facilities for the international exchange of data. It is a matter of course that such systems cannot function without universal rules for the description of audiovisual media. The IFLA system of ISBD (NBM) rules, however unsatisfactory it may be from the point of view of audiovisual archives, could nevertheless prove to be a useful tool.

Secondly, future developments in the field of visual recording may very well provide opportunities for economical and easy recording both in sound and in picture. In that case, even such confirmed audio-partisans as oral historians and music researchers may get interested in integrated audiovisual archives. Don't ask me when this will happen. I plan to return to the subject in about five years to see how much progress has been made in the technology, especially as regards unit cost and ease of recording moving pictures. One thing we are sure of is that the technology of electronics moves on at a fantastic speed--one could say, at an electronic speed.

PROSPECTS: RESEARCH ARCHIVES

HERBERT ROSENBERG, formerly Nationaldiskoteket, Copengagen

Mr. Eckersley, Chairman of this session, asked me to give you an account of my views on future tasks for research sound archives. However, I do not estimate my abilities as a prophet very highly, therefore I suggested changing the topic to a report of my experiences as an archivist attached to a research archive and of the ideas which emanated from that occupation. I beg to thank Mr. Eckersley for agreeing to this suggestion.

I had better start with an account of my limitations and biases as a sound archivist. I worked in a state archive which primarily preserves commercial disc recordings, so that the bulk of its holdings consists of commercial recordings of music of any kind, spread at random over the entire field from vulgar triviality to esoteric refinement, and from the earliest types of acoustic recordings to microgroove hi-fi discs and tapes. I came to the archive as a musicologist who had had the opportunity of getting acquainted with recording techniques and the record business. I have no experience with regard to other types of research sound archives.

Let me start with an attempt at a definition of the term "research sound archive". To my mind, it seems reasonable to describe such an archive as an institute which acquires and uses sound recordings for no other reason than for their intrinsic value as documents of human activity. The recordings stored in the Copenhagen archive, to which I was attached, contain information about human skills, human likings, and human behaviour.

The absence of a practical purpose does not deprive a research archive of the capability of being useable for practical aims, but most often deprives it of the benevolence of the authorities who grant allowances. Public support is generally easier obtained by institutions which are indispensable tools for practical aims, as is the case with sound archives attached to broadcasting institutions, public libraries, music and other departments at universities, historical documentation centres, and so forth. It may be a vain hope that this attitude will change in the not too distant future. In any event, it is menacing the efficiency of research sound archives of the type to which I was attached to a high degree.

The absence of a practical purpose involves another problem, at least for research sound archives which do not devote themselves to clearly circumscribed fields and tasks but are so to speak "open" archives. For this kind of archive it is difficult to recommend clear lines for the acquisition of recordings. The archive to which I was attached, being of the "open" type, was biased towards recordings which, for some reason or other, had a special interest for a Danish state archive. Otherwise, however, it collected anything at random which could be acquired at little or, even better, no expense. Therefore, the bulk of its stock consists of 78 r.p.m. shellac discs received from people who were happy to get rid of their junk without being forced to pay for its removal. This way of acquiring materials furnished the archive with recordings which represented the average Danish population's taste for acoustic enjoyment during the shellac period. The archive received many duplicates of those discs which in their time had

been specially favoured by the public. Though these duplicates take up storage space, they are valuable, not only because amongst them one might find untouched copies, but also because the number of duplicates reflects public preferences. To this question I shall return later.

By the way, the Copenhagen research archive does not acquire all its items at random, but systematically purchases current recordings, be they of Danish or foreign origin, which contain Danish music or words or performances of any kind of music or literature by Danish artists, thus preserving informative material for posterity.

Research archives have to take into consideration the question of longtime storage of their holdings. Though these archives, contrary to the policies of practical sound recording collections, store for eternity, it seems that storage methods applicable to them do not differ from those suitable for any other kind of sound libraries. But, of course, research archives have to be more particular about their belongings than other archives, as most of their present holdings are irreplaceable, and more and more of them will become irreplaceable as time goes by.

In order to develop a useful research sound archive, its collections have to be catalogued. Standards for cataloguing sound recordings have been discussed during the IASA meetings in Bergen and Mainz by a Committee under the direction of Gerald Gibson, of the Library of Congress in Washington, D.C., and the recommendations of this will be published in the PHONOGRAPHIC BULLETIN. It is my hope that the standards will be internationally accepted, which could bring us nearer to a world-wide inventory of research archives and their holdings. However, from the hope for a universal catalogue to its realisation is a long step, especially since many research archives will simply not be able to participate because of low budgets. They cannot afford to engage people to do detailed cataloguing. Mainly for economic reasons, some research archives still have no other catalogue than a card index identifying commercial recordings by their commercial catalogue numbers, and though it would be valuable to distribute catalogues of this primitive type internationally, it may be difficult, if not impossible, for archives with limited funds to mobilize hands for the transfer of a card index into a list.

In connection with my attempt at a definition of the term "research sound archive", I spoke of what I called an "open" archive, namely, an archive collecting sound recordings at random and bringing together a varied multitude of materials. Now, record companies had, and to a certain degree still have, the habit of issuing their products in series each characterized by its type of label and prefix symbol, as for example the famous His Master's Voice international red label DA- and DB-series. Similar, though certainly much smaller in size, series were also issued for distribution within more limited territories, and when collecting at random an "open" archive will surely come to house some incomplete series of this latter type. Since these series are--as has been mentioned--comparatively small, no archivist can withstand the temptation of trying to fill gaps in their holdings, even if this involves more or less heavy expense. Yet, whether or not this endeavour is worthwhile is open to question. Of course, a fan collecting for the sake of collecting will do his utmost in order to complete a series of numbers. But for a professional sound archivist, completing a collection should not be an end in itself. As mentioned previously, I look at sound recordings as being cultural documents, and therefore, to my mind, the main task of a research sound archivist is to try to make his

collection capable of answering questions concerning human activities, intentions, and likings. Before explaining this in detail I would still say that you can only expect reliable answers to your questions from record collections of a certain size, which means that you have to bring as many records together as possible. To fill in isolated gaps in a series of commercial recordings would not increase the reliability of your collection as a source of information to such a degree that the costs would be justified.

Now let us ask what kind of information a sound collection of the "open" type can give. Considered from the outside, a recording informs us of the technical standards of its time. Even this information has a human aspect, as it tells of men's ideas and endeavours as well as of the enormously increased wealth of the Western World since the time when Edison asked his tin-foil cylinder to reproduce "Mary had a little lamb". More information is available if we take into consideration the contents of recordings. They inform us, of course, not only of people's taste in musical as well as other types of acoustic enjoyment at various times, but also of their behaviour, a kind of information which might be of special value for an anthropologist. Compare recordings of a waltz from the beginning of our century with a ragtime composition from the neighbouring period, or dixieland jazz with the Glenn Miller glamour and the big band jazz of the thirties, the Rock-n-Roll of the fifties, and the new type of folk music which grew forth during the sixties and culminated in products by groups like the Beatles or the Swedish group Abba, which rather recently conquered the whole world, including the USSR. This gives you a panorama of the changing attitudes of average people in the Western World during three quarters of the present century. It seems to me that no other medium reveals people's behaviour better than sound recordings. To my mind it even surpasses motion pictures, though a combination of sound recording with motion pictures would be ideal. Consequently, a realistic goal for sound research archives of the "open" type would be the incorporation of sound films and video tapes into their holdings, notwithstanding the poor sound quality of these media. Yet it may be difficult to obtain video tapes, as their main producers, television broadcasting stations, will hesitate to distribute copies because of copyright restrictions.

A musicologist will pay attention to the information sound recordings contain with regard to musical performance practice. For example, it is with the help of gramophone recordings from the beginning of our century that we have come to know the differences between the performing styles for art music from before and after the First World War. I need not stress the value of recordings of new compositions supervised or performed by their composers, though, of course, written music is open to interpretation. During a period through which a composer's style belongs to a living tradition, a so-to-speak authorized performance will only be a guide, though certainly a very valuable one, for an experienced performer who nevertheless has to find his own way of performing. However, the time will come when tradition will be interrupted and then authorized recordings will be of crucial importance both for musicologists and for practicing musicians. One can easily see the importance of sound recordings as a means of getting acquainted with music of foreign cultures also (the last-mentioned problem belongs to this species as well). Here, too, recordings on sound-film and video tape would have still greater informative value than sound recordings alone.

Finally, let me touch on the question of accessories indispensable for a research archive of the "open" type. It is a matter of course that any archive must be equipped with sound

reproducing facilities which do no harm to the sound carriers. It should be a rule that the contents of the recordings should be made accessible only through tape copies of the originals.

Commercial catalogues and other sales promotion material also belong in the archive. Any research archive of the "open" type should, however, also do its utmost to acquire stock inventories from the gramophone companies in their territories, for these types of lists usually show sales figures for the various recordings listed, and these figures are instruments for the rather exact measuring of the degree of favour in which a recording was held in its time. Any researcher interested in the public's taste can, on the basis of sales figures, find indisputable data for determining people's preferences.

Finally, I should recommend the collecting of as much information as possible about the artists represented on the recordings in the archive. This information is needed not only with regard to performances of art music, but also--and perhaps predominantly--concerning popular artists. Material of this kind would open the archive to sociologists and musicologists who might be interested in the important question of how and why sound recordings sell as they do. It is obvious that a reliable answer to that question would be extremely valuable for our understanding of people's taste and behaviour and perhaps also the sales practices of record producers.

dissemination of audio resource materials

TWO PAPERS DELIVERED AT THE ANNUAL MEETING OF IASA IN LISBON, JULY 1978

ACCESS AND USE IN A MUSEUM

DAVID LANCE, Imperial War Museum, London

The sound archive that I am in charge of at the Imperial War Museum has a relatively short history. It was set up only in 1972. At that time my task was to build up a collection; literally to create a sound archive. As you can imagine from such a beginning as this, "dissemination" was not for several years a subject that much occupied my mind. There were no recordings in the Museum to make use of and, without a collection, nothing to provide access to. During the past seven years, however, we have developed at the Museum a collection of mainly historical spoken word recordings which is now one of the largest sound archives in Britain, and today dissemination is one of our primary concerns and responsibilities.

Access and use seem to me to represent the *raison d'être* of an archive. The various other tasks with which sound archivists are concerned--such as acquisition, organisation and preservation--are not ends in themselves, but processes directed mainly towards the dissemination and exploitation of recorded sound collections. Archives exist to be used and, I believe, should be used in order to justify their existence.

In describing some of our experiences and practices, I shall divide the subject of dissemination into two main areas: access and use. By access I mean the provision of such things as reference, lending and copying services for individual users of the collection; and by use I mean wider applications which may be developed by sound archivists themselves (such as broadcasting). It is necessary for me to make this distinction between access and use because during more than five years of intensive collecting we did not grant access to our archive at all. Over the same period, however, we did make use of the collection. These uses partly represented ways of publicising our holdings. As a result, when it was eventually opened for public access the archive was already quite well known to many of our potential patrons.

The use of our sound archive has naturally been significantly influenced by the fact that it is part of a museum. About a million people come to the Imperial War Museum each year and the vast majority of our visitors are attracted by the objects which are on display. It was, therefore, a natural step for us to use recordings in exhibitions. By this application it was possible for us to make a contribution to the most popular aspect of the Museum's work; it also enabled us to advertise to our great many visitors the fact that there was a sound archive in the Museum. Following are various types of exhibitions and recordings we used as

background or illustration to accompany the exhibits.

Sound is most commonly used in Museum displays in the form of effects which are intended to create an appropriate atmosphere or mood. In this form audio is essentially a background to the visual. For such a display we use a sound effects tape which is part of an exhibition that portrays life in France during the First World War.

Spoken word recordings are less commonly used in museums than recordings of music and sounds. It is relatively straightforward to have sounds which are characteristic of or associated with objects, used as background to an exhibition. It is more difficult to get visitors--who are looking at displays, reading captions and moving about--to concentrate on a voice and take in specific oral information. For an exhibition of this type we use recordings compiled with this goal in mind. The following tape was used in a photographic exhibition which illustrated the association of the British Royal Family with the armed services.

As far as speech is concerned, sound seems to work best in exhibitions when it is associated with a single object or one small group of objects. We have in the Museum a display of three caravans which were used by Field Marshal Lord Montgomery of Alamein, during his campaigns in North Africa, Italy and Western Europe. As part of this exhibition we use a tape which is specific to these caravans; you may also be interested to know that it is also the first recording the Museum ever made.

In the exhibitions in which we used the last two recordings, we tried to make sound an equal partner with the objects displayed so that the audio was not merely a background to the visual but a major integral part of the display.

In addition to the exhibition application, archive recordings are extensively used in the Museum's educational services. These services are quite substantial. About 100,000 school-children visit the Museum each year in organised school parties and we have a staff of professional teachers who give talks to these groups. Recorded reminiscences are extremely useful in this context. For example, they enable us to illustrate the effects of war on the lives of ordinary people. This is particularly valuable with secondary school pupils who can more readily identify and associate with experiences of the kind that their own parents or grandparents might have shared, than with recordings of great political and military leaders of the past. In the next recording a German woman recalls the allied bombing of Dresden in February 1945. It is part of a teaching tape we use in a lecture about conditions in Germany during the Second World War.

The message here is powerfully carried by the recording; that war is not the simple issue of good versus bad that cinema and TV screens so often present. Such a recording is also used as an antidote to popular misconceptions and to national attitudes. It often comes as a surprise to most British adolescents--who usually know about the wartime bombing of their own country--to learn that more German civilians were killed in the allied bombing of Dresden alone than died in Britain throughout the entire course of the war. I am sure you will agree that the recording makes the general point very much more effectively than a list of statistics would.

The value of archive recordings for teaching purposes is becoming quite widely accepted, and teachers represented our single largest category of user. In this application, however, there are problems for an archive in providing specially prepared and edited tapes, on a large scale, which are directly related to schools' teaching programmes. To meet this kind of need the Museum is collaborating with a major educational publisher to produce a series of audio teaching aids, initially dealing with various aspects of the history of the First World War. This venture, in Britain at least, is of a somewhat experimental nature. If it proves to be successful, however, the way may be opened to substantial use of historical archive recordings in the classroom.

My next recording is part of a programme which was broadcast by the BBC on its Radio 4 network in 1976. This forty-five-minute programme was concerned with the attitudes and experiences of conscientious objectors and pacifists during the First World War. It was based exclusively on oral history interviews recorded by my colleague Margaret Brooks, who also compiled and presented the programme.

As historians we were very pleased with this programme because its compilation observed historical method fairly closely. Its production involved research, selection and composition and it contained historical evidence and interpretation. The alliance between the radio producer and the research sound archivist may not always produce results which are satisfactory to the historian. The limitations of programme length, the producers' duty to entertain, the tendency of programme themes to become overly generalised or simplistic can be in contrast to the qualified or precise statements that historians are more accustomed to make. The next recording comes from another BBC programme in which I was involved and which was also based on oral history recordings from the Museum's collection. It was concerned with the early history of flying and particularly with the experiences of aviators during the First World War.

I think this programme was good entertainment, but for me personally the producer's concern with audio effects did tend to obscure the historical theme. Nonetheless, broadcasting is an attractive outlet for research sound archivists if only because it enables our recordings to reach a large audience. However, the archive must be prepared to invest a great deal of time and effort in preparing a successful programme proposal and there really is no way of measuring whether the long-term benefits achieved justify the amount of work involved.

All the applications I have described so far represent general forms of the dissemination of audio materials. Although the widest use of sound archives may be stimulated by such means, our main concern is to provide access to the collection for individual visitors. The Imperial War Museum's sound archive was opened to public access on the first of July, 1977. During our first complete year of public service my Department dealt with 324 enquiries, received 168 personal visits, sold 330 printed catalogues and 420 copy tapes. The 168 visits were made by 132 people whose use of the archive falls into five main categories: 40 visitors came for "personal interest" in various historical subjects; 35 were teachers from schools, colleges and universities who sought audio aids for teaching purposes; 36 researchers drew on the collection as source material for articles and books; 16 visitors were representatives of publishing, radio, television and film companies; and 5 users selected material for reproduction in exhibitions. It would be interesting to know how those figures compare with the records

of comparable archives in other countries. We feel that it is a reasonable performance for a specialised archive which, after only a year's open access, is naturally still in the process of becoming widely known and used.

I would like next to make some comments about access facilities; that is, the ways in which we have organised our collection and services so that others can make use of the archive.

It is our practice to hold three copies of every recording. There is, of course, an archive master of every item. The two duplicates are working and reference copies. The masters are stored at 7 1/2 i.p.s. on 7-inch reels of standard play tape; the working copies are on 5-inch reels of standard play tape recorded at 3 3/4 i.p.s.; and the reference collection consists of C-60 cassettes recorded on both tracks. Each of these three copies is, therefore, a standard thirty-minute unit and the same reference numbers are used to identify identical recordings on archive masters, working copies and reference cassettes.

The cassette format has proved to be very convenient for public use. It is cheap, provides reasonably good security and minimises the supervision of visitors by archive staff. All the cassettes are detagged so that they cannot be accidentally erased and so far neither physical damage nor magnetic degradation has been significant.

The finding aids available to the public consist of single catalogue entries for each archive item--our card-based system is in the process of being computerised--a subject card index and, in many cases, full typescripts of the contents of our recordings. We also produce printed catalogues and other listings of discrete subject groups of the collection, examples of which are available for examination. Printed catalogues have been particularly useful for providing a service to people who are unable to visit the archive. They provide such researchers with cheap and quite detailed information about the material we hold and they allow our users to select and obtain copies of our recordings without necessarily having to come to the Museum.

In organising our public services there have been two major dilemmas which I imagine many sound archives have to consider and resolve. The first is the question of whether the archive can afford to meet exactly the requests of every individual user. For example, a teacher may want a copy tape that would involve staff in selecting and copying short extracts from a great many reels, to produce a recording specially designed to meet one particular need. The problem with such unique requests is that, even if the user can afford to pay the realistic cost of providing this kind of copy tape, the archive itself may not be able to afford the time necessary to prepare it.

We took the decision that--except in special circumstances--we would not provide this kind of service, and the Museum's policy is to make only copies of complete reels. In practice we have found that this meets the needs of the vast majority of our users. This system makes our copying service extremely economic to run. Technical staff do not generally have to spend time listening and selecting material and the service is almost an entirely mechanical process in which complete reels are copied on high-speed transfer equipment.

The second major policy decision was whether the archive could provide a lending service. We decided that we could not afford to hold a separate lending collection. The main factor which influenced this decision was the staff time necessary to select tapes, pack and post them, fix loan periods, recall material which became overdue, check recordings that were returned, levy charges on any that were damaged and so on. In the context of our archive at least, lending services were not compatible with the staff resources available and the varied and numerous other tasks with which we are involved. By comparison, a sales service is unquestionably cheaper and easier to provide.

I remain, however, very conscious of the fact that the integration of archive recordings into national or regional lending schemes is extremely desirable to achieve the widest possible dissemination of sound archive resources. The plans to develop such a system in Austria, which Rainer Hubert will be describing in the second part of this session [*Ed. Note: to be published in a future issue of the BULLETIN*] should therefore be of great interest to all sound archivists.

THE DISSEMINATION OF ORAL HISTORY MATERIALS

W. J. LANGLOIS, Provincial Archives, British Columbia

The Aural History Programme of the Provincial Archives of British Columbia was created in 1974 to act as a repository of sound recordings for the province of British Columbia. The mandate of the programme was to collect, preserve and disseminate aural history materials for the public and educational programmes of the Province. Unlike other archival institutions, Aural History is the only centralized repository in the Province. This has led to extremely high demands upon one institution and one staff attempting to service the entire Province. While the centralization of the aural history material has its advantages, the rapid growth of aural history work in British Columbia has led to a constant overburdening of programming.

For the purpose of programming, Aural History has recognized four distinct areas:

1. the creation of aural history materials by programme staff and research groups throughout the Province,
2. the accessioning, preserving and cataloguing of audio and video materials,
3. the provision for user services, and
4. the production of publication and audiovisual materials.

Although over time each of these aspects has grown and at one time or another each one has been out of balance with the others, it has been the goal of programming to achieve a rough harmony between all aspects. During the past year this balance has been rudely disrupted by both the increased demand for user services and the monumental growth of publications. The growth of these last two areas is dramatically revealed by looking at the percentage of the budget now allocated to these two areas.

Although Aural History places great emphasis on the sound quality and the importance of sound as a medium, we do transcribe large parts of our archival holdings. To date, the old struggle of sound recordings vs. transcripts has not been resolved at Aural History. From casual observation it would appear that most users are still converting audio material to print for publication. To encourage users to use audio tapes as well as transcripts, Aural History provides user carrels equipped with tape recorders for easy listening to tapes. Because most of the collection is not transcribed, users are forced to work with the sound medium. Although it is obvious that most researchers prefer to work with transcripts for speed, we have had few complaints about lack of transcripts for audio material.

Part of the acceptance by the public of the use of sound tapes rests with our rather sophisticated computerized tape catalogue. The catalogue system is uniquely efficient and provides relatively quick and easy access to information contained on aural history tapes. For example each tape has roughly 24 separate cross references which allows for the pin-pointing of the content of tapes.

The actual use of the audio tape for dissemination has increased year by year. There are two categories of users for audio material. The first is the general user of the Aural History Collection and the second is the Aural History Programme's publications series itself. Both make use of audio materials for a wide and often overlapping range of uses.

Outside users of Aural History have drawn material from areas of the collection that are obviously aural and not readily convertible to the print medium. These include the use of folk-songs, native Indian music and public speeches. In addition, material has been drawn from the Aural History Collection for the production of documentaries for radio and television. A number of theatre groups have attempted to use actual aural history tapes as part of their performance. Another area of interest has been the literary holdings of Aural History which are quite extensive. There is a definite interest in the readings of poets and writers.

The Aural History Programme itself has disseminated aural material in a range of ways. *Sound Heritage*, the aural history quarterly of the programme now regularly offers professional quality one-hour cassette sound programs to accompany issues of the magazine. These productions emphasize the aural quality of our work. These tapes continue to increase in popularity with each issue of *Sound Heritage*. Last year Aural History initiated the *People in Landscape Educational Series* based upon half-hour sound programs. This year this series is being expanded to include not only transcripts of the sound programs but also slide and film strips. A related area of progress for Aural History has been the actual production of radio programs themselves. Recently, Aural History has embarked upon the production of initially one-minute, to be followed by two-, and finally fifteen-minute series called "Sound Heritage Minutes". These are brief clips of aural history materials to encourage people to be aware of the history of British Columbia as well as to publicize the operation of the Aural History Programme and *Sound Heritage*. These minutes are carried on radio stations in the Province of British Columbia. For your education and entertainment I would like to play the following excerpt from a *Sound Heritage* sound program on the Skeena River Region of British Columbia. This program was produced by Imbert Orchard. Following this I would like to play two clips from our *Sound Heritage* minutes. The intent of the two types of programming is quite different as you will see.

In conclusion, the growth of the dissemination of the audio material itself continues to increase. It requires an aggressive approach by programming from Aural History itself as well as the cooperation of the Aural History Programme with other institutions such as radio stations, media groups, and so forth to help them make use of the audio material. From my experience at Aural History it is not a one-way situation where people just come in and ask to use the material. A major part of the job is making people aware of what is available and being able to meet their needs in a cooperative way.

sound archives of the world

A PAPER PREPARED FOR THE ANNUAL MEETING OF IASA IN LISBON, JULY 1978

THE SCHOOL OF SCOTTISH STUDIES, EDINBURGH

JOHN MACQUEEN, University of Edinburgh

Nothing has done more to help the study of oral traditions of all kinds than the invention of the tape recorder, and the School of Scottish Studies, which began its work in January 1951, was lucky enough to do so just at the time when tape recording was becoming a practical proposition.

Originally conceived as an interdisciplinary centre for coordinating research on Scottish subjects (a concept which is currently undergoing some revival), the School took on the primary character of a folklore and folklife institute when its first fieldworkers were appointed. Notably, the late Calum J. Maclean was transferred from the Irish Folklore Commission, for which he had already been collecting for some years in his native Hebrides; and Hamish Henderson, a Scots poet with an interest in folksong, soon joined him in an active programme of field collection which within five years had taken in much of Scotland north of the Firth of Forth. In the first year, 1951, they were spurred on by the visit to Scotland of Alan Lomax, collecting folk music for the Library of Congress in Washington, who collaborated with both of them.

From the first the tape recorder was an essential tool.

In several ways the School learned from the only comparable institution that then existed in the British Isles, the 16-year-old Irish Folklore Commission in Dublin, and the differences in approach are interesting to compare. The Folklore Commission relies largely on resident collectors, often crofters or schoolmasters working in their spare time, who can get to know the people of an Irish-speaking district well. They were equipped in the 1940s and 1950s with Ediphone cylinder recorders; the words and rarely the music recorded were normally transcribed by the collectors and the cylinders then shaved for re-use. The result has been a superb collection of folktales and other traditions on paper, and hardly any music or song.

The School of Scottish Studies once employed a resident collector for a few years, but being conceived as a centre for research by individuals has normally relied on field trips, now rarely longer than a month at a time, by researchers based in Edinburgh.

These researchers can thus never get to know a district as well as one should for this work, unless it is their native district. But they can also rely on modern equipment, efficiently

serviced at regular intervals, with which to record tapes which have never since the first year been erased when transcribed. The result is a fine collection of recordings of Gaelic and Scots traditional tales and other lore, songs, and instrumental music, preserving for posterity not only the words and notes, but much of the style and dialect of representatives of a fast vanishing aspect of Scottish culture.

Almost incidentally, at first, a great deal of economic, sociological and historical material came to be included in the archives, but the value of this side of the School's activities was soon realised and systematised, largely under the supervision of Mr. Eric Cregeen, the importance of whose work, on Tiree in particular, has recently been recognised by the Social Science Research Council.

During the seventies the ethnomusicological work of the archive has also received greater emphasis, and the possible range of work has been much extended by the acquisition in 1977 of the John Levy collection of Asiatic, as well as European, tapes, records, films and slides. The resources of the School, and its close proximity to the National Library of Scotland and the University Library, have made it since 1969 a centre of research in many aspects of Scottish literary studies.

The School is now housed with the Dictionary of the Older Scottish Tongue and the Scottish National Dictionary in Nos. 27, 28 and 29 George Square, with the Place-Name Survey in a flat at 24 Buccleuch Place. The Georgian plasterwork of 27 George Square in particular lends a pleasant air of the Edinburgh of Scott to the work of preserving another part of Scotland's heritage. No. 29 holds the tape archives and indexes and a sound laboratory equipped to edit tapes to the highest standards required for broadcasting or disc production. A well-stocked research library was established with the help of the Carnegie Trust and has grown particularly by the exchange of other journals for *Scottish Studies*.

Apart from the central staff, concerned mainly with the archives and publications, there are research fellows specialising in traditional tales, Gaelic and Scots song, ethnomusicology, social organisation and history, material culture and place names. In practice, however, most fieldworkers are prepared to record material relevant to any of these fields: stories and proverbs have been recorded from informants best known as singers, and songs picked up in the search for place names. Oral-historical material has been gathered by research workers engaged in every kind of collecting for the School.

Fourteen of the staff of twenty-two, including technicians and secretaries, have taken part in fieldwork in recent years. In the past two years this has included filming on 16mm. as well as tape recording, thanks to a generous grant from the Gannochy Trust. Field recordings have also been contributed by post-graduate students and interested outsiders.

Apart from tape recordings, the archives of the School contain a substantial collection of manuscripts of traditional tales and other lore, songs and fiddle music of various dates, some presented by such donors as the Duke of Atholl and the Royal Celtic Society, others containing material taken down for the School and the Linguistic Survey of Scotland. There are also photographic and xerographic copies of manuscripts in private hands, and a collection of microfilms,

notably of material collected in Scotland for the Irish Folklore Commission, and of the Dewar Manuscripts at Inveraray Castle. There are some early cylinder recordings (which have also been copied onto tape, using a new process), copies of tape and wire recordings made since 1938 by Dr. John Lorne Campbell of Canna, an Honorary Fellow of the School, and a collection of almost 1,000 direct-recorded discs of Gaelic song and story made in 1949-50 by J.K.F. Anthony of the then Department of Phonetics, and Derick Thomson, now Professor of Celtic in the University of Glasgow.

The central collection, however, is the Sound Archive which now contains 6,040 tapes of original Scottish material, including 448 in a separate place-name archive. This amounts to some 4,800 hours of recording, of which fully three-quarters come from the Gaelic-speaking areas, where gifted informants are easier to find. The John Levy collection includes more than 1,000 hours of non-Scottish material. The balance in favour of Scots is restored to some extent by the work of the Linguistic Survey of Scotland and the Country Life Section of the National Museum of Antiquities, but unless there is more cooperation from interested members of the public, it is now inevitable that a great part of Scotland's heritage of traditional culture will be lost forever.

In the past year *Scottish Studies*, the academic journal produced by the School since 1957, has been joined by *Tocher*, a lightweight quarterly consisting of Scots and Gaelic tales, songs and other traditions straight from the archives with a minimum of editing, and the *Scottish Tradition* series of discs and cassettes.

Collection and publication are likely to remain major concerns of the School for a long time to come. More recently, however, the School has come to think of itself as an institute with a duty to teach as well as collect. A new undergraduate course on Oral Literature and Popular Tradition was instituted in 1972 and has proved successful. In addition, the post-graduate degree of M.Litt. in Scottish Studies has existed since 1969; the first candidate was awarded the degree in the summer of 1971. At the moment over twenty post-graduate students are engaged in work for the M.Litt. or Ph.D.

BOOK REVIEW

Centennial Issue . . . The Phonograph and Sound Recording After One-Hundred Years. Warren Rex Isom, Guest Editor. Journal of the Audio Engineering Society, Vol. 25, No. 10/11, Oct./Nov., 1977. [335 pp.] Available from: Special Publications, Audio Engineering Society, 60 East 42nd Street, New York, NY 10071. \$8.50, paperbound.

This special issue of the Journal of the Audio Engineering Society commemorates the centenary of the invention of the phonograph by Thomas Alva Edison. In his Foreward and Introduction, however, guest editor Rex Warren Isom--who is also the President of the Society--recognizes and pays tribute to the pre-Edison contributions of Leon Scott, F. B. Fenby, Charles Cros and "Mr. Faber," who stated the conceptual principles and provided the elements which were later incorporated, at least in part, into the design and production of the Edison machine.

The volume is divided into five sections: Historical, Technology, The Industry, Innovations, and Those Who Create. In their articles, the thirty-four contributors, coming from many parts of the world, provide us with glimpses of the past, emphases on the present, and guesses concerning the future of sound recording, overlooking few of the developmental and distinguishing characteristics of the medium.

Following is a list of the contents:

Foreward

Before the Phonograph Warren Rex Isom

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Introduction: A Wonderful Invention but not a Breakthrough Warren Rex Isom
Edison and his Contributions to the Record Industry Walter L. Welch
Emile Berliner, Eldridge Johnson, and the Victor Talking Machine Company Edgar Hutto, Jr.

Section II/Technology

Introduction: The Technology of the Record Industry--Perfection Without Notice Warren Rex Isom
Microphones for Recording Harry F. Olson
Loudspeakers John Eargle
Studios and Studio Equipment John Borwick
Magnetic Recording for Original Recordings John T. Mullin
Record Manufacturing: Making the Sound for Everyone Joseph C. Ruda

Record Materials

Part I: Chemical Technology in the Edison Recording Industry Leah S. Burt
Part II: Evolution of the Disc Talking Machine Warren Rex Isom
Part III: Vinyl Compound for the Phonographic Industry S. K. Khanna
The High-Fidelity Phonograph Transducer B. B. Bauer
Record Changers, Turntables, and Tone Arms--A Brief Technical History James H. Kogen
Electronic Home Music Reproducing Equipment Daniel R. von Recklinghausen
Home Music Reproducing Equipment--Performance and Styling M. L. Alexander

Section III/The Industry

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Section IV/Innovations

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The Jukebox, the Radio and the Record	A. G. Bodoh
Quadraphony--A Review	J. G. Woodward
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Section V/Those Who Create

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The Audio Engineer--Circa 1977: What Does He (or She) Do?	DeWitt F. Morris
Recording, Art of the Century?	Peter K. Burkowitz
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