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PHONOGRAPHIC BULLETIN

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Organe de l'Association Internationale d'Archives Sonores IASA

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EDITORIAL

Recently returned from ten months in Romania and the IAML/IASA annual meeting in Salzburg, I found myself faced not only with culture shock, but also the responsibility of my very first "solo" issue of the PHONOGRAPHIC BULLETIN. I can only say that this experience has intensified my appreciation to Frank Gillis for admirably carrying out his duties as Associate Editor for the past three issues.

In this issue you will find some of the presentations made at the Salzburg meeting, i.e., the Presidential address which lent a special humorous perspective on the history of sound recording; the minutes of the two general assemblies as efficiently noted by the Secretary; the session papers dealing with the very realistic issues facing IASA national branches; the session papers on the special problems confronting the sound archives in our host country, Austria; and the ever expanding News and Notes section.

In the latter regard I would like to encourage all of you to send me contributions for the News and Notes section. This section in particular presents a viable means of communication for our membership which is spread out over the entire globe. It is understandable that we cannot all attend the annual meetings (although we would like to see you all there), and therefore the BULLETIN is the singular vehicle through which we can communicate with one another about sound archive matters.

Ann Briegleb

IN MEMORIAM VLADIMIR FÉDOROV

The death of Vladimir Fédorov, Honorary President of the International Association of Music Libraries, on April 9, 1979, has been a very sad event for our friends of IAML and for IASA. Wolfgang Rehm's article in memory of Fédorov in Fontes (1979/3/p. 161-162) is an expression of the great admiration for the former President of IAML, who was in many ways a cornerstone of international cooperation in his field.

I met Fédorov for the first time in 1968 in Paris at a time when he had become deeply convinced that it would be necessary to establish a new international association of sound archives. For him it was a matter of course that such an organization should closely cooperate with IAML, so closely in fact that in the beginning IASA indeed seemed sometimes more to be a commission or working party of IAML than an independent organization.

After the establishment of IASA in Amsterdam, 1969, Fédorov kept an active and encouraging interest in the welfare of the young offspring, until his deteriorating health impeded him from attending the IAML-IASA annual meetings.

Vladimir Fédorov has been a stimulating force both before and after the days when IASA came into existence. He will stay in the annals of our Association because of his great contribution to our work.

Rolf Schuursma

ANNUAL MEETING, SALZBURG, JULY 1979

ROLF SCHUURSMAN, IASA President

PRESIDENTIAL ADDRESS TO OPENING SESSION OF IAML AND IASA, "EIGHTY YEARS OF SOUND ARCHIVES, 10 YEARS OF IASA"

The title of my contribution "80 Years of Sound Archives, 10 Years of IASA" seems to imply that the history of sound archives dates back to 1899 and not any earlier. By stating this we would, however, commit a blunder which would not so easily be forgiven. Let me refer to one of the most famous books of literature, which in its German version was named: "Wunderbare Reisen zu Wasser und Lande, Feldzügen und lustige Abenteuer des Freyherrn von Münchhausen, wie er dieselben bey der Flasche im Zirkel seiner Freunde selbst zu erzählen pflegt", a tale which began its existence in English under the title "Baron Münchhausen's Narrative of his Marvelous Travels and Campaigns in Russia".

I must apologize to our Austrian hosts that I am thus going to prove my point through a story which goes back to the Duchy of Braunschweig where Munchhausen was born, the likewise North-German territory of Hannover where one of the editors of the story had his origin and the University of Göttingen, which had the editor of the first German translation of the Munchhausen-story within its walls. Since there will be many occasions to praise Austria during my talk, there is no need to deplore the present excursion to Germany.

MÜNCHHAUSEN'S TRIP HOME FROM RUSSIA

It was during the trip from Russia to his home country that the Baron Münchhausen met with an adventure which caused me to connect him with the early history of sound archivism. During those days Europe was afflicted by a winter which was even more severe than the one we have just experienced and the Baron had to endure much discomfort. Once when the mail-coach entered a narrow road between lofty hedges, Munchhausen told the coachman to blow his horn, but however hard the driver tried--blowing several beautiful melodies--no sound came. It was an astonishing affair, the more so since after a few moments another coach approached from the other direction. The Baron solved the situation by simply leaping over the hedges into the meadow behind, first with the coach, then with the two horses under his arm. Another series of jumps brought everything back onto the road again, past the other coach and the trip was continued without further ado.

They halted at a tavern where Münchhausen took a seat in the tap-room while the coachman hung his horn above the cooking-range. They were utterly astonished when suddenly the horn started to play a melody. Presently the cause of its former silence became clear. The tunes had literally been frozen in the tube and now that through the warmth of the stove the horn had thawed, the instrument produced one melody after another, featuring the "Prussian March" and melodies like "Without lover and without wine", and even a well-known evening song called "Presently the entire forest is at rest".

Münchhausen's sound archive thus lasted only a few hours but it had some advantages in comparison with modern archives, namely a very simple management and a surprising kind of accessibility.

THE PHONOGRAMMARCHIV IN VIENNA

Management and accessibility were perhaps not the main things which occupied the minds of the respectable members of the Imperial Academy of Sciences in Vienna, the "Kaiserliche Akademie der Wissenschaften" in Wien, which in 1899 took the bold decision to start a collection of recordings through the institution of--as it is called in the official report--"einer Art phonographischen Archives", a kind of phonographic archive. Notwithstanding Münchhausen's adventure, the first of its kind, as Dr. Walter Graf has proved in his article "Aus der Geschichte des Phonogrammarchivs der Österreichischen Akademie der Wissenschaften"--Aspects of the history of the Phonogrammarchiv of the Austrian Academy of Sciences--which appeared in 1964 in the Polish "Bulletin Phonographique". With extraordinary foresight the Academy Committee on the establishment of a sound archive formulated three aims of such an undertaking:

1. The recording of languages and dialects, envisaging eventually the sponsoring of field research expeditions throughout the world.
2. The recording of music performances and in particular the recording of the music of the so-called primitive peoples.
3. The recording of voice portraits of famous personalities.

It is remarkable to find that the Committee members even then expected such voice portraits not only to be important for historical research, but also worthwhile for the general public because of the great interest in the outward characteristics of well-known people, quite analogous to painted portraits. It is a pleasure to see that the Phonogrammarchiv has presented all of us with a small, but in fact wonderful "Stimmporträt of Kaiser Franz Joseph, 1903".

It is furthermore interesting to see why the Committee came to the conclusion that the establishment of a sound archive seemed valuable. I would like to quote the relevant part of the original report: "Since the invention of the phonograph by Th. A. Edison we have at our disposal a medium for the preservation of present day events for posterity, a medium which even though it may not be of equal importance to the written word, nevertheless, as pictorial and plastic methods of description, can stand beside the written documentation without unworthiness." It is obvious that as far as there was any hesitation on the part of the Committee, this came at least partly from the poor quality of the technical equipment of those days, notwithstanding the fact that the phonograph which the Committee developed for the special purpose of archive recordings, reached a relatively high quality level, according to the standards of the day.

During the Annual Meeting of IASA in London in 1973, the present director of the Phonogrammarchiv, Dr. Dietrich Schüller, presented us with a full account of the development of the Viennese phonographs so I do not have to go into that subject again. The sound archivist of our day may, however, safely conclude that his method of documentation is certainly not less significant than other media and in some cases is even superior.

The establishment of the Viennese Phonogrammarchiv is well documented and several publications have made that particular part of the history of sound archivism accessible to later generations. Things are in general different I am afraid when it comes to the subsequent founding and development of sound archives throughout the world and I do not envy the historian who one day decides to describe even only the main stages of the journey from 1899 till the present time.

SURVEYING THE HISTORY

Eighty years of sound archivism--certainly a subject for an interesting survey, which would of course start with some reflections on the 1877-1899 period, when the phonograph was already in use even as an instrument for scientific research and when the first thoughts about preservation and sound recordings kept some minds busy. The survey would dwell on the main points of later developments, including the extremely important establishment of radio archives which in the early days must have been something like a vague groping towards the advantages of the preservation of recordings for broadcasting, which for others provided a well prepared start of a new development in radio.

Another main point would be the start of the Oral History movement throughout the world with its ever growing impact on contemporary historical research and the growing importance of sound recording as the primary source of Oral History documentation. However, by naming as it were the chapters of the survey which I have in mind (although I am certainly not going to write it myself) I am risking the indignation of those sound archivists who find that their contribution to the history of our trade is hardly even mentioned.

Indignation is certainly not the right mood for a festive occasion like tonight: festive because of the jubilee of our Viennese colleagues who were really the first and who are at work today at such a high standard. Festive because of our Austrian hosts who will give us no doubt a splendid reception in Salzburg. Festive also because of the Tenth Anniversary of the International Association of Sound Archives.

IASA ANNIVERSARY

Let me then conclude with a few remarks on that latter subject. Would it not be one of the main efforts of our imaginary historian to find out why it was as long as seventy years before an international organization came into being which now can claim a decade of continuous activity? Indeed a remarkable question which would involve research into previous efforts like the international association of linguistic sound archives, established in Amsterdam in 1962, and the Fédération Internationale des Phonothèques which we remember as a point of discussion during many meetings of the Executive Board and the General Assembly of IASA. However that may be, IASA seems to have a real chance of surviving. It has overcome the difficult period of association of sound archives with rather different collections and aims and it is now clearly directed

towards problems common to those archives: acquisition, preservation, cataloguing, matters of copyright, technical aspects of recording and play-back, accessibility and distribution. Since 1971 24 issues of the PHONOGRAPHIC BULLETIN have appeared together with two special publications, while two other special publications--about the Technology of Sound Archives and Sound Archives in the Third World--are under preparation.

National branches have been established in several countries, including the very active Arbeitsgemeinschaft "Österreichischer Schallarchive"--the Association of Austrian Sound Archives, also including the Association française d'archives sonores--the French Association of Sound Archives--recently founded, and the establishment later this year of the Australian branch. Committees on technical matters, copyright and cataloguing deal with problems ranging from standards for tapes and tape recorders to the difficulties of the ISBD/Non Book Materials. Altogether signs of life of an active organization.

Ten years ago, in 1969, IASA was born in Amsterdam as an offspring of the International Association of Music Libraries. In Salzburg it seems, however, more appropriate to speak about the relationship between our two Associations as a marriage, a "nozze di IAML/IASA", actively supported by a joint Committee which is also there to help us resolve the little dissonances which occasionally enliven the otherwise Mozartean harmony between the two partners. Without the kind assistance of the greater partner in this remarkable relationship, IASA would not have existed as it exists now. Without the personal friendship between so many members of both Associations IASA would have been less successful.

From Münchhausen to Mozart. From Vienna via Amsterdam to Salzburg. Whatever the libretto and whatever the "mise en scène", Salzburg provides the perfect stage for another act in the history of IAML and IASA. It is also another milestone on the road to the perfectly functioning sound archive, for the use of science and education throughout the world.

MINUTES OF THE GENERAL ASSEMBLY, PART I: 2 JULY 1979

1. Minutes of the Lisbon General Assemblies

The General Assembly accepted the minutes as an accurate record of the Lisbon business meetings.

2. President's Address

Rolf Schuurmsa welcomed members to Salzburg and drew attention to the special significance of the conference as IASA's 10th anniversary. He commented on the steady growth of the Association's membership and activities and looked forward to IASA's second decade of development.

3. Secretary's Report

The Secretary reviewed the work of IASA and the Executive Board since the Lisbon conference. He reported on the Executive Board's working meeting in Stuttgart (details of which were published in issue number 23 of the PHONOGRAPHIC BULLETIN). Three issues of the Bulletin had been published during the year under the editorship of Frank Gillis and the Association was particularly indebted to Mr. Gillis for his valuable work. Future issues will be prepared by Ann Briegleb. National branch meetings had been held in Austria, France, the Netherlands and the United Kingdom. Australian colleagues were about to form a national branch which would hold its inaugural meeting in August. The 1980 conference would be held in Cambridge, England. Accommodation was reserved for delegates at King's College and Queen's College and the conference meetings would be held at the University Music Faculty. The Secretary invited suggestions for the 1980 program. Work on two special publications was in hand: a guide on the planning and organization of sound archives in all of the main fields of sound archivism and a technical manual. Both publications would be ready for publication before the end of the Board's term of office. The Executive Board had decided to form a Training Committee and Tony Trebble (British Broadcasting Corporation) had agreed to chair this new IASA committee. Finally, the Secretary reported that membership had increased since Lisbon from 189 to 209 institutions and individuals.

4. Treasurer's Report

The Treasurer announced that IASA's finances were in a healthy credit position. He explained that, with the Executive Board's approval, subscription rates had been converted from Canadian \$ to German DM at the rate of exchange which existed when the General Assembly voted for an increase in dues at Bergen in 1976. The Treasurer circulated and presented the following statement of IASA's accounts.

Financial Statement of IASA, 1 August 1978 - 15 June 1979 (in Deutsche Mark)

Credits

Statement 1 August 78 2.950.--
Payments on Reminders
for outstanding dues 1978 ... 562.--
Dues 1979 (Institutions) 4.860.--
Dues 1979 (Individuals) 1.275.--
Dues 1979 (Subscribers) 325.--
Bank Interests 1978 9.--
Receipt for Directories 1.149.--

Addition 11.130.--

Debits

Supply for IAML for
Lisbon Meeting 200.--
Printery (Leaflets,
Stationeries) 342.--
Vienna (Schüller): Print
of Phon. Bull. 22-24 and
Directory) 3.008.--
Debt to Editor (Gillis) 572.--
Debt to President (Schuursma) ... 462.--

Addition 4.584.--

Balance per 15 June 1979

Credits 11.130.--

Debits 4.584.--

6.546.--

Stuttgart, 17 June 1979

Outstanding dues for 1979 (15 June):

32 Institutions (60.--DM) = 1.920.--

35 Individuals (25.--DM) = 875.--

2 Subscribers (25.--DM) = 50.--

Sum outstanding dues: 2.845.-- DM

In view of this satisfactory financial position IASA subscriptions would be held for the following year at the present levels.

Sales of IASA's special publications numbers 1 and 2 were also satisfactory. Sales of An Archive Approach to Oral History (No. 1) had realized £ 211.50 while for IASA's Directory of Member Archives receipts were 1,149.00 DM (thus the printing costs of 1,500.00 DM had nearly been recovered). As of July 1979 IASA had 117 institutional members (109 in 1978), 88 individual members (87 in 1978) and there were 17 subscribers (16 in 1978). Finally, Ulf Scharlau drew attention to the non-payment of dues by certain members. Subscriptions amounting to 700.00 DM were still owing for 1978, while this year 32 institutions, 35 individuals and two subscribers had yet to pay their dues. He asked members' help in prompt payment so as to ensure the contribution of IASA's financial health.

5. Editor's Report

Ann Briegleb read Frank Gillis' report. Numbers 22, 23 and 24 of the PHONOGRAPHIC BULLETIN were prepared by the Associate Editor, Frank J. Gillis, at Indiana University in Bloomington. These were the first issues to be produced after the resignation of Rolf Schuurmsma who served as Editor of the BULLETIN since its inception in 1971. The present editors have continued with the format and substance characteristic of previous issues. Plans for the future include an expansion of the "Notes and News" section, to include information on the activities of institutions and announcements of scholarly meetings and publications as well as reviews of books and other materials which are of relevance to our field and of interest to the membership.

The contents of past issues of the BULLETIN have been generally limited to official reports of the Association and articles and surveys of a descriptive nature. Recently, a potential subscriber criticized the BULLETIN because it did not include "material of interest to researchers". Perhaps we have come to that point in the life of our Association when we might consider the publication of scholarly, substantive articles, more theoretical in basis, which could be presented in addition to our reports. We would welcome comments on this subject as well as other contributions from members.

Chief editor for future issues of the BULLETIN will be Ann Briegleb. Contributions and comments should be sent to her at: Ethnomusicology Archive, Music Department, University of California, Los Angeles, CA 90024, USA.

6. Committee Reports

(i) IAML/IASA Joint Committee on Sound Archives and Music.

The Chairman, Claes Cnattingius, announced the details of and changes in the Salzburg programme.

(ii) Cataloguing Committee

In the absence of Anne Eugene, Ann Briegleb reported that Alexander Jansen (Nederlandse Omroep Stichting) had been enrolled as a member of the committee.

(iii) Copyright Committee

Robert Ternisien described the exchanges which had taken place between IASA and IFPI to try and exempt sound archives from the proposed surcharge to be levied on blank tape. He also explained plans to improve communications and collaboration between IASA and the legal department of UNESCO and with WIPO. The content of the committee's open session at Salzburg was elaborated.

(iv) Technical Committee

Dietrich Schüller detailed the content of the Salzburg programme.

(v) Training Committee

Gordon St. John Clark apologized for the absence of Tony Trebble on whose behalf he presented proposals for the work of the new committee. The areas in which he felt training programmes should be developed by IASA were reported as follows:

- User and General Practice: user dialogue, inter-archives relationships, media librarianship, "social" context of libraries.
- Stock: provision of finding aids (ie. cataloguing, classification, indexing, listing), alphabetisation, transliteration, thesaurus development, use of reference material, access to outside on-line data base.
- Control: selection of material for accession, selection of material for retention, lending controls and systems, purchase and acquisition methods, statistical analysis, legal framework, microfilming.
- Library Management: accommodation and planning, budgeting and costs control, copyright and legal considerations, forms design, staff management.

7. National Branches

The Secretary announced that national branch reports would be postponed until the open-session that would take place on this subject later in the week.

8. Any Other Business

The President invited members to raise any other business and, there being none, the meeting was closed.

MINUTES OF THE GENERAL ASSEMBLY, PART II: 6 JULY 1979

1. Preliminary Arrangements for the Cambridge Conference

The Secretary reported that, as an experiment, the Board had decided to hold only one General Assembly at Cambridge and that this meeting would be scheduled for mid-week. The Board had also agreed to a proposal by the local organizing committee, that conference sessions should be reduced from two to one and a half hours with mid-morning and afternoon breaks for coffee and tea. Otherwise the program would be similar to past years, with open sessions organized by the Cataloguing, Copyright and Technical Committees and two sessions by the IAML/IASA Committee on Sound Archives and Music. The four general sessions for Cambridge would be Sound Archives in the UK, parts I and II, oral history and radio sound archives. Fuller details of these sessions would be published after the Executive Board's meeting in January 1980. It was also planned to restore the social evening for sound archivists at Cambridge.

John MacQueen pointed to the lack of sessions dealing with field recording programs at IASA conferences and it was agreed that this aspect should be developed in the sessions on UK sound archives and also incorporated into the Budapest program in 1981. Dietrich Lotichius asked if a visit to a broadcasting company could be organized at Cambridge, but was informed there was none in the area.

2. Copyright Committee

IASA's resolution to IFPI on the blank tape surcharge was read and approved by the Assembly and details of the Association's communication to the legal department of UNESCO were given.

3. National Branches

The President announced that there would be a closed working meeting of national branch representatives at Cambridge which, following on the open session at Salzburg, would consider methods to improve communication and collaboration between the national and international bodies. This group would then submit proposals to the Executive Board.

4. IAML/IASA Committee on Sound Archives and Music

Claes Cnattingius invited members to submit their suggestions to him as regards topics for inclusion in the committee's Cambridge program.

5. Membership Recruitment

Rolf Schuursma described the work that was in hand to increase the size of IASA's membership. He stressed the need and the desire for additional members from socialist and third world countries.

6. Salzburg Conference

The President announced that a grant from the Austrian Ministry for Education and Research had been raised by Dietrich Schüller and that this award had enabled IASA to make a significant contribution towards reducing the deficit of the joint conference.

7. Any Other Business

The President invited members to raise any other business and, there being none, declared IASA's 10th annual conference closed.

NATIONAL BRANCHES

THE NATIONAL BRANCHES OF IASA: THEIR HISTORY, PRESENT STATE AND FUTURE DEVELOPMENT.

Preface

One of the main sessions at the Salzburg annual conference (1-6 July 1979) was concerned with the work, organization and future development of IASA's national branches. Reports were presented by representatives of each national branch on the activities and plans of their groups. A number of major policy questions were then discussed by the branch representatives and other members of the Association. These discussions showed clearly that there were irregularities, inconsistencies and uncertainties about the status of national branches and their relationship with the international body. To provide a forum for the national branches and an opportunity for considering and resolving some of the problems which were identified at Salzburg, it was decided to hold a closed working meeting of official branch representatives, at Cambridge during the 1980 annual conference. This "parliament" of national branches would be asked to discuss, report and make recommendations on the organization, structure and future of national branches as far as these matters have implications for the International Association of Sound Archives.

The following sections cover the introduction, the branch reports and the questions which were discussed at the Salzburg meeting.

INTRODUCTION (David Lance, Chairman)

When drawing up a Constitution for IASA more than a decade ago, the founding fathers of our Association included the following Article:

"Members of the Association in any country may be constituted a National Branch of the Association with the approval of the Executive Board. Officers shall be elected at regular intervals by members of the National Branches and shall consist of at least a Chairman and a Secretary". (Article IX)

For the first few years of IASA's existence there was no movement by members in any country to set up such a national group. In 1976, however, the first branch was established in the United Kingdom and this was followed shortly by the creation of similar groups in the Netherlands and in Austria. In 1978 our French colleagues also decided to form a national section and

this year will see the establishment of IASA's fifth national branch in Australia. Elsewhere among the Association's members there are further stirrings to indicate that new branches will be formed before too long.

The establishment of five branches within a four year period is really quite a rapid rate of development, and a great deal of interesting work and planning has been taking place in those countries where branches have been formed. In holding this session we have three main aims. First, to enable branch representatives to report more fully on their activities than has been done before. Secondly, to consider their relationship with the international body. Thirdly, to try to provide a suitable structure within which the network of national branches may be expanded and developed in a way which will be to the greatest advantage of the sound archive movement at both the national and international levels.

I should therefore like to ask the branch representatives to present their reports.

UNITED KINGDOM REPORT (Diana Hull)

As early as 1973, at its London meeting, the IASA membership was considering the possibility of parenthood--the generation of offspring in the form of national branches, each having a productive life of its own and giving support and increase to the parent body. The first of these offspring, the United Kingdom branch, was conceived in 1975 and born in the spring of 1976 at the Imperial War Museum in London.

From that initial meeting the group had a solid establishment from which to grow and thrive, and it has done so; but all growth implies periods of change, of search for new directions, and of surmounting obstacles and frustrations. Our firmly rooted branch is now in such a period, and it may be useful here to evaluate the group's achievements against the hopes and predictions which surrounded its birth. In the process we may identify which of its characteristics have contributed to its successes and which have caused it to fall short of its aims.

When the UK group was formed its founders had in mind several objectives and one condition. The condition, arising from discussion at the 1973 IASA assembly, was that the formation of a national branch or branches should not affect the international character of IASA, which was conceived and developed as an association of institutions and individuals with direct membership, not as a federation of member states each subsuming local members and having collective national representation in the parent organization. To meet this condition it was decided that UK members should continue to pay dues direct to IASA and that this payment would automatically entitle them to membership in the UK branch without further fee. Meetings of the group would be open only to paid-up members or those seriously considering membership. The object of this was to prevent representatives from attending meetings regularly and receiving the benefits of membership, but never actually joining IASA.

These arrangements have had both advantages and disadvantages. For example, in principle they have prevented the branch from becoming a local organization in competition for membership with the international group. In practice, however, there are administrative problems. The branch is notified, as a matter of course, of new memberships or formal resignations, but because no local record is kept of annual payments to the international treasurer it is difficult to keep

track of members who may "passively" resign through habitual non-payment of dues, the group may, in fact, be carrying free passengers. This could perhaps be prevented if we could work out a better system of communication with the international treasury. As a further example, while the payment of a single fee for membership in both international and national groups is an obvious attraction to potential members, the lack of independent funds at local level has disadvantages which will be apparent as we look at the sort of activity which the group considers desirable.

One of the objectives on which the branch was founded was to provide additional opportunity for recruitment of members to IASA, since it was felt that this could often be done more effectively in a neighborhood context. In this aim the group has had, perhaps, its greatest success. When the first UK meeting was convened in 1976 invitations were sent to organizations thought to be potential members and to those who were at the time actual IASA members. The latter numbered only eight: three individuals and five institutions. The institutions represented broadcasting, academic collections, a comprehensive national archive and a specialized subject collection. Today we number twenty-three--four individual and nineteen institutional memberships, and the scope of our membership has widened to include regional and local archives, national museums, our Parliamentary Sound Archive and the record industry, as well as a much larger range of special subject archives. As a means of enlistment the establishment of a national branch has been very effective, not only in quantitative terms but to the purpose of broadening the base of membership.

A second and perhaps more immediate object in initiating the branch was to give members the opportunity to meet and share experiences in a way which, for financial and other practical reasons, is not always possible at the international level. In this, too, we can claim some success.

Our activity is organized around an annual Spring meeting with a rotating venue. This practice was born of necessity, since we have no funds to maintain a permanent headquarters, but it has proved to be of considerable benefit to the group. Each year a different member plays host to the group for one day, providing venue, the necessary accessories such as refreshments, and a program. Following the pattern set by the Imperial War Museum at the first branch meeting, the program consists of an exposition of the collection and activities of the host institution, including talks by staff about their various areas of responsibility, the nature and history of the collection, its procedures for selection, preservation and administration, tours of the premises and, of course, recorded examples of typical or unusual material from the host archive. Generous periods for questions and discussion are usually included. The annual meetings held to date have allowed members to observe the operation of four very different sorts of archives from the range represented in the branch as a whole, and there has been general agreement that this has been of great value as, naturally, has also the opportunity for less formal contact and exchange of ideas which such meetings always generate.

However, after four meetings of this type the branch is now discussing how best to adapt our pattern of meetings to changing needs. Some members have expressed interest in more intensive discussions of specific topics, such as copyright problems, technical matters, relations with other groups dealing with audio-visual material, such as film archives. We are now considering

extending meetings to cover two days, or to take place twice annually so that we can accommodate a program with a stronger thematic focus without relinquishing the very useful overview of our colleagues' activities and problems.

Indeed, another purpose in the foundation of a UK branch was the pursuit at a local level of the general IASA aim to encourage the exploitation of sound recordings as serious documents. In a national context this meant more specifically to promote the discovery and use of material (especially original or unpublished material) in the collections represented in the group. Our effectiveness in this respect is not entirely susceptible to evaluation, as the results are difficult to quantify. Certainly our annual programs have ensured that we are all better informed about the holdings of some of our colleagues' institutions in the UK; I wonder though to what extent this has caused us to expand our use of each other's resources. It might in future be interesting to ask each year for a report from the host of the previous year as to whether any increased use is discernible as a result of the demonstration program. Indirect effects, arising from informal, word-of-mouth spread of information are, of course, always impossible to measure.

This perhaps leads naturally to the branch's final objective, which was defined as the "systematic sharing of information" on a national basis. This, I'm afraid, is the area of our largest gap between expectation and fulfillment. While it is true that our annual meetings have greatly encouraged exchange of occasional or specific information we have not yet implemented any of our ideas for the regular and systematic provision of information to our members. Here, our discussions have suggested that some alteration of our structure and methods might ease the way to better achievement. We have often proposed the desirability of a national newsletter which could include much valuable news about special projects, expansion of services, important acquisitions by member organizations, as well as articles on topics of general interest by specialist members. This publication might also be used to collect and feed in material to the international group via the PHONOGRAPHIC BULLETIN. But the organization of this kind of project takes a substantial amount of time.

At the moment our executive consists of two members only: a Chairman and Secretary, each serving a two-year term, with the terms overlapping for continuity. It has been suggested that we might follow the example of the parent body by enlarging the executive to include perhaps an editor and other officers responsible for special projects.

Another plan which we would very much like to realize is the publication of a regularly updated national directory of members, to include not only names and addresses but detailed descriptions of collections, activity and special services--and perhaps even catalogues of some important collections. Here again, key factors are manpower and, especially, funds. While it is true that sufficiently determined and dedicated individuals can accomplish wonders on a shoestring, still, a well-filled treasury has never yet been known to hinder any sort of project involving publication!

The discussion at our last business meeting shows clearly that without some sort of independent exchequer our branch will always find some difficulty in engaging in the activities which we feel necessary at this stage of our development. It seems that, as national branches have arisen to meet specific local needs there is good reason for them to develop along independent,

even divergent lines as regards their program and activity. However, I imagine that other branches will, as we do, feel the need to build up some financial means for their own use-- how this can best be done in a way which does not withdraw necessary support from the parent body may be the most important question facing the national branches--existing and potential-- and I hope that this is a problem which will find some resolution in the course of our discussion today.

NETHERLANDS REPORT (Rolf Schuursma)

1. The Netherlands National Branch of IASA has been established in 1976. It consists now of 11 members-institutes, including several municipal archives, the Theater Institute Amsterdam, the Public Library Amsterdam, the Netherlands Filmmuseum, the Foundation for Film and Science, The Netherlands Broadcasting Foundation NOS, Documentationcentre "Zeeuws Deltagebied", Donemus and the Jaap Kunst Centre Amsterdam. The State Archives are represented by an observer resulting in 12 member-institutes in total. (There are by now 13 Dutch IASA members).
2. The aim of the Branch is twofold.
 - 1) Providing a platform for discussion about problems common to the member-institutes,
 - 2) Stimulating communication between the international organization IASA and the sound archives on national level.
3. There are no statutes, nor is there any kind of official status. The Branch is to be considered as a working party. There are no fixed dues. Costs are apportioned among the member-institutes.
4. The Branch meets two times a year in one of the member-institutes. There is a president (at the moment Rolf Schuursma) who also acts as chairman of the meetings. There is also a secretary (at the moment Tonko Tonkes). Both are elected by the member-institutes. From each meeting a short report is made which is to be accepted in the next meeting. The report contains eventual resolutions.
5. Apart from the exchange of experiences and the communication with the international organization (including reports about the Annual Meetings of IASA) the Netherlands Branch has dedicated sessions to technical matters and copyright problems, while during every session ample attention is given to developments in several government committees which are busy structuring the audiovisual service in education and research. There are plans for a Directory of Sound Archives in the Netherlands which should contain additional data to Ann Briegleb's IASA International Directory.
6. It was understood that members of the National Branch should in principle also be a member of IASA unless their own statutes prevent them from doing so (as seems to be the case with the State Archives).

7. The participation in the meetings is relatively great. One or two archives send two representatives. Discussion is lively. There is much interest in each other's institutes.
8. The Netherlands Branch originated from another working party, called the SAVA group, which on the initiative of the Rotterdam Municipal Archives and the Foundation for Film and Science developed a plan for a common depot and documentation center for audiovisual records. The SAVA report was published in 1977 and is now a matter of deliberation in a governmental committee on the permanent preservation of broadcasting programs and other audio-visual records.
9. Members feel that there is no need for a more formal structure because the working party structure--well-known in the Netherlands--serves the needs of the group without making it necessary to go through the ordeals of an official status, which usually means much loss of time on domestic affairs. It is understood that the Branch already now contains the sound archives of some importance in the Netherlands and that no great extension of the group is to be expected in the near future. The Branch could of course get official registration at any moment. Even then, however, the binding element within such a small organization is not the formal structure but the feeling that the contact between Sound Archives is a real need.
10. In view of the functioning of the Netherlands National Branch a carefully formulated statute for IASA National Branches could do more harm than good. However, in my opinion, a minimum standard should be established, including requirements for the relationship and communication between IASA and the National Branches and the statement that members of National Branches are expected to be members of IASA as well. It would definitely not do to require any permanent financial obligations of the National Branches to IASA or the other way around.

AUSTRIAN REPORT (Rainer Hubert)

The cooperation between Austrian sound archives on a broader scale than occasional contacts from one archive to another began in 1974, when representatives of several sound archives came together to discuss the range of activity of one specific sound archive. But after a short time it became clear that questions such as what field of activity a certain archive should have could only be answered on the basis of a country-wide plan of coordination between all the different archives in Austria.

Therefore these archives' representatives now met regularly to explore the situation of sound archivism in Austria as a whole. These meetings were held each time in another archive to become acquainted with their respective problems. Besides these visits in various institutions--unfortunately only Viennese ones--we discussed technical problems, exchanged experiences and intervened in some concrete matters, such as the storage of important news broadcasts of the ORF, the Austrian radio, in the Austrian Phonotheek. We also had delegates in some committees referring to audio-visual matters, for example the Austrian national committee for UNISIST--an international organization to further coordination in the sciences--and because three members of the group were members of IASA, we had contacts with this international organization also.

After some time, encouraged by the development of close and fruitful contacts between approximately ten sound archives it was felt that an organizational framework would further our activities. So, after eleven meetings within two years, in October 1976 an association was founded, the "Arbeitsgemeinschaft Österreichischer Schallarchive". The "Arbeitsgemeinschaft" now consists of 16 institutional and 14 personal members, of whom 4 institutions are IASA members also.

To sum up our activities I primarily refer to an inquiry about sound archives in Austria, published in our journal, the "Schallarchiv", and given to the participants of the IASA conference, 1979, in Salzburg. Here are listed all Austrian sound archives or institutions handling audio media--with their holdings, fields of activity and so on.

This information from 1976 was supplemented last year by another inquiry, this time about the methods of cataloguing of audio media in Austria.

In the field of cataloguing the "Arbeitsgemeinschaft" has played an active part since its existence. We had delegates in a committee, which worked out rules for the formal cataloguing of audiovisual media. These rules are based on ISBD-NBM, but so far these rules--which now have the status of pre-rules, pre-standards -- are not applied in any of our member archives. It seems to us that we have to adapt and explain them. This was one of the reasons that we founded our own cataloguing committee, which began its work with a survey of the practice of cataloguing in various Austrian sound archives, which I have previously mentioned.

The main goal since the beginning, however, has been the creation of a national plan for coordination between sound archives, which should bring about a more complete documentation of the acoustic side of present times, augment the flux of information and of copies between the members of the compound and further the distribution of archival materials to the users. The "Arbeitsgemeinschaft" has reported plans to create an archives compound on other occasions (the IASA conferences in Lisbon and Salzburg) so it is not necessary to repeat this. Our considerations towards an archives compound--far from a thorough realization--are represented in various public and semi-public committees and work groups concerned with the questions of audio-visual media. Participation in such groups is an important part of the work of our members, for here we have to make ourselves understood by the government and its organs to get the means for realizing our plans. So we have to be present in certain activities; for example there will be a revision of the training program for librarians. In future courses they will hear about audio-visual media also. We are contributing to the preparation of these courses and are bringing in our ideas.

Another project is the publication of important sound documents of Austrian culture, history and other sciences such as ethnology or musicology. We are planning to combine the sound document itself (in the form of compact-cassettes or records) with a booklet including commentaries, bibliography and other data. It is, however, the sad truth that so far we have not been able to get the relatively small amount of money necessary to start this undertaking. We keep trying but the disappointment about this has recently reduced our activities compared with previous years.

Besides being in touch with the Austrian radio our hopes for full cooperation are not yet realized. We have reached some results, for example, that the lists of tapes to be erased by the Austrian radio are sent to the "Arbeitsgemeinschaft" so that we can save recordings we think worthwhile being preserved.

With interest we watch developments in the field of copyright, articulating here the interests of archives and libraries, for example against unjustified demands for a general surcharge to the cost of blank tape. We also try to initiate a legal deposit for audio media--a most important aim, which however has not been achieved so far.

All these activities are reflected in the "Schallarchive", which has to coordinate and promote our ideas. The "Schallarchive" is published twice a year and--besides presenting Austrian sound archives--offers essays about methodology of sound archivism, technical and practical problems and book reviews. Five numbers have been published to date.

As for the future aims of the "Arbeitsgemeinschaft": the association will be quite busy if it wants to achieve all the goals mentioned above.

FRENCH REPORT (Jean-Claude Bouvier)

The French Association of Sound Archives (AFAS), the French section of IASA, was formed in Paris on the 2nd of February 1979 upon the initiative of Marie-France Calas, Curator of the Department of the National Sound and Audiovisual Library of the Bibliothèque Nationale and Vice-President of IASA. I should make clear at the outset that it is an association governed by the French law of 1901, in other words an association which enjoys official and legal status.

AFAS was born of the need for harmonization and coordination between researchers and curators of sound or record libraries. For several years now the big growth in France of oral investigations in traditional areas such as linguistics, dialectology, ethnography, ethnomusicology as well as sociolinguistics, history, etc., has led to a profusion of sound recordings, often of considerable scientific interest, and to the creation of holdings of sound archives of every description, sometimes very isolated and not at all well-known, and these present difficult preservation and communication problems. It became apparent that there was a need to encourage the organization and the development of these sound archives formed for research purposes, be they large or small, be they private collections or part of the regional documentary holdings of a large book library or of an archive, and to help them solve the difficulties confronting them.

Simultaneously we wished to broaden the outlook of AFAS by making it a forum for considering all the manifold problems in establishing and managing a sound archive, and also by making it into a body capable of instigating or promoting initiatives in such areas, for example, as research into sound archives, cooperation between sound and private archives or between sound-record producers and curators of sound libraries, etc.

AFAS wishes therefore to welcome all those who under one heading or another are involved in the preservation or the circulation of sound archives, whether these be the property of institutions or of plain individuals. It has brought together from the very first curators of sound

and record libraries, researchers and centers for research specializing in ethnology, history, linguistics, phonetics, etc., representatives from the world of music, radio, the large museums which have sound archives, associations of record producers and authors' associations. All of these provide the Association with extremely valuable support. This range will grow broader still in the months to come and should make it easier for AFAS to fulfill its aims.

With this object in mind, the Council of AFAS decided at one of its first sessions to establish three working parties which set to work immediately. The first of these working parties plans to draw up a listing of the holdings of sound archive recordings in existence in France. A questionnaire has now been devised and will be widely distributed leading to the publication in Spring 1980 of a draft first directory listing France's wealth of sound archives.

The second working party is studying the whole range of technical problems posed by the production and preservation of sound archive recordings, relying of course on all that has already been done in this area. A sound archive manual will be drafted and it will describe the best methods of preservation as well as the basic conditions to be observed during the actual recording for the best possible results.

The task of the third working party is to examine the legal and ethical problems posed by the circulation and reproduction of sound recordings. This is a pressing and difficult task. The problem is to strike a balance between circulation requirements and the need to guarantee the rights of the people recorded as well as the rights of researchers (in the case of oral investigations). The working party will inquire into present legislation and usage in France and will make use of all relevant documentation. It will above all try to define for the future some essential principles and to draw up quickly two types of national contract: a contract for the depositing of sound archive recordings in specialized institutions, and a contract for the reproduction of sound recordings to be concluded between researchers and institutions. The working party will also draw up a draft agreement between record producers and sound libraries.

The various objectives and the working program outlined above serve to demonstrate our Association's fundamental commitment to being a national section of IASA. None of the problems mentioned here will be new to IASA, quite the contrary in fact, and we intend to deal with them precisely within the framework of close cooperation with IASA.

At the practical level the question of the payment of dues needs to be settled. The Executive Board of AFAS unanimously proposes that the dues for our Association, as for the other national Associations, should be equivalent to 50% of the total sum of the subscriptions which we receive.

The main matter, however, is obviously methods of collaboration with IASA. Our Association declares its readiness to participate regularly in IASA's activities and particularly at the Annual General Meetings where we plan if need be to place on the agenda questions specifically concerning our country. We wish in this way to profit from the experience and the information accumulated over the years by the International Association itself as well as by the other national associations. At the same time we hope to make a useful contribution to the work of IASA. We undertake unreservedly in any case to circulate as widely as possible and to place at the disposal of all IASA members the information which we gather and the results of the work which we have started to undertake.

AUSTRALIAN REPORT (Prue Neidorf)

1. First Steps

Although there have been several personal and institutional members of IASA since its inception from Australia, it was only in June 1978 that moves were made to consider setting up an Australian Branch of IASA. A joint steering committee was formed with IAMLANZ to organize a joint seminar at the forthcoming Library Association of Australia's 21st Biennial Conference, which will be held in Canberra in late August, 1979. There were four IASA and three IAMLANZ representatives on the committee. One of the first steps of the joint committee was to secure funding from the Music Board of the Australian Council, to bring two representatives to Canberra for this seminar. One is a music librarian, Miriam Miller from the B.B.C. Music Library, and the other a sound archivist, David Lance of the Imperial War Museum.

In February 1979, two of the IASA members, Peter Burgis, sound archivist, National Library of Australia and Alice Moyle, ethnomusicologist, Australian Institute of Aboriginal Studies, joined with Ron Danielson, curator and Frank van Straten, archivist, both from the Victorian Center for the Performing Arts to form a steering committee specifically for the setting up of a national branch of IASA in Australia. The IASA component of the joint seminar is to be the inaugural meeting of this national branch. The International Secretary David Lance will be present to help it on its feet.

2. Membership

There are currently 10 financial members of IASA in Australia, 3 personal and 7 institutional. It is expected that many, hopefully most attending the IASA segment of the IAMLANZ/IASA seminar will join IASA. Detailed information about IASA, including whole articles from the PHONOGRAPHIC BULLETIN, a clear statement of aims and objectives and the IASA program for the 29th August (one whole day of the four-day program is devoted to IASA) has been sent to over 700 people and institutions in Australia. Although we expect one tenth of this number to be sufficiently interested to come to Canberra in August, it was considered important that adequate publicity be given in this way to a very broad spectrum of those influenced by the world of sound.

3. Aims and Objectives

These are the same as those of IASA internationally, with additional specific objectives to meet particular needs in Australia. Size, distance and difficulty of communication create these specific needs. One is to actively cooperate with related groups and societies, in particular to have joint meetings. Not only IAMLANZ, but phonographic, historical, archivist, oral history, folklore and engineering societies have expressed interest in IASA. Each state may develop its own activities reflecting the needs and interests of local members and related groups.

4. Meetings

Major cities may be able to hold regular meetings. Australia-wide meetings may be annual or biennial, depending on funding for fares and on collaboration with related groups.

Meetings will alternate between major centers, and a conference lasting several days is envisaged for 1980.

5. Newsletter

A quarterly newsletter is envisaged, to bring together information and ideas generated by local groups and individual members.

6. Relationship with IAMLANZ

It is expected that both bodies will continue to work closely together. The strongest magnet is funding. IASA will initially be dependent on joint submissions to the funding body, the Music Board of the Australian Council for funds in addition to membership dues. Funds from this source are enabling Prue Neidorf to come to Salzburg and David Lance to come to the August meeting, to inaugurate IASA in Australia.

A SUMMARY OF QUESTIONS ARISING FROM THE SESSION

1. Status of the National Branches

Article IX of the Constitution is quite specific. It says that "Members of the Association ...may be constituted a National Branch" made up of individuals, or institutions that have not been accepted as members of IASA and also paid the required subscription do not therefore legally form a national branch. Dr. Hubert has made it clear that, in this sense, the Austrian group is not a national branch and Dr. Schuursma has told us that the State Archives attends the Netherlands meetings without being a member of IASA. Should Article IX be changed to provide a proper constitutional basis for the different situations that exist or should it be strictly applied? If it is strictly applied how then does IASA maintain a formal link with important national organizations such as, for example, the Austrian group and the American Association for Recorded Sound Collections? Article XI of the Constitution allows organizations to affiliate with IASA; should we develop national branches and also affiliated groups and, in the latter case, should there be an affiliation fee? The problem which already exists, and which may increase with the creation of new branches, is that some national groups consist entirely of fully paid-up IASA members while others do not and may get benefits without making the same contribution.

2. National Branch Statutes

Article IX states that branches "may be constituted" which does seem to imply a formal establishment procedure. In practice, however, some branches have national constitutions while others do not. Should all branches be obliged to draw up statutes and, if so, to what extent would these have to conform to IASA's constitution? Also, if branch statutes are required, should they have to be submitted to the Association's Executive Board for formal approval before branch status is granted?

3. Financial Provision for National Branches

There are at the moment no standard arrangements by which branches may collect dues from their members. Clearly if national groups are to flourish they must have some financial

resources of their own. How should this be organized? By members paying an additional subscription to their national branches? Or by branches retaining a part of their payments to the international body; and, if so, how much and how should collection be organized?

4. The Working Relationship Between National Branches and the International Body

The most important aspect of the national branch development is the actual work the branches are doing. At the moment there are no formal channels for communication and coordination of national efforts. The most obvious dangers arising from this state of affairs is that the branches may be duplicating either each other's work or the work of the international body, and that all IASA members who could benefit from some national projects may not have the opportunity to do so. There is some evidence that these things are happening.

For example:

- (i) In Austria, France, Netherlands and the UK there are plans to produce national directories. If this effort was coordinated it could be of direct benefit to the second edition of the international directory which will need to be produced before very long. By collaboration a common format could also be designed which would be most acceptable and useful internationally.
- (ii) In France and Holland there are plans to produce a sound archive manual and there is also a technical manual being compiled by the international body. Would it not be more efficient to combine this work in a way which would be most useful to the international community?
- (iii) Austria is very active in the field of cataloguing, yet there is no Austrian member of IASA's Cataloguing Committee and, therefore, no direct input or link between national and international work.

The general questions which arise are what fields of work are best suited to national or to international activity and how might current efforts best be coordinated?

5. Extending the Network

So far national branches have been set up at local initiative. Are there any positive steps that IASA can take to stimulate the development and extension of its branch network?

6. Conclusions

Members present agreed that there were a number of anomalies and contradictions in the present organization and structure of the various national branches. It was decided that a new IASA working group should be formed consisting of one official representative of each national branch and that this group would hold its first working meeting at Cambridge in 1980. The Presidents of each branch would be asked to give the Secretary the name of the member that would represent it.

It was hoped that this group would also provide a permanent platform for the exchange of information and coordination of work between the branches and the international body.

AUSTRIAN SOUND ARCHIVES

A PRESENTATION BY THE ARBEITSGEMEINSCHAFT ÖSTERREICHISCHER SCHALLARCHIVE:
PLANS TO IMPROVE THE SITUATION OF SOUND ARCHIVES IN AUSTRIA

First Speaker: Gerhard Jagschitz (Österreichisches Institut für Zeitgeschichte)

The situation of sound archivism has been a satisfactory one in only a few countries. The abundance of technical, organizational and methodological problems has still to be solved. The prerequisites for an overall system of sound archivism are quite different for each country.

In Austria--although the oldest sound archive in the world exists here--attempts at cooperation have been made rather late and therefore the AGÖS/Association of Austrian Sound Archives was incorporated as late as 1976. Due to the small size of Austria there is hope that an improvement in the present situation is possible and that we can proceed according to a long-term step by step plan. Therefore I would like to present to you in a few words the considerations that were made up by the Arbeitsgemeinschaft.

Two prerequisites have to be considered specifically: 1) on the one hand, the federal constitution of Austria guarantees the autonomy of the individual municipalities and provinces. Therefore it is not possible for any central organ of the federal state to assume tasks which are part of the provincial or municipal autonomy, e.g., the documentation of a local or regional area. 2) On the other hand there are in our country numerous offices and institutes which have been involved in one way or other--and some of them for several decades already--in the field of sound archivism and which it will be hard to persuade to abandon this tradition.

Our main aim therefore has to be the creation of a new media organization. There should be only a few primary archives which take on the responsibility of long-term archivism from original sound documents using the highest technical standards and which--as a rule--would not be open to the general public. In addition to this there should be a distribution network for all of Austria, e.g., sound departments in already existing libraries, specific mediathecs or audiovisual centers. So the Austrian broadcasting corporation should keep only an up-to-date archive for day-to-day use, whereas the historical material should be handed over to the primary archive. In accordance with the governmental structure of Austria there has to be a federal central archive, regional archives for the provinces and local archives for the municipalities, which ought to cooperate with each other on the basis of a general unified system. For individual

subjects there should be specific archives, e.g., for literature, contemporary history, languages, etc. To guarantee the preservation of materials all those archives should duplicate their material and deposit copies in a regional or central archive.

Next to organization information is an important aspect of our work. At the moment we are trying to gain a synopsis of all existing institutions and the scope of their collections. We have already published a first result in our journal, the "Schallarchiv". All institutions are being asked to prepare catalogs of listings of their materials. These catalogs are to be deposited in a central archive for general reference. As a result quick information concerning special requests would be possible, without having to inquire at various institutions. Concerning discs a national discography could be organized.

The cooperation of the individual sound archives with the documentation offices is especially important. Here the goal is a comprehensive concept for the federal organization of archives, an archive compound. The archives should together regulate the size and objectives of their collecting activities and synchronize them. As a result a more economical use of the given staff and material potential would be realized and the individual institutions would fulfill their functions in a more effective way.

A prerequisite for cooperation is the standardization of the existing systems because only after this has been accomplished will an exchange of information and material be possible. A standardization of formal cataloguing and of cataloguing with regard to the contents of archival materials is essential. In cooperation with the Arbeitsgemeinschaft a standard for cataloguing audio-visual materials for all Austrian collections and libraries has been designed. A specialized committee of the Arbeitsgemeinschaft is collecting international cataloguing rules, is attempting to compile a Thesaurus and is training its members how to use the new system practically. A unified system of recording and the accompanying protocol as well as the standardization of the documentation sheet should guarantee that all information will actually be preserved. Each institution will use these forms according to its needs.

In the second stage a reorganization on the basis of electronic data processing is planned. This includes the improvement of the technical situation. It certainly doesn't mean that only one type of specific equipment of technical system will be recommended; but our technical committee will recommend certain minimal technical standards. As a result of this the Arbeitsgemeinschaft can also provide consultation in the technical sector.

This federal organization of media which I have sketched would make things easier for the distribution institutions. They would not need expensive technical equipment because they never have to preserve original material. An example for the necessity of standardizing the applied systems is the program of the Austrian Institute for Contemporary History. Since its founding the institute has received a lot of sound documents in various forms, e.g., a) records purchased commercially, b) original records which the institute received with the estates of deceased politicians, c) professionally made studio tapes, d) taped interviews on small reels which were made with a portable recorder, and e) cassettes. For these materials the institute would have needed 5 different types of playback units. Instead, the Austrian Institute for Contemporary History made an agreement with Austrian Phonotheek which is the central point of

collection for acoustic documentation. The Institute gives various materials to the Austrian Phonotheek which copies them onto cassettes. These are returned to the institute, which stores only cassettes. For these one needs only cassette playback equipment for its quality is quite sufficient for recordings of spoken word.

It has been recommended that existing libraries should be expanded into "mediathecs" or that new "mediathecs" should be founded, although this should only happen in exceptional cases. It will be the task of the AGÖS/The Association of Austrian Sound Archives to establish guidelines for the equipment of the audio sections of these media libraries, these "mediathecs".

The production and availability of audio sources represents a special problem. The difficulty is that a sound archive has to attempt to make as many recordings as possible but that the staff as well as the finances are limited. Therefore it is necessary on the one hand to make an effective selection which can be accomplished and on the other hand to make as many recordings as possible. In addition one has to ensure that the archive does not make arbitrary recordings or simply wait until something comes its way. Plans for recording and collecting have to be in advance. But these should be made in cooperation with individual experts or representatives of the academic community. Only then and within the framework of specific documentation can one decide what should be recorded for future generations as well as the urgency and priority of the recordings.

The situation is complicated by the fact that the sound archive is confronted with new problems and tasks. It is clear that it is no longer sufficient just to document elite happenings. The archives have to be expanded to include everyday documentation.

For this a fundamental methodological concept has to be worked out cooperatively by sociologists, political scientists and historians. The success of such a project depends upon achieving a truly representative selection. Oral history alone cannot achieve this task.

In a second field of activity the sound archive has to attempt to gather additional material. This will principally be possible by taking over audio tapes from the radio as well as other public institutions.

One should also attempt to collect sound recordings of private individuals--for example by appeals to the public--although it is necessary in this case to be very selective.

Another possibility exists for the central archive which could get additional recordings by a system of well instructed free lance collaborators. The problem in Austria is that it is hardly possible to make all of the recordings of national importance. Therefore the Austrian Phonotheek --as the national documentation organization--concentrates its activities above all in Vienna. The system of free lance collaborators, for example radio reporters, who could work for the central archive in their free time, could include events in the provinces and in doing so widen the range of documentation.

For discs the Arbeitsgemeinschaft has made the request for a legal deposit for all audio material purchased commercially. Only this obligatory delivery will make it possible to have a complete record of production for the future.

The archive can't wait for users to come. It has to reach the users! Using this rule of thumb the Arbeitsgemeinschaft has developed a project that has the provisional title "encyclopedia". A selection of the most important material from Austrian archives and the material concerning Austria in foreign archives should be made by experts and published in the form of cassettes or records. Each cassette should be accompanied by an academic booklet which gives the user all necessary information about the sound document as well as scientific analysis. We have the following series in mind: music, folklore and folk music, contemporary history which includes political songs, literature, theater and cabaret, culture and science. In some Austrian sound archives exist valuable old sources which relate to each of the mentioned series. This encyclopedia should on the one hand be sold in normal book and record stores and on the other hand be available at the distribution centers all over Austria, for example in the libraries of the provinces. These distribution centers could also receive other material from the archives. In this way part of the sound archive materials would be available upon demand on cassettes and represent a meaningful selection of the most important sources. Another aspect is that records can be copied onto cassettes and distributed. A survey made two years ago by the Arbeitsgemeinschaft showed that there are sometimes rather comprehensive collections of audio material in many places of Austria, mainly records, but as a result of negligent treatment (for example being played too often) they are slowly but surely being destroyed.

The Arbeitsgemeinschaft concerns itself especially with the training of librarians and archivists because the audio-visual media has not been included in their training so far. In cooperation with the Arbeitsgemeinschaft information and various supporting documents are being assembled which will be included in the training programs of librarians, archivist and cataloguers in the next year. In this manner new staff members of a library, documentation institution or archive are supplied with fundamental knowledge concerning technical concepts and practical usage of sound archivism. The next step will be supplementary courses for those who had no audio-visual training when they were educated. Finally the third step should be a program for special training for archivists and cataloguers in the audio-visual field. This education and continuing education should be achieved in the form of seminars, conferences and courses as well as brief work in a sound archive and the publication of an audio-visual handbook. It is especially important that a practically oriented training achieves a greater degree of familiarity with the problems of audio media. As a part of continuing education our journal "Schallarchiv" will have the function of discussing fundamental questions and spreading up-to-date information so that it is more quickly available.

In closing I would like to mention two problems which have to be dealt with in the future:

1) First of all there is the problem of copyright. Today there is a tendency to forget the social and cultural task of the archives and to punish each archive with high charges. Therefore we are going to suggest that the use of audio materials for archives be exempted from copyright fees. 2) The second problem concerns research. In some branches of science there has been a tremendous development in the last years and the danger arises that the sound archivist is not adequately informed about new developments. Therefore the Arbeitsgemeinschaft has decided to always attempt concrete research projects which can bring important results. We can only hope that the decisive financial question will be solved.

Ladies and gentlemen, I have briefly presented the results of considerations for our work in the future. I am convinced that many countries are confronted with similar problems and I hope that further ideas will be stimulated by an open discussion.

Second Speaker: Rainer Hubert (Österreichische Phonotheek)

First I will give you a glimpse of the actual work of the Austrian Phonotheek and then I will briefly describe some of its problems.

The Austrian Phonotheek is a federal institution--part of the Austrian Ministry of Science and Research--and has the task of making acoustic documentation in our time. This of course is a very vague framework and we try to fulfill this purpose by taping important events of political and cultural significance. The Austrian Phonotheek, therefore, has technical teams, which go to press conferences, scientific congresses, and readings of literature. We are taping political speeches and discussions particularly in relation with elections, and making interviews with politicians and artists. On our own we are taping parliamentary sessions and are recording selected important radio broadcasts, e.g., transmissions from festivals.

Aside from the aforementioned recordings, we are producing approximately three or four hundred recordings a year. All these documents are stored in our archive and are normally accessible to users, who can hear them in a special room. We are in a period of transition right now because we have had to change our archival rooms. For the moment this form of accessibility, therefore, is very restricted. Besides the individual listener we have institutional users, who want copies of some specific sound documents. We try to satisfy such wishes, but often are restricted by copyright.

To reduce these complications for the future, we made up a form, in which the copyright holder --that is the person heard on the recording or the organizer of the event taped--gives us the right to duplicate the recording for scientific and educational purposes. Of course it will be impossible to get such agreements for all of our 12,000 tape recordings, but normally the copyright holders show appreciation for our situation and our request.

Another way to use the holdings of our archives lies in the production of demonstration tapes for expositions, but until now here we have not had very much experience. In former years the Phonotheek published various records of contemporary music and folk music.

Our ample recording activity, which started in 1965, has however some problems, which I would like to discuss. First, we call ourselves an "Austrian Phonotheek" but because of the lack of organizational means we are, more properly speaking, basically a Viennese Phonotheek. Second, as I already stated we are recording important political and cultural events, or rather trying to, for sometimes we get the information too late to react. Often it is very difficult to estimate the importance of events in order to make the right selection. Moreover in the last several years we began to consider the possibility of also documenting every-day-life. Until now, however, we have not started with oral history and every-day-life projects.

I need not give you more details of Phonotheek holdings, for you can find the statistics in the directory of Austrian sound archives which have been distributed at this conference. Therefore, I shall try to show you the possible role, which the Phonotheek could play within a future archives compound.

In my opinion the Phonotheek should function as a circulation center in several respects:

1) The Austrian Phonotheek needs an archive suited for long term storage of sound documents--

not only to preserve self-recorded tapes, but also the originals from other sound archives, which do not have facilities for long term preservation. The Phonotheek is to be a primary archive, using this term in the same way as Mr. Jagschitz. 2) This of course is possible only with an efficient duplication center which ensures that all originals given to the Phonotheek by other institutions can be copied rapidly, so that the institutes delivering originals will get copies of them within a short time.

After such a first step--a well outfitted archive and duplication center--the Phonotheek would be able to function as a circulation center. The Phonotheek could distribute copies not only in exchange for originals, but could provide all Austrian distributing institutions with sound documents in the form of tape-copies--as far as copyright restrictions on the sound documents permitted this. I shall continue an example given by Dr. Jagschitz. He spoke about delivering the originals of the recordings of the Institute of Contemporary History to the Austrian Phonotheek. If the copyright situation is clear and provided the Institute for Contemporary History gives the permission, the Phonotheek now can make not only one copy for the Institute for Contemporary History itself but also copies for all interested members of the archives compound, above all for the "mediathecs".

The Phonotheek could play an important part concerning the published sound documents, especially the discs. The members of the archives compound could send their order-forms for records to the Phonotheek, which completes the purchase, copies the discs onto tape or cassette and delivers the copies to the respective institutes. On the one hand this would ensure that the original record itself is not used, and on the other hand would save great amounts of money because there a lot of records which will be ordered by several members of the compound and it is far cheaper to buy one record and multicopy it than to purchase it several times. To a small degree we have a cooperation resembling this model. The list of tapes to be erased by the Austrian radio is sent to the Phonotheek, which hands them over to the members of the Working Group of the Austrian Sound Archives. Later on the Phonotheek collects the orders and completes the duplications needed.

Although it is quite utopian to hope that all originals in Austria can be brought together in one archive in the near future, the building up of a central catalog would be a first step in this direction. It would be very useful if there exists at least one institution, which can give information as to whether or not a certain sound document exists and where. This is a goal that we will try to reach by several means. As Dr. Jagschitz already stated, the working group has formed a cataloguing committee, which is--among other things--tackling this topic and pondering over a documentation sheet usable for all sound archives. These sheets which would give all information about a sound document could be collected by the Phonotheek, or even by other institutions, for example by one archive in each regional capital. The Phonotheek itself --in the course of building up a collection of sound documents for Austrian history in the first half of our century--made up a catalog in the form of a card index which contains not only our own holdings but also information about historical documents in other archives including foreign countries. This catalog ends with the year 1955. Of course there are gaps in it and I use the good opportunity to ask all of you to let me know if you have historical sound documents reflecting the Austrian history of our century. Our long-range objective quite naturally is--in a second step--to obtain the documents themselves of which we know and here we need also support. I think, at least one archive in each country should build up a collection of sound documents referring to the interests of the respective country. Of course this needs the support of foreign archives and maybe it would help if IASA would appeal for the support of such a program.

Third Speaker: Armgard Schiffer (Landesmuseum Joanneum, Bild- und Tonarchiv, Graz)

Das Bild- und Tonarchiv was established in 1959 and it is unique in all of Austria. The aim that this institution is pursuing is to get a most systematically and perfect documentation about all important objects, persons and events from all spheres of life in Styria with the aid of photography, film, video and tape. This documentation work also concerns historical facts and objects as well as present day.

The collection of tapes comprises nearly 6000 pieces of mostly cultural or political content. We have no discs. The concrete work of the institution extends in two directions:

1. A very important part of our collection (it makes up one-seventeenth of the whole tape collection) is the sound phenomena which are in danger of disappearing. The modern way of life and its great variability leads to an extensive change in the whole human surrounding and things like 'dialects' or 'folksongs' and 'folkstories', but also characteristic noises of some historical workings and sounds, which are connected with customs or rituals, should be conserved in this way.
2. The other part of the existing material consists of interviews with personalities such as artists, scientists, and politicians, who have some special thing to speak about which is of social or cultural interest. In addition to the interviews we have tapes of lectures, speeches, discussions about actual themes and recordings of complete events, for example the Styrian Festival "Steirischer Herbst" (the speeches and music). We also consider the possibility of getting the discussion--tapes from the Styrian landesparliament, the diät, to demonstrate the political life and the political arguments in addition to the voices.

From our experience of the past ten years we have found that a regional documentation center such as ours with such varied aims has to be equipped with an equal variety of audio-visual machinery. The daily consumption of television requires from us a permanent test of our methods of documentation. All contents without music or scientific lectures with regard to the interest of the public should be in audio-visual form.

If we consider the collection of our institute as to the proportion of original tapes versus copies (or duplicates) we find out that the greater part consists of copies. It is more than half of the entire contents of the sound archive and this is also a consequence of personal rather than of technical problems. But it is very positive that we are on good terms with the local broadcasting "Landesstudio Steiermark" and most of the copies in our collection are taken from tapes of the ORF - Graz. We collect all material which concerns our country--historical and contemporary. This is the only way for us to get quality tapes of musical events, for we are technically not able to do this.

At last some words about the catalog of the sound archive in our institute. To find the material we have at this time only a typewritten catalog which is in order by certain categories. Only in the field of photography, where we own 200,000 items, we began to produce a catalog with aid of E.D.V. With regard to the sound archive we hope that we can participate in a common effort with the members of our "Arbeitsgemeinschaft" to get a compatible thesaurus and a compatible manner of cataloguing. It would even be the basis for an exchange of material which is one of the aims of our group.

Fourth Speaker: Walter Schollum (Institut für Musikanalytik)

Research and teaching are the most important tasks of the Hochschule für Musik und darstellende Kunst in Vienna. This occupation determines the structure, function and purpose of a sound archive in the Hochschule. Basically it should be stated that use of archival materials is of primary importance, preservation and securing of valuable originals are secondary. The latter, I might add, should only be undertaken by archives which are so equipped. To illustrate its special tasks, the following statements are enumerated about the archive of the Institute for Musical Analysis:

- a. Its integration into the Department of Music Pedagogy and its research and teaching purpose determine the special tasks of the Institute.
- b. While the instrument player or singer wants a special education, including only his subject, it is urgently necessary for a music teacher to achieve the highest possible musical education and wide range of knowledge of the compositions, especially as a teacher at secondary schools, conservatories, elementary music schools and as a private music teacher. The Institute makes allowance for this fact by its extensive service.

The material basis for this activity is a tape collection of approximately 1,600 tapes, which contains around 6,000 single compositions. In addition to this, scores, general and specific analytical literature and different study materials are available to the students. There is also a collection of microfilms, around 5,000 slides (mostly scores), overhead transparencies and video-tapes. These materials are not only important for the lessons, but also for the students working at the six audio places.

Besides the fact that every student can get personal assistance, it is possible to use the Revox tape recorders at the audio stations for ten hours daily. During the time of founding a system was fixed for the audio stations and several models were fundamentally examined. Record players didn't prove to be suitable because of the sensitivity of the records. Tape had a better presupposition for the amateur operation, and if ruined, it can be more easily replaced. Compact cassettes were not even considered at that time because of the poor quality.

It is very important to get recordings with a good quality. Interpretation, record-technique and the quality of the tapes and the tape recorders must have the highest possible standards to give the students the facility to hear the precise musical structure. A further requirement was the self-supporting operation of the tape recorders which are installed into the audio places, because the exact analysis of some parts and the individual disposition of learning often require several repetitions of smaller or larger parts. Central play-back equipment wouldn't be practical because of personnel reasons--even if there were a more careful treatment. Actually cassettes would be preferred nowadays because of the remarkable improvement of the quality of the cassette decks and the cassette material. A change of the system must, however, even because of budget reasons, be planned over a long period of time. You also must observe the new technical developments. The digital record with Laser scanning might necessitate a change of view regarding the question of what kind of system is necessary. In the meanwhile, the duplication of recordings is a further central problem.

The question of which compositions should be recorded, respectively bought, used to depend mainly on the requirements of studies and classes and it will be the same in the future, e.g., some professors want their students to study some groups of compositions or specially selected compositions. The archive-politics should have, however, a good deal of aims--perhaps the most possible collection of all recorded compositions of one composer, e.g., operas, or many recordings of a certain composition for a comparison between different interpreters. These aims might support the central archives requested by the "Arbeitsgemeinschaft Österreichischer Schallarchive" and also essentially promote a cooperation between all sound archives. The catalogs of the special archives should--if possible--give exact investigations about the musical, interpretive and technical standards of the archived originals. Because of these evaluations the necessity of a standard of duplication would be made easier. The cooperation of archives surely requires effort.

Summary:

A sound archive in the field of a Musikhochschule needs to pay attention to three areas:

1. Research

In this area musical analysis will dominate, e.g.

- a. Analysis of unwritten music
- b. Analysis to support the visual analysis
- c. Comparison of analyses of different interpretations of the same composition
- d. Stylistic analyses

2. Teaching, e.g.

- a. Recordings, serving as examples or the basis for analyses during class
- b. An essential part utilizes the tape, which is especially prepared for class, offering didactic advantages.

3. Self-teaching of the students

The tape archive can't be isolated from other media in a Hochschule archive. A skillful use is only possible if scores, scientific literature, overhead transparencies, slides, micro-films and other materials are available. The tape recorders have to be of the same type, must be easy to operate and should have a semi-professional standard as well as a sturdy quality. The tapes must also be sturdy and should allow easy access to specific parts of any given composition.

This requires:

- a. long play tape of quality
- b. tapes of minimal duration
- c. only a few compositions per tape
- d. marking of each composition and parts of the composition with leader tape
- e. a high quality sound level recorded at 3 3/4 ips.

Because of the intensive use of a tape archive many tapes have to be replaced and it is of great importance to replace them at the same level of quality. The replacement could be effectually solved by cooperation of the archives and establishment of a central archive.

Fifth Speaker: Dr. Dietrich Schüller (Phonogrammarchiv der Österreichischen Akademie der Wissenschaften)

The Phonogrammarchiv was founded--1899 as you heard earlier at this conference--by members of the former Imperial Academy of Sciences to make systematic use of the newly developed techniques of sound recording for research purposes.

The tasks of this institution have remained the same from its beginnings until today: to produce and preserve sound recordings of all disciplines, mainly music and language, from all over the world. Of special concern in the early days was also the production of so-called "Stimmporträts", short speeches of famous persons; later bioacoustical recordings and a few environmental recordings have been added.

It was never the task to collect published sound recordings, as the growing record industry produced them, but only primary source material, produced under the auspices of research projects. Great emphasis was given extensive written and sometimes pictorial documentation and even today only recordings carrying this side documentation are regarded as proper holdings of the archive.

Obviously "eternal" availability constituted one of the major problems of the early days: while early gramophone recorders were too bulky for field work--and field recordings were the mainly envisaged species of recordings--Edison's cylinder recording system was too suspicious in terms of preservation. Therefore, the "Wiener Archivphonograph" was constructed, light enough for field work, which used Edison-diaphragms to cut vertically into discs instead of cylinders. These discs then were processed, and from the copper masters wax mouldings or metal positives have been made for listening.

In those days it was just not possible for three or four archivists to be active in recording documents from so many disciplines all over the world. The archive rather supported field projects to be accomplished by outsiders who were trained in phonography and also through the loan of equipment. The results of this field work was then brought into the archive.

Thus a number of famous collections came to the Phonogrammarchiv. Rudolf Pöch's recordings from New Guinea (1904-1906) and South-West Africa (1907-1908), Idelsohn's recordings of Jewish religious chant (1910-1912), recordings of prisoners of the World War I from various peoples of present-day Soviet Union, transcribed and published by Robert Lach. A singular example of a linguistic project was the cooperation with the Kommission für Mundartkunde (the academy's Commission for Dialect Research) which has lasted uninterrupted for almost 70 years.

In 1926-1927 electrical gramophone recording started in the studio, some years later in the field, and from 1950 onward magnetic tape was used exclusively, bringing tremendous growth rates to the archive.

The Phonogrammarchiv operated without competing institutions, with the sole exception of the Österreichisches Volksliedwerk, which undertook some field recordings on cylinder although for the main purpose of immediate transcription rather than for preservation. Thus only a few documents produced by scholars survived outside the archive, perhaps not more than a hundred items.

From 1957 onward my predecessor, Walter Graf--a comparative musicologist--reestablished the old practice of supporting projects carried out by non-staff scholars. Today a fleet of more than

10 Uher Reports, and one Tandberg 11--all well maintained by Franz Lechleitner--are ready to be lent out. In addition several Nagras (1 mono, 1 stereo, 1 instrumentation, 1 SN) one Stellavox SP7 and one Stellavox SQ7 are available for special projects, namely those where members from our staff work together with outsiders. The archive takes also care of recording equipment of other institutes, provided the results and original tapes are deposited, while working copies are provided free of charge.

On an average 40 projects of various kinds are supported every year, some of these being rather time-consuming through extensive methodological and technical advice, particularly with bioacoustical and medical recordings.

While the long term holdings of the archive mainly represent the activity of Austrian research phonography initiated from outside the archive, an ever increasing percentage of the intake (now 1000-1500 items or 150-250 hours a year) is the result of field work carried out by members of the archive. For practical reasons projects in Austria are emphasized, which act equally as pilot projects for new technical and methodological approaches. Some of these are funded from outside (Forschungsfonds, Länder). The amount of these recordings might be estimated at 25%.

Despite the fact that sound recording equipment today is easily available to everybody, about two thirds of the entire Austrian activity in research phonography is carried out by or in cooperation with Phonogrammarchiv which holds as well the results of these projects. This central function has, it seems to me, two main sources: 1) the early establishment of a visionary interdisciplinary concept, that remained unchanged throughout eight decades, and 2) the archive's "extraterritorial" status, well away from universities, institutes, etc., which emphasize their own research interests.

The advantages of such a central institution are obvious: know-how and funds are concentrated on such important matters as the maintenance of equipment and preservation of sound carriers.

How could now the Phonogrammarchiv profit from the establishment of an archival network?

Besides more general advantages I would like to stress three points:

- 1) A central storage vault to house our original or duplicate tapes and mechanical sound carriers together with duplicates of documentation.
- 2) A better communication with institutes which generate sound recordings and are not in contact with us.
- 3) A better distribution of our holdings to research bodies as well as to individuals.

In my opinion this latter point is of utmost importance since at present our archives are definitely understaffed and therefore not in the position to deal with all demands as quickly as should be desirable, particularly if the projects in question are of a somewhat extensive nature, a not infrequent occurrence. Moreover, due to this deplorable lack of staff we have to confine ourselves strictly to serving users within the range of research, thus forcibly neglecting interested laymen whom we are at the time being unable to serve.

It would mean an enormous relief if often demanded materials were regularly available through centers of distribution like the Wiener Stadtbibliothek, thus enabling even the interested laity to use them on the spot.

NEWS AND NOTES

REVIEW:

DAVID LANCE, AN ARCHIVE APPROACH TO ORAL HISTORY

London, Imperial War Museum and IASA, 1978.

Rainer Hubert

Die hier vorgelegte Arbeit verdient in mehrfacher Hinsicht besondere Aufmerksamkeit, besonders seitens der Mitglieder der Arbeitsgemeinschaft Österreichischer Schallarchive, darüber hinaus aber auch aller an Fragen der Tondokumentation Interessierter. Denn hier wird "oral history" vom Standpunkt des Archivars betrachtet und mit einer Zielrichtung versehen, die sich nach Ansicht des Rezensenten vorteilhaft von vielen anderen "oral history"--Ansätzen unterscheidet. Darauf wird noch gesondert einzugehen sein.

Ein Hauptvorteil muss aber noch einleitend herausgehoben werden: Die Praxisorientiertheit der Studie. Wenn ein Archiv beabsichtigt, systematisch "oral history" zu betreiben--was derzeit in Österreich leider noch nicht der Fall ist--so ist diese Arbeit geeignet, die ersten Schritte wesentlich zu erleichtern. Viele der behandelten Themen gelten aber--über die "oral history" hinaus--für alle Arten von Schallarchiven überhaupt.

Die in der Einleitung von Lance vorgenommene Abgrenzung von jener Art der "oral history", wie sie besonders in den USA betrieben wird, ist besonders hervorzuheben:

1. Als Arbeitsgebiet der "oral history" nennt der Verfasser nicht sosehr Interviews mit politischen Protagonisten, sondern mit Angehörigen sozialer Rand- und Unterschichten. Dies ist insofern von grosser Bedeutung, als ja gerade der letztgenannte Bereich durch schriftliche Quellen nur unzureichend dokumentiert und dokumentierbar ist.
2. Lance fordert auch nachdrücklich, den Träger selbst als das eigentliche Produkt der "oral history" anzusehen und meint:

"This emphasis is not typical. In North America methods are. . . still generally orientated to the production of the oral history transcript, which is widely held to be the product to which recording programmes should be geared." S. 2.

In Lances mediengerechterer Haltung zeigt sich wiederum, dass die Studie von einem Archivar, also einem mit den speziellen Gegebenheiten des Tondokuments Vertrauten, der das Tonband nicht bloss aus praktischen Gründen verwendet und als blosses Transitmedium einsetzt, verfasst wurde.

In der Folge werden die verschiedenen Schritte der Anwendung von "oral history" und die dabei auftretenden Probleme eingehend dargestellt. Von dieser wertvollen Zusammenstellung können hier natürlich nur Andeutungen wiedergegeben werden:

- Die prinzipielle Ausrichtung, also welche Art von "oral history"--Projekten für ein Archiv am sinnvollsten ist (Lance plädiert hier für einen Kompromiss zwischen Tiefe und Breite des Projektansatzes),
- die Vorbereitung des Projektes, auch die Frage des Nutzens formaler Fragebogen, Fragen der Methodenreflexion usw.
- Das Interview selbst, wobei auch viele, besonders für darin noch Unerfahrene nützliche Hinweise ("interviewing sins") gegeben werden; bezüglich der Einschätzung der Bedeutung von Fragen nach Ansichten und Haltungen glaubt der Rezensent, sie doch etwas höher veranschlagen zu sollen, als hier skizziert.
- Technisch-organisatorische Dinge, die bei der Befragung zu berücksichtigen sind.
- Das Transkript, wobei Lance einen massvollen Kompromiss vorschlägt: dass keineswegs alles transkribiert werden muss, sondern nur in bestimmten Fällen, dass beim Transkribieren phonetisches Schreiben nicht notwendig ist (das eigentliche Dokument ist und bleibt eben das Tondokument) usw.
- Das Katalogisieren, wobei dankenswerter Weise die spezielle Problematik für Tondokumente im Gegensatz zur Katalogisierung anderer Medien dargestellt werden:

"The cataloguer of oral history recordings may find serious discrepancies between what an existing system offers and what his collection needs. Typically, a book catalog entry looks for a title, a statement of authorship or responsibility and publication details. The cataloguer handling recorded interviews will find such labels inappropriate to his sources and, although the conventions may be forced to meet his needs, the results may please no one." S. 24/25.

Wieder finden sich eine Reihe praktischer Vorschläge über die Vorgangsweise, die--aus der Erfahrung kommend--sehr nützlich sind. Auch urheberrechtliche Fragen--mit konkreten Vorschlägen betreffend Rechtsabtretungsformularen finden sich hier besprochen, ebenso wie Hinweise auf die Art der notwendigen technischen Ausstattung, Bandtypen und Archivierung.

Eine Darstellung der vielgestaltigen Benützungsmöglichkeiten von oral history--Tondokumenten für Toneditionen, für Museen und Ausstellungen, für Bibliotheken und die Archive selbst) schliesst den Textteil ab, eine ausgewählte Bibliographie und Anmerkungen stehen am Ende dieses 64 Seiten umfassenden Bandes.

Alles in allem: Hier ist eine solide, auf hohem kritischen Niveau stehende Anleitung für die konkrete archivalische Beschäftigung mit "oral history" geschaffen, deren Lektüre--und Berücksichtigung--allen Schallarchivaren (und nicht allein den mit "oral history" speziell befassten) nur wärmstens empfohlen werden kann.

Mr. Lance's publication should be of interest to all those concerned with sound documentation. It considers oral history from the point of view of the archivist and aims, I would say successfully, at a different approach from many other oral history studies, a point which I shall consider separately later.

One of the main advantages of the study is its foundation in practical experience. If an archive is intending to make a systematic attempt to cover oral history, then this study is designed to make the first steps in this process considerably easier. However, its subject matter has a relevance which extends beyond the field of oral history to all types of sound archives.

The bounds within which Lance considers oral history--somewhat differently than it is practiced elsewhere, most notably in the United States--are given in the introduction to his study and merit particular attention:

1. The author considers the working area of oral history to be not so much interviews with political protagonists, but rather with members of the lower level and fringe social groups. This is very important, especially with respect to the lower social strata; these are difficult to document and written source material is scarce in these areas.
2. Lance lays great emphasis on the point that the tape should be seen as the actual product of oral history and claims:

"This emphasis is not typical. In North America methods are ... still generally orientated to production of the oral history transcript, which is widely held to be the product to which recording programs should be geared". (p2)

Lance's position takes a more than usually fair account of the medium used and the study is clearly the work of an archivist; that is, of one who is familiar with peculiarities of sound documentation and who does not employ the tape recorder simply as a necessary tool. One after the other the author describes in detail the various stages of oral history practice and the problems which arise. In the short space available here it is only possible to give a brief outline of this valuable composition. The main points are:

- what sort of oral history projects are the most suitable for a particular archive. (Lance makes a plea for a compromise between depth and breadth in beginning any project).
- preparations for the project, including the questions of formal questionnaires, methods of approach, etc.
- the interview itself, a section which includes several tips which will be especially useful for those new to the field.

In contrast to Lance I would place the importance of questions about opinions and attitudes a bit higher than he does.

- points of technical organization which should be taken into account in interviewing.
- transcriptions: Lance suggests a moderate form of compromise and claims that transcription is not necessary in every case and that phonetic transcription is not necessary (the sound document is, and remains, the actual document)

-- cataloguing: in which point, thankfully, Lance deals with the problems peculiar to cataloguing sound documents as opposed to those of other media:

"The cataloguer of oral history recordings may find serious discrepancies between what an existing system offers and what his collection needs. Typically, a book catalog entry looks for a title, a statement of authorship or responsibility and publication details. The cataloguer handling recorded interviews will find such labels inappropriate to his sources and, although the conventions may be forced to meet his needs, the results may please no-one". (pp. 24-25)

Lance again gives a series of practical suggestions on cataloguing procedures which, as they are founded on experience, are extremely useful. There is a discussion of questions concerning copyright, including concrete examples of forms for the surrender of copyright, as well as guidance on the type of technical equipment necessary, types of tapes and archival storage methods.

The final part of the text gives a description of the multifarious uses of oral history--in radio, sound publications, museums and exhibitions, libraries and in archives themselves. The 64-page study ends with a selective bibliography and notes.

In short, this is a good solid guide of a high order for practical archival work in oral history and I would strongly recommend that all sound archivists (and not just those involved in oral history) read it and take note of it.

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IASA ANNUAL CONFERENCE
CAMBRIDGE 1980

Mark your calendars for August 3-9 for the 1980 IASA Annual Conference at Cambridge, England. See the Salzburg Minutes for General Assembly I and II in this issue for more information. Contact David G. Lance, IASA Secretary, for more details about the meeting. See you in Cambridge!

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DAS SCHALLARCHIV

The April 1979 issue (nr. 5) of Das Schallarchiv, Informationsblatt der Arbeitsgemeinschaft Österreichischer Schallarchive, contains some interesting articles: Dietrich Schüller, "80 Jahre Phonogrammarchiv"; Franz Hubalek, "Was ist die SHB?"; Walter Schollum, "Institut für Musikanalytik der Hochschule für Musik Wien"; Gerlinde Haid, "Zur Methodologie volksmusikalischer Feldforschung in Österreich"; and Hilde Haider-Pregler, "Die Tondokumentation in Rahmen der Theaterwissenschaft: ein Plädoyer". Reviews of six new publications include two IASA publications, "An Archive approach to Oral History" by D. Lance, and "Directory of Member Archives (IASA)" by A. Briegleb and D. Niles.

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ARSC ANNUAL CONFERENCE

The Association for Recorded Sound Collections will be holding their annual meeting in Ottawa, Canada with the Public Archives of Canada and the National Library of Canada as host institutions. The tentative dates of the conference are May 15-18, 1980. Gerald Parker of the National Library is local arrangements chairman and Tim Brooks of the National Broadcasting Co. is program chairman. Anyone wishing to offer a paper at the conference should contact Tim at his home address: 19 - 40 80th St., Jackson Heights, N.Y. 11370. Anyone desiring more information about the conference should contact Les Waffin, ARSC Executive Secretary, P.O. Box 1643, Manassas, Virginia 22110.

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AMERICAN INDIAN MUSIC SYSTEMATIZATION PROJECT

The UCLA Ethnomusicology Archive recently was awarded a grant from the Institute of American Cultures Research Project in Ethnic Studies for a project entitled "Construction of a Systematic Classification Scheme for the Indexing of American Indian Music". The project has a bipartite objective: the development of a library classification scheme suitable both for the UCLA facility and for similar collections, and the improvement of the American Indian holdings of the UCLA archive, thereby establishing it as a major center for the study of this music. An augmentation of the project is currently being requested which would support the preparation of two publications resulting from the project: 1) a discography of North American Indian music, and 2) an article about the systematization project describing its evolution and how other collections could adapt it for their own needs.

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FEDERAL CYLINDER PROJECT AT LC

A communication from Thomas Vennum, Jr., Director of the Federal Cylinder Project at the Library of Congress, states that some interesting cylinders and accompanying documentation have been unearthed during the preliminary inventory. Fifty-five cylinders have been discovered of Karuk songs from northern California which were recorded by Helen Roberts in 1929. Unpublished data includes field notes and 703 pages of musical transcriptions. The cylinders are reportedly in good condition with no noise and with the singer's breaths clearly audible. Another project involves the deposit of selected Wisconsin tribal musics at the recently established folk music archive at Northland College in Ashland, Wisconsin in order to determine what problems (and their solutions) would present themselves in dissemination. The college has an active Native American Studies curriculum, where the recordings will be used in cultural history classes as well as in their adult outreach program.

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GOLDSTEIN COLLECTION

The John Davis Williams Library in the University of Mississippi has acquired the folklore library of Professor Kenneth S. Goldstein, noted folklorist and author of A Guide for Field Workers in

Folklore, and other works. One of the largest folklore collections ever formed privately, the Goldstein Collection comprises more than 4,500 phonodiscs. Both Professor Goldstein's former association with Riverside and Prestige records and his continuing research interests are reflected in the phonodisc component of the collection. Composed chiefly of LP recordings, the phonodisc collection is rich in examples of American, English, Scottish, and Irish revival.

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