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

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

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

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EDITORIAL

As readers will notice this issue of the BULLETIN is one month early. The Executive Board suggested in Cambridge that the three issues be more evenly spread throughout the year; henceforth, the months when readers can expect the BULLETIN will be November, March and July.

The present issue contains two papers from the Salzburg conference over one year ago, and three papers from the most recent Cambridge conference. Reports to and minutes of the Board meetings at Cambridge will be included in the next issue.

A new section "Recent Publications" has been initiated in this issue and will include reviews as well as briefly annotated citations of new publications in the field of sound archives. Members are encouraged to send the Editor pertinent bibliographic citations.

Ann Briegleb

IASA EXECUTIVE BOARD ELECTIONS

In September 1981 the three yearly elections of a new Executive Board of IASA will be held during the annual conference and general meeting in Budapest. All full individual members and a designated representative of any full institutional member of the Association may participate in these elections, the procedures for which are as follows:

1. Full members may propose or second candidates or be nominated for any of the positions on the Executive Board; namely, President, three Vice-Presidents, Editor, Secretary and Treasurer.
2. All nominations must be signed by the proposer, seconder and the nominee and sent to a member of the Nominating Committee, whose names and addresses are given below.
3. All nominees should note that the efficient conduct of Association business relies on Executive Board members being able to attend IASA's annual conference and one inter-conference Board meeting each year.
4. In accordance with the By-Laws to Article VI of IASA's Constitution, all nominations must be submitted not later than six months before the date of the elections. The closing date for nominations is, therefore, the 6th of March 1981 and submissions after that date cannot be accepted.
5. Nominations may be sent to any of the following members of the Nominating Committee:

Magdalena Cséve
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Prue Neidorf
Music and Sound Recording Library
National Library of Australia
CANBERRA ACT 2600
Australia

The final nominations will be posted to all members of IASA two months before the date of the elections, which will be conducted by a secret ballot of all full members in attendance at the Budapest conference.

As only full individual members and representatives of full institutional members are entitled to hold Office on the Executive Board, prospective nominees should check with the Secretary of IASA if they have any doubt about their membership status.

Magdalena Cséve
Anne Eugène
Prue Neidorf

RADIO SOUND ARCHIVES

JOACHIM VON HECKER, Schallarchiv, Bayerischer Rundfunk, München

ACCESS TO SOUND ARCHIVES (GERMAN BROADCASTING ARCHIVES)

The Federal German broadcasting stations are, as you know, public -- legally authorized stations. This means, among other things, that the access to their sound archives is basically free and open to everybody. Everyone is at liberty to inform him or herself or to receive information from archives personnel about soundtracks stored in the archives, based on the available data sources (index cards, catalogs). This may be done through telephone or postal inquiries as well as by personally visiting the archives. (Of course, internal archive and production numbers have not been released by the sound archives of the Bavarian Broadcasting Station for some time.) Furthermore, everyone is also at liberty to listen to recordings in the confines of the broadcasting firms' buildings, in which case the spacial and time possibilities for this purpose must naturally be worked out in advance.

In this respect the question of access or perhaps more accurately said, of accessibility to German broadcasting archives -- as far as the general readiness to impart and to procure information in the broadest sense is meant -- represents no problems.

DUPLICATION OF BROADCASTS

It first becomes difficult whenever the inquiries directed to the stations no longer contain themselves within the realm of the purely informative, that is, whenever -- for whatever reasons happen to exist -- copies of broadcasts are requested. When this happens, there arise, in part, considerable legal, organizational and financial problems, the solution of which is only possible in individual cases. This is because the solution is inseparable from the type of each respective request and the intended purpose of use in each case.

The basic legal difficulty consists of the fact that the only rights which the broadcasting stations fundamentally obtain from the people involved in a broadcast production, are indeed the rights to broadcast that production. The result of this is, that every copy, which does not directly have to do with the broadcast purpose, requires the permission of all persons who took part in the broadcast, or at least the delivery of a guarantee that the production rights of these persons will not be violated in any way.

With this general background in mind, we must regard the aspects according to which the broadcasting stations must proceed in the daily practice of examination and possible granting of copy requests. In addition there are organizational and financial reasons which support the strictest possible limitations on the quantity of copy requests granted. Since the copies -- at least this is true of the Bavarian Broadcasting Station -- must normally be made in the firm's own facilities and only in special cases at a contractor's studios (and

then at the cost of the contractor), the consideration of too many requests would very quickly lead to a considerable over-loading of the available studio capacity, facilities which according to regulations are primarily meant to serve specifically broadcasting-related ends. (On this point, however, it must be noted, that there are varying procedures at individual broadcasting stations.)

RELEASE OF COPIES

With regard to the release of copies itself, there are two groups which can be delineated along the lines of the varying motivated requests:

1. Copy release for non-commercial use.
2. Copy release for commercial use.

The number of inquiries, which involve copy requests for non-commercial use, are very much larger than the number, which from the very start are intended for commercial use. The broadly spread-out spectrum of requests of a non-commercial nature can be essentially outlined in the following groupings:

1. Personal requests for private purposes.

To this group belong, among others:

- the listener, who liked a broadcast and would like to hear it repeatedly,
- the researcher, who for a special research project needs broadcasts from the spoken-word field or musical broadcasts, which are not procurable in any other way (a rarely performed opera, for example, like Schrecker's "Ferner Klang"),
- the author (and/or composer), who wishes to have the recording perhaps of one of his or her radio plays or musical works as a sample,
- the interpreter, who -- particularly when he/she is still young and less well-known -- needs this evidence for presentation to concert managers or directors,
- the relative of an author or interpreter who has recently died, who would like to have that person's last or several broadcasts as a memory,
- the interview or discussion participant, who wishes to preserve his or her remarks -- naturally not set down in writing -- either as evidence or in order to check what was said.

2. Personal requests for professional purposes.

Here are included:

- teachers, preachers, choral directors, who want to present certain tapes as demonstration objects in the class room, the parish or the chorus group,
- departmental, advertising and personnel directors of firms, who would like to use certain tapes in the framework of their respective duties (or for training their co-workers).

3. Public offices and institutions.

In this group belong requests from:

- libraries, national and city archives, local administrations, local museums, mayors' offices, which frequently are interested in maintaining their own archives of broadcasts, the themes of which have to do with each one's respective sphere of activity,
- university and college seminars, which seek suitable materials -- often involving very definite thematic topics -- to use as illustrative materials for practice

- and lectures,
- institutes with special research contracts.

This by no means complete, but extensive, enumeration displays the extraordinary variety of possible requests, each of which requires an individual examination and decision. Naturally there are general criteria in this point as well. Requests which involve a public presentation or transmission of the tape copy can only be granted on very rare occasions or in exceptional cases (and only with the agreement of all those who worked on the broadcast!). This is also true in the case of university seminars, whereas fixed rulings have been made for the schools, which on the other hand only have to do with school-broadcasts. In the case of requests which vouch for the whereabouts of the copy in the private possession of the user and/or which designate the incorporation of the copy into, for example, a city archive, there must be a reciprocal bond signed by the recipient. This document strictly prohibits the public presentation, transmission or even reproduction of the copy, while also expressly releases the broadcasting station from claims by third parties resulting from the misuse of the released tapes.

LEGAL PROVISIONS

Should the legal provisions in most of these cases become adequately unequivocally clear -- which often enough certainly takes a long time -- then (precisely because of the abundance of individual inquiries) the remaining "elbow room for decision-making" on permission or refusal to release a copy expects nothing short of great things of the fairness, non-corruptibility and the sense of justice of the person making the decision.

In the second major field, that of requests for broadcast recordings for commercial use, the judicial modalities defining the broadcasters' role are, for the most part, already expressly determined in detail. Obviously the first step in every case here is to consider the claims of all parties involved, along with precise clarification about payment of GEMA, or publisher fees by the record company, and/or the book or music publishing house which is to take charge of the copy. This precise clarification, which means reaching a point of adequate agreement, should take place before the broadcasting station itself and the companies close a contract regulating the broadcaster's own production claims, general releases from claims by third parties and other questions which are connected with turning over the tape.

OTHER CONSIDERATIONS

The general decision, however, whether or not a certain recording should be released at all for commercial utilization, is in no way entirely dependent upon the fulfillment of legal conditions. A whole list of other considerations are already in play in the pre-negotiating stages of the game. The Bavarian Broadcasting Station, for example, works on the principle that a release to the record industry is only possible with those recordings which are not reproducible because the director, soloist or interpreter is no longer alive. It also plays a big role, how often the artist in question is already represented on records (in which case the momentary, current "market situation" is not the only aspect to be taken into consideration). In such cases of outspoken "under-representation" -- I might name as an example the pianist, Eduard Erdmann -- one may look at it as the artistic responsibility

of the broadcasting station as a public institution to make essential sound documents of such an important artist accessible beyond the limits of its own broadcasting facilities. If, on the other hand -- as, for example, in the case of Peter Anders -- the artistic legacy of a singer is already relatively well documented on records, then I don't consider it very meaningful to let the relatively few recordings, which, for example, the Bavarian Broadcasting Station itself has produced with this artist, serve simply as a completion of the respective company repertoire.

Another very important consideration comes into the picture here. The broadcasting station must not only consider -- in the legal sense -- protection of its own production rights, but it must also remember its own program interests when dealing with these questions. In an era of increasing marketing and round-the-clock availability, also of historical rarities, it seems to me that the broadcasting stations should not give up the treasures in their archives, but rather hold on to them for their own program configuration as special bright spots. Due to the constantly growing "historical consciousness", also within the program department of the broadcasting stations, the time is nearing an end, when items of worth remain unnoticed in the depths of the archives.

Although I could only discuss a part of the here relevant problems in the short amount of time, I think nonetheless, that it has been made clear, what an abundance of questions and considerations face us in every individual case of delivering tapes for commercial use.

PIRATED RECORDINGS

In closing, I should like to address myself to the one big danger which has rapidly increased in the last few years in the field of commercial use. I am referring to the constantly growing avalanche of pirated recordings, with which -- following the American scene -- the German record market is now also being overwhelmed.

Effective methods -- no matter how difficult this may be regarding the individual countries' very different legal situations - must soon be found in order to prevent the situation whereby a small group of pirates becomes rich at the expense of the artists and composers, and in the final analysis also at the expense of the broadcasting stations and the record companies. For, all of the careful consideration and conscientious decisions, which we are striving for in this culturally important field, become increasingly undermined and senseless, so long as there is no successful movement to stop this open plundering in the area of sound-tracks.

I also see here -- and this brings me back to our starting point -- the necessity of more clearly defined limitations on the access to archives (in a generally understood sense) if we responsibly wish to make the most of our duty to protect and to prevent the misuses of the archive holdings entrusted to us.

WOLFGANG HEMPEL, Südwestfunk, Baden-Baden

SPOKEN WORD DOCUMENTATION AT THE SÜDWESTFUNK RADIO SOUND ARCHIVES

BACKGROUND

Reflecting the situation in Germany in 1945, Südwestfunk Baden-Baden like all German radio stations at that time came under the jurisdiction of the appropriate authority of the Allied Occupation Forces. There was, however, one aspect of difference. While the other stations in Germany had their historical background of pre-war operation and after, Südwestfunk did not exist until it was put into being by the French Military Government in a small green valley of the river Oos running through Baden-Baden spa. The area of service of the new station was formed by the French Occupation Zone which comprised the then Lands of Rheinland-Pfalz, Südbaden and Württemberg-Hohenzollern. Today, Südwestfunk continues to serve the same geographical area as before. Following a reorganization this now includes the Federal Lands of Rheinland-Pfalz and part of Baden-Württemberg, the other part being served by the Süddeutscher Rundfunk at Stuttgart.

Südwestfunk (SWF) actually started operation on 31 March 1946. Before that date a small station by the name of "Radio Koblenz" licensed by the French regional governor and founded by the publisher of a regional newspaper had functioned as a regional radio station and was subsequently integrated when the new radio SWF came into existence. To progress with the construction of Südwestfunk the French Military Government made the building of a confiscated hotel available which is still there today housing the administration directorate.

The name of Südwestfunk (not to be mixed up with Süddeutscher Rundfunk, founded by the Americans at Stuttgart) was created by Oskar Schneider-Hassel, its first and sole Director General who was commissioned by the French with promotion and organization of the new radio station.

Heinrich Strobel, recruited by the French and with the station since 15 November 1947 chose an item from Mozart's Magic Flute for signature tune and it is worth noting that the motif of this boys' vocal trio is being used as SWF's signature tune to this very day. In addition to that it became our first archived recording of music. During this early period of our existence, incidentally, sound recording was not possible other than by using a lacquer disc cutting machine which happened to be out of action most of the time partly because of shortage of discs. This is why broadcast had to be "live" most of the time - a term introduced into radio language only much later.

IMPORTANCE OF SOUND ARCHIVES

Even so, value and importance of sound archives were clearly recognized by the French right from the beginning. The first three staff members who were engaged in October 1945 even before the Director General took office were two record librarians together with the head of the Sound Archives. He was Joachim-Ernst Berendt a jazz-ambitious young man who used to annoy his colleagues by placing just arrived new record releases into his own broadcast first. Recording on tape by magnetophone, today's almost single production method of SWF was first

made technically possible in May 1946 only two months after SWF went on the air. A magnetophone machine of the B-2-type was supplied by the French to reproduce in the first instance a program series under the title "France speaks to the German people" which was produced in Paris and transmitted by line for recording in Germany and broadcasting at a deferred time. By the beginning of June this machine was then made available for general use and, like magic, a few magnetic tapes appeared. Nobody knew where they came from and in the absence of a matching liquid to put joints together all sorts of adhesive matter were used in the case of tape breaks that occurred rather frequently. In any case, the arrival of the B-2-machine marked the beginning of a new age of broadcasting.

A short time later the number of supplied magnetic tapes was increased to 50 per month: ten put aside for music, ten for actuality broadcasts, ten for entertainment programs and twenty for a very popular series in sound radio under the title of "Movie review". This program remained a regular feature in sound radio up to the end of the sixties. By reproducing original film sound-track of old and new film productions from both Germany and abroad this review supplied listeners with a clear survey of film events in Germany. Sound tracks of motion pictures were almost totally transferred on to magnetic tape.

Due to the fact that the producer himself looked after the preservation of sound carriers from these productions they were all kept safely in the archives. Thus the section of historic film sound material now amounts to a total of approximately 22 000 items. It even includes sound track dubbings from production periods before 1945. Speaking about historic sound material, the earliest tape recording preserved in the sound radio archives goes back to March 1947 when an entertainment program at the occasion of the first anniversary of SWF was recorded at the "Kurhaus Baden-Baden".

THE COLLECTION

The earliest recordings of spoken word containing talks and readings have been kept in the archives since 1947. There is not a single sound carrier left of SWF's first year of broadcasting. Most items will be found, however, in the documentation of both manuscripts and continuity sheets that have been collected since SWF started broadcasting.

A further addition to the collection of tape recordings occurred when actuality commentaries came into the archives from 1948 onwards. Recordings of a political nature were first received for archiving in November, 1949. Of all spoken word recordings made between the station's first day on air and the end of 1949 no more than 450 tapes have been preserved. This figure throws a spotlight on the then acute shortage of technical material which forced SWF like other radio stations in Germany during that period to re-use sound tape over and over again. Naturally this meant destroying earlier recordings. Under the circumstances of the time one has to accept that the only criteria for the process of washing tapes was to secure program continuity on the air. Awareness of a documentation attitude by thinking about chances and needs of preservation for future program use had not yet appeared. We should try to understand what happened but draw our conclusions for the present day.

A bad example of disregarding the values of recorded tradition represents the case of Alfred Döblin, a writer who worked for SWF as a free lancer during the first years after the war. The author of "Berlin Alexanderplatz" held the office of literary supervisor commissioned by

the French Military Government. He was not only engaged with programs of literary subjects but broadcast some 60 topical commentaries as well. When Herbert Bahlinger who was head of the literature department during these years was asked whether the question of historic value was taken into consideration prior to a washing instruction or not, his answer was that he regarded Döblin's commentaries second rate. This incident proves quite clearly that even highly qualified program makers such as Herbert Bahlinger might be totally misled in their valuation of sound documentation.

A further loss of important original sound became obvious only by chance two years ago -- again connected with the name of Döblin. The German weekly DIE ZEIT made inquiries in preparation of a record album which was to contain voices of German poets reading their own works. They knew SWF had made such a recording with Döblin and they even gave the archive number. Yet, again, this recording was lost. We hadn't even known before of tapes with Döblin reading his own works. As years passed on the documentation rate of sound recordings in the realm of cultural programs improved. Recordings of a political nature, however, did not reach equal standards. They were preserved on a more casual basis.

In the archives, whose head in succession to Joachim-Ernst Berendt (now Program Department of Jazz) became a former actress and announcer, a mere registration by archive number was thought to be adequate in handling spoken word recordings while details about the contents were simply ignored. Nothing more could be done anyway without properly trained staff members. As a result of all this quite a number of recordings of the former department are still awaiting their proper documentation the trouble being that in many cases we know hardly more than the date and title of recording and -- if we are lucky -- the name of the correspondent or the date of broadcast. Sometimes assistance could be gained from editors' offices where notes on recordings and productions were put down that can be used for back documentation purposes. It also seems that a better flow of data information reached the "Deutsches Rundfunkarchiv" which had been established in Frankfurt. Their indices are providing particulars of SWF recordings that cannot be found in our own catalogues while the sound carriers are kept in our archives.

REORGANIZATION

In 1969, the sound archives were made subject to a reorganization in the course of which it was soon realized that apart from properly run sound carrier stores and a well organized administration for purchase and related areas, the efficiency of the archives depends grossly upon a qualified and skilled staff engaged in archiving and documenting recordings. This is why the structure of the archives was considerably changed including the creation of a new name. In official language SWF has abolished the term "Sound Archives" which was replaced by "Sound Radio Archives". This unit now embraces the following sections:

Sound Archives/Music Library/Music Books Library/Sound Effects Archives/Library of Manuscripts/Program Exchange/Commercial records acquisition -- all combined in one single department. The two central columns of this construction are formed by the senior offices for the documentation of both music and spoken word. These two colleagues are not only directing expert work in their respective production areas. At the same time it is their job to look after the organizational needs of the archives on a concerted action basis. In fact, they are the heads of the department.

At the beginning of the seventies all master data related to music recordings kept in the archives were put into ADP together with daily produced spoken word items. As a result it can be stated that all data of spoken word items produced since 1970 are stored in the computer but it should be noted that these data are of administration relevance only. The reason is that the administration was burdened with financing the project of reorganization and they naturally expected their needs to be satisfied first. After all, ADP is now supplying the archives with updated catalogs of spoken word items. They are printed in the form of lists and have recently even been issued on microfiches. For the time being the various sections of the catalog are arranged according to numbers, authors and titles. A catalog by cue word was started in 1976, yet in traditional method of card index only. What is still missing is a really systematic back documentation and at the same time an ADP produced file of speakers and contributors. Up to now there is a clear priority of processing music recording data while data supplied by spoken word documentation are handicapped.

Holdings of the sound radio archives amounted to (1969) approximately 8,000 tapes of politics and actuality, approximately 17,500 tapes of cultural affairs including religious broadcasting, childrens' hour and drama productions, approximately 3,800 tapes of entertainment. These figures have been increased meanwhile by 11,500 tapes of all categories in the main archives of recorded programs and an even bigger stock of tapes is being held in the current archives for future evaluation. Contents of this current archives are stored after a simpler method of archiving and composed of both ephemereral and other productions that can only be decided on after some lapse of time. Apart from a few exceptions no tapes have been washed in either section of the archives during the last ten years. It is our belief that to secure impartiality no decision about the destruction of tapes should be made during the first decade of their existence.

In order to create a collection of recorded sound properly processed not only after formal criteria but according to its contents any new production of spoken word thought to be of some importance undergoes documentary handling, i.e. listening in to gain an abstract and cue words. Uniqueness and irrecoverableness -- these criteria are at present governing any decision on the documentation property while other aspects such as the media character are bound to be suppressed for the simple reason of quantity. Any back documentation of spoken word recorded before 1969 can only take place casually -- in most cases following requests by editors and subsequent search for adequate recorded sound material. A good example of this practice occurred last year when quite a number of relevant recordings was needed to illustrate a program on the anniversary of the 1948 currency reform in Germany. A list of interesting tapes resulted from this.

Looking at the justification for back documentation not only aspects of efficiency should be considered. At the same time technical reasons demand action. A greater portion of our holdings originates from the time up to the mid fifties and has not been copied yet from its 15 in. speed tape material which now begins to deteriorate and needs quick decision to prevent damage. What we have in mind here is to go ahead with whole sections of tapes such as womens' hour which was terminated as a program feature by the end of the Sixties. Fortunately, a former colleague could be commissioned to do this who has the advantage of first hand information as he is married to the former head of the womens' hour department.

At present an average of two requests for assistance per day from SWF quarters is received at the documentation unit. In most cases original sound recordings are wanted to illustrate recurring dates of events. Another kind of inquiry refers to the voices of popular speakers and contributors which is difficult to answer since as I said there is no proper catalog. If actors or other items from movies are concerned our historical film archives (which is part of the radio history department) can help. Search for sound documents often refers to older material which is not so simple to trace. In many cases the Deutsches Rundfunk archiv will be involved preferably if items recorded before 1945 are wanted. Another reason for contacting Deutsches Rundfunkarchiv may be that editors wish to be informed if a particular recording is available in any of the ARD organizations.

Queries of a special nature -- such as original sound by Franz Beckenbauer, the German football idol -- will as a rule be channeled straight to the archives known to be specialized in the appropriate field -- in this case T.V. archives of the Bayerische Rundfunk. To complete the operation channels of the official program exchange circuit are being used for re-recording. Within ARD this arrangement of program exchange by line is mainly utilized for drama production purposes. A brighter outlook for both documentation and research of spoken word recorded matter is expected from a new expanded data collection and retrieval program which was developed by our ADP experts in close cooperation with Sender Freies Berlin (SFB) and RIAS and in conjunction with the introduction of ZSK (Central Recorded Cataloguing). We are employing the ARD Book of rules for spoken word documentation which embraces a subject index suitable to facilitate information exchange among radio organizations.

Much to our regret making available the holdings of SWF sound archives to individuals and institutions outside radio is considerably restricted by copyright barriers. Of course, our collection of spoken word sound documents is affected likewise. Nevertheless we are trying to meet the requirements of science and research as far as limits allow. Yet even then we are subject to restrictions of staff and organization capacity. Very rightly the minutes of a Stuttgart meeting attended as well by our colleagues from Süddeutscher Rundfunk together with representatives of the Land Archives Directoräte of Baden-Württemberg (the supreme Land authority of archive matters) states:

"Making use of radio sound documents by those outside radio will be possible in exceptional instances only, radio sound archives not being staffed and equipped to serve public requirements."

We are bound to decide at our discretion who is to profit from our very limited budget by taking working capacity. Any such decision will be governed by two aspects of a more personal or subjective nature:

- 1) the importance of a request and
- 2) the assumed scope of commitment by the person demanding assistance.

This is why as a rule requests by students who are asking for help at short notice just to save their own efforts are turned down. On the other hand those candidates for a degree or authors of significant diploma papers who have shown special interest and engagement for sound radio programs will be granted assistance.

10th ANNIVERSARY SESSION: MEDIUM AND DISCIPLINES

HELGA THIEL, Phonogrammarchiv, Wien

PHONOGRAPHIC DOCUMENTATION OF EVERYDAY SOUNDS WITH REFERENCE TO THE PROJECT "VIENNESE SOUND-ENVIRONMENT"

For the period of one century sound-recording has been possible. For 80 years sound-archives have existed. Surveying activity in sound-recording reveals an abundance of music and language remains, which evidences instructive details of cultural life all over the world. Rather early -- in Vienna sporadically since 1903 -- and generally since the existence of the portable tape-recorder, more and more biologists try to get informative acoustic documents of sound-utterances from different species of animals. Enthusiasts, especially in Great Britain, have produced a lot of discs with characteristic sounds of steam-engines in various operational situations. The Austrian Phonogrammarchiv undertook similar recordings systematically. Now they must be classified as historical sound manifestations, because in Austria today we utilize almost exclusively electric locomotive-traction. But this last kind of sound-document seems to be exceptional. Even today sound-archives do not seize the opportunity of trying to document the acoustic scenery of trite every-day life systematically by means of top-equipment and by special ways of recording techniques. Sounds of environmental origin have to be specially recorded with great care, otherwise we are unable to identify them for reasons of proper documentation. For quite a number of scholarly disciplines it would be of much interest, not only to know the "Hörensurdigkeiten"¹, but also the constant but transient acoustic trivialities, which may be the familiar accompaniment of a certain period of time, region, culture or social class. This would improve present understanding of the change that is concerned with traditional acoustic systems of communication, and of the many historical processes.²

SPECIFIC SOUNDS

By description and iconography we are well informed about the carting-trade, but we do not know how noisy the wooden wheels of a cart were as it jolted along the uncobbled narrow streets of Vienna. We have to take into consideration the former general sound level of Viennese markets or yards, at the same time that of fiddling beggar-musicians³, the advertising calls of a Slovaktinker or the inviting songs of lavender-selling women could be easily heard.⁴ No acoustic document does exist of typical sounds of a carpenter's shop, though we know its necessary noise-producing tools -- planes, saws, augers, hammers, carving-knives, and we still leave it undone to make sound recordings within such a workshop. But we all agree, that characteristic trifling sounds can be intensified by the effect of a radio-play scene to the listener. Not at least for this reason broadcasting stations are in possession of a sound archive (or better, noise archive). But to a great extent their holdings are simulated or imitated. If not, the benefit of such holdings for research purposes is questionable, as documentation might be incomplete for specific problems.

SOUND ARCHIVES AND ENVIRONMENTAL SOUND

Upon reflection, we discover an omission concerning the activities of sound archives. With some exceptions⁵ they usually shirk the opportunity to produce recordings comprising the sound

environment of everyday life. This neglect appears to be a rather odd one, because sound (noise) can only be scientifically evaluated by acoustic analysis. The components, noise especially, can hardly be verbalized precisely and it is impossible to make transcriptions of them, if the matter of limited tolerable transcription is music or language. So this report is nothing else but an appeal to sound archivists, to fill up that formerly mentioned gap with a representative series of documentation, which indicate the broad range of trifling sounds within the socio-cultural context.

According to our information, only Murray Schafer, director of the "World-soundscape-project" and author of the book "The Tuning of the World", and his staff have felt themselves induced to produce a sonic corpus of various sound environments, to design and create a human soundscape. For the composer Schafer it is a preliminary condition to achieve a profound and systematically documented manifestation of all types of sound, in order to select among them those, which are to be preserved, to be duplicated or to be tossed out. In addition to some departments of health service and in cooperation with them, Schafer is trying to measure acoustic minimum and maximum values of sound -- environment-terror, because boring, enervating and destructive noise should not exist in a healthy sound-ecology. Explaining this term, Schafer writes: "Acoustic ecology is. . . the study of sounds in relationship to life and society."⁶

THE VIENNESE PROJECT

The aims pursued by the Phonogrammarchiv and the Institut für Gegenwartsvolkskunde der Österreichischen Akademie der Wissenschaften with their co-project "Wiener Klanglandschaften" are something different. This project is sponsored by the municipality of Vienna (Kulturamt der Stadt Wien). An extensive documentation of Viennese sonic everyday life, depending on a lot of discernable socio-cultural factors, will be conserved by sound samples taken at random.⁷ Before starting this, a selection of criteria which among the tremendous amount of sound-events is bound to be recorded, is indispensable. It will result from a sufficient number of authenticated interviews and direct observations concerned with the impact of environmental sound upon everyday life.⁸ Only after having given the fullest consideration to these methodical inquiries, the acoustic fixations and profiles will mediate some kind of sound legacy to later generations, which should prevent them from having a stereotype image of an intact "sound-past", e.g., hardly any "imperialistic" noise with "unhappy consequences".⁹ It will contribute to a better knowledge about actual sonic influences upon present life. Besides, these acoustic documents of the sound-environment taken from different socio-geographical regions of a metropolis are offered for extended studies, and we are convinced, that the steadily increasing number of specialists, busy in scientific research, will make good use of them.

Now a few statements about how the Phonogrammarchiv can systematically accomplish its task with regard to the project's aims:

- 1) Based on previously mentioned results attained by two possible methodological approaches to the field-research, no sonic manifestation of biological or mechanical origin will be excluded from our recordings, because each of them may influence the sound-environment or will gain importance for it.
- 2) We must avoid hazards and pay attention to achieving valid recordings of Viennese everyday sound impressions of the city, of industrial boroughs, of rural suburbs, of more or less busy streets, or sightseeing places, parks, centers of recreation and so on. We have also to take into consideration the acoustic flair in cafés, of the "Heurigen," of pubs.

Isn't it strange, that the Phonogrammarchiv does not possess one single sound document of a Viennese, giving his orders in his favorite "Beisl" (pub) and the following chain of sonic reactions, which characterize the acoustic scenery in such a Beisl?

- 3) Priority is to be given to those environmental sounds, threatened with extinction.¹⁰ Additionally, their acoustic substitutes are worthy of being recorded also. Let us concentrate on the clapper of an old typewriter and compare the corresponding sounds of an electric one.
- 4) New sound events, which will influence the environmental soundscape of Vienna, must be conserved as well, e.g., the sound characteristics of the soon-to-be-completed subway.
- 5) One of the aims of the project is the creation of a continuous sequence of sources in order to indicate what factors within the sound environment of a certain place are constant, and which ones are changeable.
- 6) Sound documents of acoustic ecology cannot be accomplished in studios or in a simulated artificial atmosphere, only in a natural sound environment. To avoid influencing it, it is necessary to use a minimum of technical equipment. In spite of this the qualitative standard of the recordings should be optimal, a seeming contradiction. But the skilled employment of tape-recorders such as mono- and stereo Nagra, Nagra SN and Stellavox enable us to achieve recordings of that indispensable excellence necessary for scientific evaluation. Wherever possible, stereo recordings will be made, using the so called "ORTF technique"¹¹ (2 cardioid microphones spaced 17 cm with an opening angle of 110°). This technique warrants a good spacial image, avoiding the disadvantages of influence, which is the case with dummy head recordings.

If the results of our test -- the systematic recording of environmental sound within socio-cultural context -- are cogent, they may become their own advocates in convincing the sound archivist to include into his documentation activities the immense number of sonic trivialities of everyday life.

Footnotes

- 1) R. Murray Schafer. "Listening." In: Sound Heritage, vol. III, nr. 4, 1974, p. 17.
- 2) R. Murray Schafer. The Tuning of the World. Toronto and New York, 1977.
- 3) Franz Grillparzer. Der arme Spielmann. 1848.
- 4) Walter Deutsch. "Ein 'Wienerischer Tändlmarkt' von 1803 und seine Vorbilder im Wien des XVII. und XVIII. Jahrhunderts." In: Jahrbuch des Österreichischen Volksliedwerkes, Bd. 14, 1965, pp. 30-48.
- 5) Armgard Schiffer. 'Picture and sound archiv' of the Landesmuseum JOANNEUM in Graz. Styria. Paper, presented at the IASA Annual Meeting, Salzburg 1979. In: Phonogr.Bull.No.25/1979.
- 6) R. Murray Schafer. Listening, p. 10.
- 7) Parallel to the recordings of the Phonogrammarchiv, the Institut für Gegenwartsvolkskunde (Institute of Contemporary Folk Life) will provide the necessary photographic documentation.
- 8) Gerhard Jagschitz/Rainer Hubert. "Zur Methodik historischer Tondokumentation." In: Das Schallarchiv, Nr. 1, 1977.
- 9) R. Murray Schafer. Tuning of the World, p. 71 and 77.
- 10) Gerald Schwertberger. "Straßenrufe von heute, Eine Studie." In: Jahrbuch des Österreichischen Volksliedwerkes, Bd. 14, 1965, pp. 49 - 55.

- 11) Carl Coen. "Comparative Stereophonic Listening Tests." In: Journal of the Audio Engineering Society (JAES), vol. 20/1, 1972.
- Michael A. Gerzon. "Why Coincident Microphones?" In: Studio Sound, vol. 13/3, 1971.
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- Dietrich Schüller/Helga Thiel. "'Die Komödie vom letzten Gericht' aus Apetlon/Burgenland. Bericht zu einer Tondokumentation des Phonogrammarchivs der Österreichischen Akademie der Wissenschaften." In: Jahrbuch des Österreichischen Volksliedwerks, Bd. 27, 1978, p. 72ff.

IAML/IASA COMMITTEE ON MUSIC AND SOUND ARCHIVES COMMISSION ON EDUCATION AND TRAINING

PRUE NEIDORF, Music and Recordings Library, National Library of Australia

PROBLEMS OF TRAINING SOUND ARCHIVISTS: A PAPER PRESENTED AT THE
IASA CONFERENCE, CAMBRIDGE 6 AUGUST 1980

I would like to begin this paper with general definitions which will serve as a background to the areas I see as problems in the training -- I prefer the term education -- of sound archivists. I offer no solutions to these problems. My role here today is to identify them, and to stimulate discussion of them.

A sound archive, in the IASA constitution, is an institution which preserves documents of recorded sound. A sound archivist is a person professionally engaged in the work of archives and other institutions which preserve documents of recorded sound. For me the crucial word in the above context is professional and so I offer another definition -- my own -- of a professional. A professional is a person who has developed a capacity for making sound and independent decisions which demonstrate a reliable capacity for putting into practice an acknowledged or recognized field of knowledge. A professional also has a commitment to amelioration; that the fruits of his efforts improve every situation he faces. If we are to address ourselves seriously to the education of sound archivists, we all must begin by believing that what was good enough for me is not good enough for the future.

CONCEPT OF TERM

The creation of and identification with the term sound archivist is one directly related to the history and rationale of IASA itself. Other organizations such as A.R.S.C. play a similar role, but do not confine their concepts to sound archivist as IASA does.

I imagine that other national branches in addition to the Australian one, are also modifying the concept to include all related professionals. Particularly affected are archivists, record librarians, librarians, oral historians, and a whole range of people and institutions concerned professionally and personally with the field of sound, full- or part-time.

There seems to be an absence of relationship between the term sound archivist and existing qualifications for at least all the related professions. Educational institutions offering courses in librarianship, archives management, sound engineering or sound technician training, often have quite extensive courses in audio-visual media, and turn out graduates who may or may not call themselves sound archivists. Those who identify most strongly with the term may have the least recognized qualifications. We must not let our own biases or semantics blind us to these realities. What we need are keen skilled professionals with a sound education and attractive career prospects. Our own backgrounds and experiences must be seen as adventurous, hazardous and fortuitous. Are there any two sound archivists who consider their backgrounds identical or even equivalent to each other?

SURVEY NEEDED

I believe that IASA needs to conduct a survey of existing sound archives and sound archivists, to identify and quantify staffing levels, qualifications and experience. We need to know the actual qualifications of full-time sound archivists, particularly in senior positions; the skills and experience of all full-time employees; existing career hierarchies; and data for comparative purposes such as staffing in relation to size of collection. Until we know quantitatively who we are, where we've been and how we got here, we will have difficulties in persuading educational and employing institutions that we are who we are and that there should be better ways of getting here.

To be of any real use for planning educational goals this survey will need to be accurate and honest, identifying in particular weaknesses that require urgent attention. However thorough, successful and exciting our education and our surveys can be, we all enter employment in institutions that are chronically under-staffed, under-funded, overworked and with enormous backlogs.

Most of us would be able to fill the gaps in staffing skills and experience if we were able to double or treble our existing staff. We would all like to have as specific categories of personnel as do libraries with specialists in all major activities areas such as cataloguers, oral historians, technicians, conservators, engineers, systems analysts and programmers. All these are highly qualified, expensive and possibly mobile professionals. To attract, divert or poach prospective sound archivists from these related professions, we must develop sound career prospects with attractive pay scales, working conditions and job satisfaction. If you can't train them, steal them summarizes the above. I digress. Problems of training are not insurmountable.

IDENTIFICATION OF NEEDS

We need to identify and spell out IASA based needs for the education of sound archivists.

The three major areas of concern appear to be the following:

- a) a statement of desirable/essential qualifications;
- b) the level of education required (e.g., undergraduate, postgraduate, continuing and sandwich courses); and
the kind of institutions offering or capable of offering suitable courses, for example, universities, colleges, library schools, tertiary equivalent to university, etc.;
- c) development of curriculum guidelines to meet IASA needs.

EXISTENT TRAINING

It will also be necessary to survey on a national basis existing institutions and courses offering relevant training or qualifications. We need to know which courses already existing are satisfactory; whether there is a possibility of combining courses and of having the combination approved of as leading to some certification or qualification; and whether we can have specific courses accepted which are geared to IASA based needs.

CAREER POTENTIAL

Finally we need to be clear about career prospects for prospective sound archivists. We need to have adequate information about short-term and long-term career prospects within any one organization and also between organizations; about mobility between organizations; transfer,

advancement and promotion into and from related occupations; continuing education prospects; and last but not least bread and butter issues such as salary scales, working conditions and job satisfaction. Only well-armed with this kind of information will we be successful in competing with other professional courses in educational institutions which for the most part face a contracting future, and not an expanding one. We also want to be successful in retaining our well-educated professional sound archivists.

To conclude on a lighter note from an unrepentant music librarian and sound archivist; the ultimate goal of educating a sound archivist should be to take any person of sound mind and transform him or her into a sound "sound" professional.

IASA CATALOGING COMMITTEE TOWARDS STANDARD CATALOG DESCRIPTIONS

ALICE MOYLE and GRACE KOCH
Australian Institute of Aboriginal Studies

COMPUTERISED CATALOGUING OF FIELD-RECORDED MUSIC

This paper is a modified version of a presentation made at the 11th annual meeting of IASA at Cambridge, England, August 4, 1980. Acknowledgements to Professor D.J. Mulvaney, Prehistory, Australian National University for authorising our use of the University's DEC 10 computer terminal; to Mary Rose of the Coombs Computing Service Centre, ANU, for valued advice; and to Winifred Mumford, ANU, for her drawings of Figures 1-4. (These were shown by overhead projection during the conference session).

"Field-recorded music" is defined here as music recorded in unique (i.e. non-repeatable) circumstances, under varied audio conditions and rarely under the full control of the recordist. Recordists of this music are usually persons with scholarly interests and intentions, though not necessarily a high degree of technical expertise. Comparatively few field-recorded collections of music are generally available in their entirety. Most of them are on tape. They are to be found in "ethnomusicological" or "folk" sections of sound archives.

PATRONS AND OWNER-PATRONS

The term "field-recorded music" is preferred here to "ethnomusicological recording" as the latter may be taken to imply that the music is of interest only to ethnomusicologists. In Australia, for instance, this is not the case. Field-recorded music is becoming a matter of concern amongst the Australian Aborigines themselves. Not only are many Aborigines making their own field-recordings (cassettes), but there is also some interest now being shown in the accumulation, storage and preservation of recordings made by visiting collectors in previous years.

Any system of catalogued field-recorded music must take into account, therefore, the need for retrieving selected items requested not only by patrons or users with diverse research interests (musical, anthropological, linguistic, historical) but by owner-patrons or owner-users, that is by the relatives and descendants of the people from whom the field-recordings were first collected.

Field work recently undertaken in northern Australia by Alice Moyle required the playback of songs previously recorded at the same locality. It soon became known that tapes of these earlier recordings were now in the vicinity and, as a consequence, there were many requests from these owner-patrons for cassette copies. Incidentally, it was interesting to note that these requests were not for recordings of particular songs, but for recordings of specific singers, some of them now dead.

AUDITORY CATALOGUING

The cataloguing of field-recorded music is seen here as vital research work and an essential part of the study known as ethnomusicology. The preparatory process advocated is best described as auditory cataloguing for it necessitates listening to the recordings and preparing, simultaneously, audition sheets on which the catalogue largely depends.

Aboriginal music is primarily vocal music. The songs may be unaccompanied, or accompanied by simply constructed sound instruments. In performance, Aboriginal music consists almost entirely of series, or sequences of short song items. Many of these items have a duration of no more than half a minute each. As a general rule, each song item is followed by a definite break in the continuity of the serial performance. For the purpose of cataloguing and retrieval, aural recognition of song items as individual music units is essential. It is important for the cataloguer to develop a familiarity with the main Australian Aboriginal song types and styles and especially to recognise the beginning and ending of items (occasionally, items overlap).

EARLIER PROJECTS

The system to be presented here has evolved over a period of years and in association with research projects sponsored by the Australian Institute of Aboriginal Studies. The first related 'pilot project' was undertaken at Monash University, Melbourne, and has already been described in some detail in the journal of the British Institute of Recorded Sound.¹ It entailed the transfer of recorded music from field tape to 'library' or 'work' tape (referred to as the 'EM Copy'), and adding pips (beeps) to mark the song items.

The second pilot project was an experiment in computerised indexing which allowed for the retrieval of song characteristics as well as specific song items. The experiment was constructed according to GRIPHOS (General Retrieval & Information Processor for Humanities-Oriented Studies), a data-based system in use at the time at the State University of New York at Stony Brook.² As part of this second project, encoded music notations using the Ford/Columbia (DARMS) method developed by Professor Stefan Bauer-Mengelberg were processed to yield numbered equivalents of intervallic sequences: ascending intervals marked with a plus sign, descending intervals marked with a minus sign.³ The aim here was to provide a numerical representation of the song's melodic contour (line) as a possible means of identifying its provenance in the absence of information of this kind.

The time required for the preparatory work in each of these two projects (copying tapes with added pips for the first, and encoding music notations for the second) proved to be excessive. Field recordings of Aboriginal music and speech have greatly increased in number in the past six or seven years and there is a large backlog in cataloguing still to be reduced. A project such as the one now to be described should, we believe, eventually keep pace with the rate of field-recorded deposits in the Archive; compared with earlier projects it is easier to handle and proceeds at a faster rate.

AUDITION SHEETS

The present project like the two earlier projects outlined above, is based on preparatory aural work. As already mentioned, an essential part of auditory cataloguing is the preparation of audition sheets. By "auditioning" is meant (a) transcribing as far as possible, the spoken contents of the field recording, including collector's announcements; (b) noting down the heard

sound components of items of music,⁴ as well as any extraneous sounds (barking of dogs, crying of babies, tins being kicked, noise of settlement's generators, etc.); (c) briefly commenting on the audio quality of recorded items, especially if substandard; and (d) noting down the numbers, stopwatch durations, and clocktime positions of the field-recorded items in the order in which they occur in playback. See Figure 1 at the conclusion of this article for a sample of the audition sheet.

Several audition sheets are required for each side of the 'A' tape, i.e. the Archive tape transfer to a 'library' or 'work' tape, which is a copy of the original field tape. In Figure 1 is to be seen the eighth sheet of a set of thirteen sheets. On the first sheet of the same set (not shown) are to be found details such as locality and date of the field recording, the type of tape recorder used in the field, number of track and tape speed, name (or initials) of auditioner, date of auditioning. Also on this first sheet are noted the 'options' (restrictions or otherwise) under which the recording is to be made available for listening and/or copying.

Ideally, audition sheets should contain only information about the particular recording and written counterparts of sounds heard. (Note for instance, the two additions in square brackets: 'DJ' represents the sound of the didjeridu which was briefly heard at this point; 'another group in background' speaks for itself.) Collector's field and research documents are, of course, of prime importance, but these belong to another category. Both categories of information about the field recording, auditory and documentary are catalogued in RECORD ONE of the IQL format (see below).

TAPE TIMER

On the extreme left hand column of the audition sheet will be seen the time position on the tape of each recorded song item. To obtain a reading of the position at which specific song items occur, a tape recorder with an inbuilt time clock is used. At the outset we used a Rola (Australia); later, an MCI (Florida, USA). This is shown in Figure 2 at the conclusion of this article. At the top of the figure may be seen the position of the timers on both tape recorders (left: Rola; and right: MCI). At the bottom of the figure the two timers are re-drawn in close-up.

By comparing the two displays in Figure 2 it will be noted that in the second tape recorder (right) the timer is in a more convenient position for the (seated) cataloguer; and on the timer of this same machine, the digits (minutes and seconds) are displayed clearly and unambiguously.

Whereas the retrieval of recorded items according to a clock timing device depends on the efficacy of this clock and on its correct coordination with the playback mechanism, retrieval of recorded items by means of added pips depends on the hearing of these audio marks which are recorded on the tape. It should be mentioned here in passing that for the retrieval of requested items under field conditions (as was necessitated recently in northern Australia), pip-marked tapes make the task relatively simple. We are concerned, however, with cataloguing and retrieval under institutional, rather than field conditions; and here the use of a timer (assuming its accuracy is maintained) appears to be more economical in regard to work time and employment.

IQL FORMAT⁵

Our project uses the Interactive Query Language (IQL), a language which issues reports (printouts) in titled format; operates by specially structured queries; alters queries (when in the 'edit mode'); and updates, or accepts corrections and additions. Our choice of the IQL was to some

extent fortuitous -- it happened to be available to us when we needed it -- and our project was developed on a DEC 10 computer terminal at the Australian National University, Canberra, with assistance from the Coombs Computing Services Centre.

The music data is divided into three main files or 'RECORDS', each RECORD containing a number of fields. Each field, or combination of fields, can (in answer to a query) issue a report. As part of IQL's operation, these fields are named. As seen in Table 1 (at the conclusion of this article) the names selected by Grace Koch are listed as DICTIONARY ENTRIES.

A maximum of 15 DICTIONARY ENTRIES is possible in RECORD ONE, 10 in RECORD TWO and 16 in RECORD THREE, making a total of 41 possible fields or DICTIONARY ENTRIES. In RECORD ONE of the ENTRY named HELPS, the information is obtained from listening to the tape, information which may help in the identification of a song which (at the time of first entry) has no name. In style the unidentified item may resemble others with which the cataloguer is well acquainted. Should this be the case, in the HELPS entry the catalogue user would read 'island style', 'shake-a-leg' style or some other style. The ENTRY named as MISC (miscellaneous) will contain selected documentary information considered by the cataloguer to be relevant to that particular recording (e.g., in a discography; on the sound track of a film; recorded as part of a public celebration; etc.). In RECORD TWO there is accommodation for song words which the collector may have recorded separately on tape (if so, tape number is given), written down in manuscript (manuscript number and page given) or published (authors initials, date of publication, and page given). If a music notation has been made of the particular song item, its number (manuscript or publication) together with the initials of the music notationists are given.

RECORD THREE is of particular importance, especially to Aboriginal users. As already indicated, the name of the performer may be the key to an Aboriginal request for song retrieval. Next in importance is the name of the language group, or groups, which singers claim to represent.

To overcome the problem of deciding on one of many different spellings of the same Aboriginal language, or dialect, we use a system of three-letter 'tags' or language name abbreviations. Appended to our catalogue is the key to these 'tags'. For example, KUN is the 'tag' which stands for a language which has been spelled as Kundjen, Kunjin and Okundjain; TAY is the 'tag' which stands for a language which has been spelled as Thayorre, Tayor, Dajor; and so on.

And what of the composer? According to Aboriginal beliefs, traditional songs are either inherited from an ancestor, or Ancestral Being, or 'found'. In either case they are 'owned' by legitimate singers; they are not 'composed' nor considered to be man-made. The title of some songs may bear the name of the song owner (e.g., Billy's Malwa, or Kangaroo Jack's corroboree). In addition to functioning as titles, these identifications also supply the song owner's name. Such information is catalogued in RECORD ONE under two DICTIONARY NAMES, SERSA and OWNER.

QUERIES

A query or mini-program is structured for the user's particular needs. For instance, if a user wishes to know which sound instruments have been recorded at Lockhart River, Queensland, the query is directed to RECORD ONE, INSTR 1-5 and RECORD 2, PLACE. To open the proper computerised files the first statement of the query must be: OPEN RECRD1, RECRD2 \$ (dollar signs are used to delimit each type of command).

The next statement is: FIND PLACE = NEXT \$. The third statement is IF PLACE EQ (=) "LOCKHART R". PRINT INSTR1, INSTR2, INSTR3, INSTR4, INSTR5 \$. The fourth and last statement specifies that

the operation proceed to the end of the RECORDS: GO TO NR \$. In its totality this query or mini-program reads: -

```
OPEN RECRD 1, RECRD 2 $
FIND PLACE = NEXT $
IF PLACE EQ "LOCKHART R", PRINT INSTR 1, INSTR 2, INSTR 3,
INSTR 4, INSTR 5 $
GO TO NR $
```

Grace Koch has experimented with the design of a few simple queries that may be of general use and, with minimal editing, structured to suit individual needs as well. Some of these queries are listed here:

1. Alphabetical lists of song item names (in English and Aboriginal languages).
2. List of collectors names, with places and dates of their collections.
3. Lists of the contents of one 'A' tape.
4. Lists of songs in 'island style' that are inadequately identified (some future field-worker may then assist in filling in the gaps in the documentary data).
5. A complete listing on one song item (See Table 2 at the conclusion of this article).

A more complex query appears in Table 2. Each query has been named; and, as this one was structured when Ms. Koch was 'at the end of her rope', it was named 'PANIC', **PANIC commands all available information about one particular entry, which in this case is IDENT 994. As a result it obtains a report on 41 possible fields or DICTIONARY ENTRIES related to 994. The printout contains a full catalogue listing which 'titles' or headings. The length of each line in the printout is controlled by the number of DICTIONARY ENTRIES specified in each PRINT command.

STANDARD CATALOGUING?

As stated in the programme for this conference, the aim of this session is directed "Towards standard cataloguing descriptions". While seeming to be a worthy ideal, 'standard cataloguing', especially in the case of the music of a culture which differs from one's own, may be an elusive one. However, it is not necessary to remind this audience that the materials under discussion are sound-recorded materials. 'Standard procedures' may not extend very far because of the wide diversity of such materials, but, in our view, any catalogue relating to recorded sound should contain answers to the following three questions:

1. Where were the recordings made?
2. When were the recordings made?
3. By whom were the recordings made?

In RECORD TWO of the IQL format there are places or slots for the answers to each of these three questions (see Table 1).

DELINEATED AREAS

It must be stressed that our cataloguing project deals with recordings of Australian Aboriginal music, including songs sung by Aboriginal people. Some method of presentation must be found, therefore, to make this clear, for in Australia there are many kinds of recorded music besides field-recordings of the music of indigenous folk.

On the basis of language groupings and also of some of the main topographical features of the Australian continent, 'tribal areas' have been delineated. These are identified by single letters

(see map in Figure 3 at the conclusion of this article).

Our computerised catalogue, or indexing system, deals only with area 'Y', that is with songs recorded in the northern region of the State of Queensland. Its title is "Computerised Index of Aboriginal Songs - Area Y." The next catalogue in line is for Area 'N'. It may not be possible to represent all delineations for, in some of the more southerly areas, Aboriginal songs and ceremonies are no longer performed.

CONCLUSION

We would like to see more communication and co-operation between ethnomusicologists and cataloguers of field-recordings. In fact we would suggest that ethnomusicologists specialising in the music of a particular country or region become the prime movers in the issue of catalogues of that music. We recommend that they structure these catalogues according to predetermined 'areas' and that the Aboriginal or indigenous folk music be identified by areas (e.g., Australia-Y). Larger, comprehensive sound archives may then begin to use these catalogues either as guides to outside holdings, or as supplements (or models) for their own.

FOOTNOTES

- 1) Moyle, A.M. and K. Pouncett, 'The Australian Institute of Aboriginal Studies. 1. Plan for Retrieving Aboriginal Song Data. 2. Notes on the Sound Section'. Recorded Sound, 37, 1970: 582-687.
- 2) Developed by Professor Jack Heller, Department of Computer Sciences.
- 3) Phases in data processing were carried out under the guidance of Professor Benjamin Suchoff, Director of COMMPUTE (Computer-Oriented Music Materials Processed for User Transformation and Exchange) at the Center for Contemporary Arts and Letters, SUNY at Stony Brook.
- 4) The following abbreviations for sound components of Australian Aboriginal music were first used in the 'added pips' ('AM tapes') cataloguing project commenced at Monash University by Alice Moyle, assisted by Jill Stubington:
m = single male voice; f = single female voice; j = junior voice; f2 = two female voices; mfgp = group of male and female voices; sts = paired sticks beaten together; st/t = stick beaten against a tin; dj = didjeridu etc. (see Moyle, A.M., "AM' Card Index: Copy Sheets, AIAS Library, MS. 306).
- 5) Designed by Digital Equipment Corporation, (IQL), Maynard, Massachusetts, USA.

Archive use only

Collector: MOYLE, ALICE				Tape no: A 2516 a		Sheet no: 8 / 13	
Time	Field tape no.	Voice	Instr.	Item no. & title	Speech	Item duration	Comments
22:21	64/11	M	DJ, STS	3 - BOAT		43 "	
					A.M. THE NAME OF THAT ONE ?		
					M. THIS SONG ABOUT BOAT [DJ]		
					THIS SONG ABOUT MILINDIRRI		
23:20		M	DJ, STS	4 - MILINDIRRI		42½ "	
24:10		M	DJ, STS	5 - TRUCK		48½ "	
					A.M. THE NAME OF THAT SONG ?		
					M. THIS SONG ABOUT TRUCK		
					A.M. AND THE SINGER'S NAME ?		
					M. MONGOIYENA - AND BAMBOO* MAGUN		
					[ANOTHER GROUP IN BACKGROUND]		
					* "BAMBOO" = DIDJERIDU PLAYER HERE (A.M.)		

Figure 1. Sample of Audition sheet. (Part of the associated recording was played during the display of this sample).

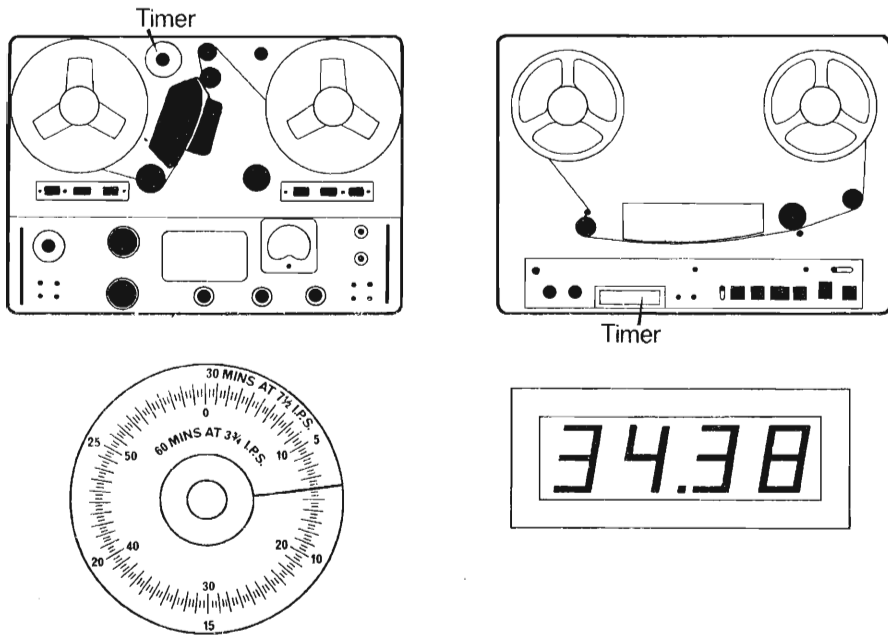


Figure 2. Tape recorders and 'timers' (left-Rola; right MC1).

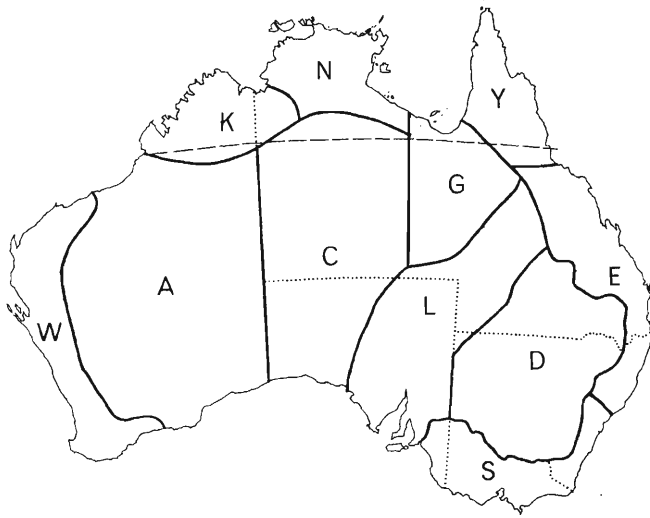


Figure 3. Map showing the delineated areas (A = Arid Zone (Western Deserts); C = Central & South Central (interior Northern Territory to Bight); D = Darling-Murray Basin (interior New South Wales & South Queensland); E = Eastern Coastal Plain (Townsville to Hunter River); G = Gulf Country (Northern Territory border to Gilbert River); K = Kimberleys & North West (Roebuck Bay to Victoria River); L = Lakes & Central Queensland Riverine (Queensland to South Australian coast); N = North Coast & Arnhem Land (Victoria River to Queensland); S = South East Coast & Riverine (Hunter River to Murray Mouth); W = West & South West Coast & Riverine (Roebuck Bay to Esperance Bay); Y = Cape York & North Queensland (Gilbert River to Townsville).

<u>CONTENTS DESCRIPTION</u>	<u>DICTIONARY ENTRY</u>
<u>RECORD ONE</u>	
Identification number	IDENT
English name for song item or associated topic	SONGE
Aboriginal name	SONGA
English name for song series	SERSE
Aboriginal name	SERSA
Song owner	OWNER
Auditory information (i.e. heard in the recording)	HELPS
Documentary information	MISC
Number of items with same title	NUMBER
Vocal component	VOCAL
Instrumental component	INSTRI-5
<u>RECORD TWO</u>	
Place of recording	PLACE
State division (e.g. Queensland)	STATE
Year	YEAR
Collector	CLLCTR
Song words spoken on tape? (give tape number)	SPOKEN
Song words published? (give date and page) In a manuscript? (MS number and page)	WRITTEN
Music notation, number and notationist's initials	MUSIC
'A' tape number and side	TPNO
Clock timing	TIME
Item numbers as given on the audition sheet	NUM
<u>RECORD THREE</u>	
Performer's name (There may be more than one performer)	NAME1-8
Performer's language group(s)	LANG1-8

Table 1. Organisation of the 41 fields (DICTIONARY ENTRIES)

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**PANIC
OPEN RECRD1, RECRD2, RECRD3 $
FIND PLACE = NEXT $
FIND SINGER = NEXT $
IF IDENT = 994, PRINT SONGE, SONGA,
PRINT SERSE, SERSA,
PRINT OWNER, HELPS, MISC,
PRINT VOCAL, NUM,
PRINT INSTR1, INSTR2, INSTR3, INSTR4, INSTR5,
PRINT PLACE, STATE, YEAR, CLLCTR,
PRINT SPOKEN, WRITTEN, MUSIC,
PRINT TPNO, TIME, NUM,
PRINT NAME1, LANG1, NAME2, LANG2,
PRINT NAME3, LANG3, NAME4, LANG4,
PRINT NAME5, LANG5, NAME6, LANG6,
PRINT NAME7, LANG7, NAME8, LANG8$
```

Table 2. Sample of a composite query.

NEWS AND NOTES

ARCHIVIST POSITION APPLICATION

Indiana University is accepting applications for the position of Director of its Archives of Traditional Music. The position is open July 1, 1981 but application should be made before December 1, 1980. Those interested should send application, vita, names of three references and support materials to: Dr. Portia K. Maulsby, Indiana University, Department of Afro-American Studies, Memorial Hall East M37, Bloomington, IN 47406. Qualifications include: administrative skills, leadership in expanding research facilities, a broad background in humanities, social sciences and ethnomusicology with an advanced degree in relevant field and archival experience.

* * * * *

"LIVING PAST" CONFERENCE

The British Universities Film Council is sponsoring a conference on the Audio-Visual Archives and Education to be held at the University of Sheffield, 13-15 April 1981. The conference will consider some of the practical issues involved in the use of audio-visual archives in education and also invite the participants to discuss the theoretical problems. Residence will be at Halifax Hall, one of the University halls of residence at Sheffield. It will form part of the annual conference of the British Universities Film Council and participants are welcome to attend part-time or full-time, residentially or non-residentially. To receive a copy of the completed program, write: British Universities Film Council, 81 Dean Street, London W1V 6AA, England.

* * * * *

COUNTRY MUSIC FOUNDATION

The Country Music Foundation and Media Center in Nashville, Tennessee, has opened an Audio Restoration Laboratory. The facility will specialize in restoring the sound on pre-stereo recordings to the original quality. The laboratory will be available to outside companies for commercial use. CMF eventually hopes to reissue historical recordings on its own label through the use of its laboratory. For more information contact: Danny Hatcher, Country Music Foundation, 4 Music Square East, Nashville, Tennessee 37203.

* * * * *

INQUIRY

The BULLETIN has received a letter from Frank Doheny in Australia asking for assistance in tracing a certain piece of music. He is concerned with the 'score' which Camille Saint-Saens

contributed to a French film "The Assassination of the Duke of Guise" (c. 1908). The full title of the piece is "Opus 128 for strings, piano and harmonium". It consists of an introduction and five tableaux. Mr. Doheny is trying to establish several facts concerning this work: Has it ever been recorded commercially? If so, and most importantly, is there any recording available now? If anyone has any information about this matter, please write to: Frank Doheny, 16 Kantilla Drive, Athelstone, South Australia 5076.

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NEWS FROM NATIONAL BRANCHES

Newsletters have been received from two national branches: the UK and the French. Editor of the UK Newsletter is Laura Kamel; the first issue (number 1) is dated Summer 1980. It contains a description of the UK Branch 1980 meeting, an article on tape handling at the Welsh Folk Museum, one on the Packburn noise suppressor, on digital recording, a list of publications and a brief but vital IASA UK directory of member institutions.

The French newsletter is named SONORITES; bulletin de l'Association francais d'archives sonores. Number 1 was published in June, 1980 and is edited by Jean-Claude Bouvier. The contents of the first issue are: "Conseils pour la conservation des enregistrements sur bandes magnetique audio et video", "La mise en boite du son; Petits conseils et premiers soins (1)", a listing of the membership (institutions and individuals), a listing of officers, a brief description of a regional phonotheque, a question-and-answer column and a section entitled "Publications nouvelles".

Congratulations to both of these branches on their respective publications! Keep up the good work!

RECENT PUBLICATIONS

REVIEW by Gordon Thiel, Associate Librarian for Audio Resources, Music Library, UCLA

McWilliams, Jerry. The preservation and restoration of sound recordings.
Nashville: American Association for State and Local History, 1979. xi, 138 pp.

Jerry McWilliams has here produced a useful compendium of basic, essential facts and recommendations for extending the physical life and maintaining the sound content and quality of all types of sound recordings in an audio collection. He states in the volume's preface that the work "is intended to be helpful to both professional sound archivists and to those with less experience in the field". In truth, the greatest benefit is derived by the latter group; audio professionals will find little, if any, data that is not already known or more fully explored in the detailed technical literature of the field. For the librarian with limited audio expertise who is in charge of an audio collection, however, this book is an important contribution. Fundamental preservation and restoration tools, methods and procedures are clearly described. Moreover, recommendations are freely offered for companies and brands of equipment. Language is non-technical and brief, general definitions are given for most specialized terms.

The book's content is divided into four chapters. The first of these contains a short history of sound recordings. This provides the foundation from which the remainder of the information in the volume is developed. All types of recordings and processes are considered from Edison Cylinders to present day digital recordings. The second chapter concerns itself with preservation theory and techniques. This is by far the largest and most significant portion of the work; in it such topics as proper storage conditions, playback, hygiene and routine maintenance are fully discussed. Basic in-house restoration procedures are touched on in the third chapter. The fourth, entitled "Preservation policy", is little more than a summary of what has gone before, with the addition of a slight discussion of copyright. Useful appendices include a directory of about 700 manufacturers and suppliers, a directory of 9 major North American sound archives, and a bibliography of about 80 current books and articles.

* * * * *

BRIEFLY NOTED

Hoffman, Frank W. The development of library collections of sound recordings.
Basel, Marcel Dekker AG, 1980. 184 pp. illus. (Books in Library and Information Science Series, volume 28)

The pre-publication literature announces this work as the first comprehensive textbook on the subject, as well as being the first book to cover the entire field of recorded sound. It includes criteria for selection, methods for monitoring user needs and tools for evaluating the reviewing media. It also contains basic practical information related to the use and maintenance of such collections, from care and preservation to arrangement and classification, as well as a chapter on the selection of audio equipment.

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