

**iasa**

International Association of Sound Archives  
Association Internationale d'Archives Sonores  
Internationale Vereinigung der Schallarchive

# **phonographic bulletin**

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PHONOGRAPHIC BULLETIN

Journal of the International Association of Sound Archives IASA

Organe de l'Association Internationale d'Archives Sonores IASA

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

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

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

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## EDITORIAL

This issue of the BULLETIN, I am proud to say, contains all four papers from one of the outstanding 1980 Cambridge conference sessions, the one about field recording programs and practices in the host country. Each speaker addressed himself to a specific subject area (with some unavoidable overlapping). It is a pity that I can't include the taped examples with which several of the papers were illustrated, as these lent a certain charm and humanity to the conference. It goes without saying that to include audio material (other than the presenter's spoken words) into the conference presentations only further enforces the importance of the medium with which our organization is chiefly concerned.

In the New Members section I am pleased to present a comprehensive and provocative report about a relatively young institutional archive in a developing country. Part of my pleasure comes from the fact that it is written by a former colleague and co-worker from UCLA. You may recognize his name as a co-author of the first IASA membership directory.

The minutes of the General Assembly meeting in Cambridge are included as well as a proposed list of amendments and additions to the ISBD (NBM) sound recordings cataloging guidelines. Lastly, I wish to add my own words of deep regret at the passing of one of IASA's founding members and one of my most favorite people, Tim Eckersley. Underneath those bushy eyebrows and twinkling eyes, was the heart and soul of a true "gentleman and scholar", and I will miss his earthly presence very much.

In January the Executive Board met in Rotterdam; I came away from the two-day intensive meeting with some very constructive suggestions regarding the editorial policy of the BULLETIN. Beginning with this issue, I have adopted a manual of style which will be followed in the use of punctuation, citing of footnotes, bibliography, etc.-- the MLA Handbook for Writers of Research Papers, Theses, and Dissertations (N.Y., Modern Language Association, 1980). Authors should consult this work in preparing manuscripts for possible publication.

Ann Briegleb

## IN MEMORIAM TIMOTHY ECKERSLEY

Timothy Eckersley came to Amsterdam in 1959 for an Annual Meeting of the International Association of Music Libraries. We met there for the first time and both became involved in the establishment of IAML's sister-organisation, the International Association of Sound Archives. After a few years Tim served the new organisation as its second President -- a remarkable president with strong views and at the same time a great diplomat in the best sense of the word. After finishing his term he stayed on as Vice-President but left the floor to younger members of the Executive Board, acting himself as a wise councillor for all of us who needed advice and help. At the recent Annual Meeting of IAML and IASA in Cambridge, England, Tim was appointed Honorary Member of IASA and it was my pleasure as President to present him with that mark of honour: the finishing touch of his career in the Association and a small token of esteem and gratitude for his great contribution to the world of sound archives. So far a few facts, no more than the outline of a life in which professional and personal interests were so intertwined that many of his colleagues from abroad became his friends.

Being with Tim was indeed a highly personal experience, a pleasure - at first simply gratifying, soon after something of the greatest value. He nearly always gave the impression of being cheerful and full of a zest for living. However, behind the exterior came a deep understanding of cultural values; a wide knowledge of English and foreign literature, a great interest in photography and in music, but above all an uncommonly sympathetic consideration of the other person, a kind of approach which never came from sheer curiosity, but which had its origin in a feeling of living together, of really sharing his life with family and friends.

A friendship across borders is seldom a matter of great frequency. We met occasionally in London or elsewhere, at a business meeting, at a conference or just during a holiday in Great Britain. The last time most of us were together with Tim was in Cambridge, in an atmosphere highly in accord with Tim's own cultural and scientific interest. Tim's health had declined but his mind was with us as before. It seemed as if he was once more in search of everything that the meeting could offer him such as good companionship, conference presentations, discussions, concerts and of course the little parties where he obviously enjoyed being in the centre of attention, full of anecdotes, and with that special kind of humor which was one of his characteristic qualities. I will remember him as he was during that conference.

Penelope and the children must know that Tim has meant so much to all of us in our international circle of sound archivists, of oral historians, of musicians and musicologists, of anthropologists and librarians, and above all, his personal friends. We have indeed lost a very dear friend.

Rolf Schuurmsma

# MINUTES ON ANNUAL CONFERENCE, CAM- BRIDGE, IASA GENERAL ASSEMBLY, 6 AUGUST, 1980

## 1. President's Address

Dr. Schuurisma welcomed delegates to IASA's eleventh annual conference. He asked the conference to approve the minutes of the Salzburg assemblies and these were duly accepted by members as an accurate record. The President lamented the recent deaths of Ivan Pethes (a long time member of the Association and a close personal friend) and of Rita Benton (the late Editor of FONTES). In commenting on IAML-IASA relations he mentioned that some radio colleagues had raised the question of forming a professional sub-committee under the auspices of the joint Committee on Sound Archives and Music. At a recent meeting in Frankfurt, the IAML-IASA Lisbon agreement and the policy of this Executive Board not to form professional sub-groups (such as radio archivists) had been confirmed. Dr. Schuurisma reminded delegates that a new Executive Board had to be elected at Budapest in 1981 and he outlined the constituted electoral procedures. He also stressed the importance of seeking institutional approval and practical support before members accepted nomination for office. The President also announced that the 1983 conference would be held in Washington and it was possible that the Association of Recorded Sound Collections (U.S.) would be involved in the programme. Finally, he proposed the appointment of Timothy Eckersley as an honorary member of the Association in recognition of long and meritorious service to sound archives. The General Assembly approved the appointment.

## 2. Secretary's Report

The Secretary reviewed the work of the Association since the Salzburg conference. He reported on the Executive Board's working meeting in Paris in January; that three issues of the PHONOGRAPHIC BULLETIN had been published during the year under the editorship of Ann Briegleb; and that national branch meetings had been held in Australia, Austria, France, the Netherlands and the United Kingdom. The Association's special publications programme was continuing. Under the Secretary's editorship a guide on the planning, organisation and management of sound archives, directed mainly to the needs of Third World countries would be completed in 1981 and probably published in association with UNESCO. A major section of the projected technical manual had been completed, an English translation was in hand and UNESCO's collaboration in its publication was to be invited. Steps had also been taken towards the preparation of a new edition of the IASA Directory of Member

Archives. The secretary announced with regret the resignation of Robért Ternisien as Chairman of Copyright Committee, thanked him for his important contributions to IASA's work and mentioned the need to strengthen the Committee by the addition of new members with expertise or special interest in the copyright field. The establishment of a Training Committee was also announced under the Chairmanship of Rainer Hubert. IASA members with special interest in training who might care to join the new Committee were invited to contact Dr. Hubert or the Secretary. As regards IASA's relations with other organisations, the Association's application for grade B UNESCO affiliation had been rejected but associate membership of IFLA had been secured. The Association had also accepted an invitation from the International Council on Archives to send an official representative to a meeting of all international associations which are involved in the field of A-V media. The Secretary announced that the 1981 conference would be held in Budapest from the 6 to 12 September. Venues for the following two conferences were given as Brussels (1982) and Washington (1983) and invitations to host the 1984 meeting were invited. In conclusion the Secretary drew attention to an increase in IASA membership from 222 to 263 during the year.

### 3. Treasurer's Report

The Treasurer presented the following financial account:

#### RECEIPTS

Balance at 15 June 1979 . . . . .	6,546.00 DM
Membership dues 1979-1980 and sales of IASA publications. . . . .	10,459.31 DM
Bank interest . . . . .	<u>444.46 DM</u>
	<u>17,449.77 DM</u>

#### EXPENDITURES

Printing Phonographic Bulletins Nos. 25-27. . . . .	3,004.00 DM
Editing costs . . . . .	1,543.01 DM
Translations and typing . . . . .	500.00 DM
Leaflets, envelopes, advertisements, etc. . . . .	<u>543.22 DM</u>
	<u>4,590.23 DM</u>
Balance at 1 July 1980	<u>11,859.54 DM</u>

In commenting on the accounts the Treasurer observed that IASA's financial position was currently a healthy one. In addition to substantially increasing the Association's credit balance IASA had also benefitted in the past year from a subsidy of 25,000 AS which Dietrich Schüller had secured through the Austrian Ministry for Science. This budget had enabled us to meet the costs of organising the Salzburg conference and to pay to IAML a substantial share of the conference deficit which arose, without drawing on IASA's own funds. Dr. Scharlau pointed out, however, that the generally favourable situation should not obscure the fact that IASA was benefitting from significant material support from various member institutions; that typing, translating, printing and mailing costs were increasing; and that IASA publication programme may be expected to draw significantly on the existing surplus. Given these considerations he said it was, therefore, a matter of

considerable concern that many members had failed to pay their dues despite several reminders. The Treasurer stressed that IASA could not afford to subsidize these members, who were receiving benefits for which they have not paid, and he urged all members to ensure the regularity and the reliability of their payments. Since American colleagues found particular difficulties in making payments in foreign currency, the Board had agreed that their future subscriptions could be made in US \$ and the Treasurer hoped this would substantially improve this situation. In closing Dr. Scharlau commented on the gratifying increase in members, in which the Australian National Branch had played a leading part, and promised to distribute a revised membership list with the November issue of the PHONOGRAPHIC BULLETIN.

#### 4. Editor's Report

The Editor reported, that in 1979-80, the PHONOGRAPHIC BULLETIN issues number 25, 26 and 27 had been prepared and circulated. The format and substance had continued along previously established lines with an attempt to enlarge the "News and Notes" section. This attempt had met with varying degrees of success as the membership, by and large, do not send many news items to the Editor. Ann Briegleb explained that it was not possible for her to make a systematic and exhaustive international survey of work in the Association's field and she urged members to keep her informed of developments in their countries. A "New Members" section was also initiated in issue number 26 with a contribution from Ghana. The Editor expressed the hope that both news and articles would be forthcoming from new individual and institutional members. She also asked members to inform her of appropriate periodical indexes available in their countries - particularly those with data bases - in which the PHONOGRAPHIC BULLETIN might be usefully abstracted. In this connection she informed members that arrangements have been made to include the journal in RILM Abstracts. Finally, the Editor drew attention to a recent publicity problem which had arisen and recommended that the placement of IASA advertisements in handbooks or journals should not be done without consulting appropriate members in the countries of publication.

#### 5. Committee Reports

##### (a) IAML/IASA Committee on Sound Archives and Music

No report was received from the President of the joint Committee.

##### (b) Cataloguing Committee

Anne Eugène described the Committee's conference programme, including the work which had been carried out in conjunction with IAML's Cataloguing Commission towards a revision of IFLA's ISBD (NBM). She announced that agreement had been reached on this project. Mme Eugène reported on the Committee's intention to expand its membership by the inclusion of Alice Moyle to cover ethnomusicology and that she was also seeking a specialist on cataloguing spoken word recordings to further strengthen the group. The Committee was also assisting the author of the cataloguing chapter that would be included in the publication on sound archives which IASA was preparing for joint publication with UNESCO. Finally, the Chairwoman reported that Alexander Jansen would represent the Committee on a specialised IAML/IASA

working group dealing with ethnomusicology terminology which would meet during the Budapest conference.

(c) Copyright Committee

The Chairman reported that the Committee had completed and distributed to all members IASA's official statement concerning sound archives and their case for tax exemption on the purchase of blank tapes and cassettes. The report on the freer circulation of recordings internationally and the reduction of copyright constraints, which had been drawn up to be put before UNESCO, was to be withheld pending the appointment of a new Committee chairman. The project to produce a model contract for sound recordings was still being studied. Mr. Ternisien reported on the resignation of Dr. Scharlau from the Committee and stressed the need to reorganise and strengthen this group so that IASA would be effectively involved at an international level to contribute to the evolution of copyright agreements in its specialised field of activity.

(d) Technical Committee

The Chairman reported that the Committee's archival tape tests had been completed and the results published in the PHONOGRAPHIC BULLETIN. Other publications sponsored by the Committee had dealt with the measurement of magnetic stray fields in sound archives and the establishment of international re-recording standards. Other projects in hand include the preparation of fire regulations for sound archives; an investigation of the influence of weak magnetic strayfields on pre-recorded tapes; and a further series of tests on new tapes. Future publications being prepared under the Committee's auspices are the effects of water damage on recordings through flooding; a technical manual for sound archives; and a technical chapter for the IASA/UNESCO publication. Dr. Schüller also reported that consultations were in hand between the Committee and the IAML/IASA group engaged in revising the ISBD (NBM) and between the Committee and the Phonothèque Nationale as regards the conservation of industrially pre-recorded tapes.

(e) Training Committee

Dr. Rainer Hubert presented his views on the role of IASA's new Training Committee. He pointed out the variety of specialists within the field of sound archivism and how, in the past, each has tended to develop his own methods and procedures with many differences in standards and approach. The Chairman said there was now a need to systematise the training of sound archivists so that newcomers to the field could more quickly assimilate the relevant techniques. He thought the Committee's first step should be to survey internationally the content and standards of all relevant established training programmes. Once this had been completed the role of the Committee could be defined. Dr. Hubert listed some of the questions which needed to be considered. For example, would it be sensible to develop training courses solely for audio archivists or should training programmes be concerned with A-V media on a whole? What should be the role of an international committee given that practical training programmes would probably be developed at the national



level? He expressed the view that the Training Committee should be concerned with course contents rather than course structure, should try to facilitate the exchange of information and international experiences and attempt to influence and assist those people who would be responsible for designing training programmes in individual countries.

(f) National Branches Working Group

Dr. Linnard announced that he had been confirmed as Chairman of the Group and Dr. Hubert would be acting as its Secretary. At the Group's first meeting discussion has focused on relations between the national branches and the international body, the financing of branches and their publication programmes. As a solution to the divergent nature in the membership arrangements of each branch, it was considered that the payment of dues to a branch treasurer with the transfer of a proportion of these funds being made to IASA might be a solution to current anomalies. In this context, Dr. Linnard reported that the Executive Board of IASA had agreed to provide guidance. In the field of publications the Group had agreed to exchange material between themselves and also to forward copies of all branch publications directly to the Editor of the Phonographic Bulletin. The Chairman concluded that it was hoped to hold a further meeting of the Group at Budapest.

6. National Branch Reports

(a) Australia

Grace Koch reported that meetings of the Australian Branch had been held in August 1979 and May 1980. At the inaugural meeting the Branch was formally established and a steering Committee was formed. At both meetings papers were presented on various professional topics of both general and specifically Australian interest. Peter Burgis was appointed Acting Secretary of the Branch at the inaugural meeting and was elected Chairman subsequently. A National Committee was also formed. Two newsletters have been published and a third is in preparation while a directory of members is also planned. Mrs. Koch also informed members that a constitution for the Australian branch was being drafted by the National Committee. Australian Branch membership consisted of twelve institutions and fifty one individuals.

(b) Austrian Branch

Rainer Hubert reported that members of the Austrian Branch had been active in various national committees concerned with A-V media. Its most important achievements were the establishment of national rules based on the ISBD (NBM) for cataloguing sound recordings (a subject also covered in Schallarchiv) and the development of two courses on A-V media for the training of librarians, which are now being implemented. The latter development is intended as a step towards the creation of an entire training programme for all people professionally involved in the A-V field.

(c) French Branch

Jean-Claude Bouvier announced that AFAS membership had increased to 120

institutional and individual members. Results had been received from a survey of French sound archives that will shortly result in a preliminary catalogue of national holdings. In the technical and legal fields of sound archive work AFAS had also been active and important papers in these areas are scheduled for future publications of Sonorités. Future efforts of the Branch will be directed towards increasing and improving communications between sound archive collectors and it is also hoped to encourage the creation of regional sound archives in France. Finally, the French Branch recommends a financial contribution from each of the national branches to the international body; the greater exchange of information internationally; and the continuation of the inter-branch group.

(d) Netherlands Branch

Tonko Tonkes reported that two meetings of the Netherlands Branch had taken place. The Branch is actively trying to establish links with the Dutch Oral History Society and it is also concerned with a current national study of the future needs for archives in the Netherlands. The Branch has maintained its level of membership although it is concerned about the provision of sufficient resources to finance its activities.

(e) United Kingdom Branch

Dr. Linnard reported that the 1980 annual meeting had been hosted by the Welsh Folk Museum. The UK Branch had taken steps to strengthen its executive by appointing an Editor to produce and distribute a national newsletter and also an additional committee member to act in the field of increasing membership. Dr. Linnard also announced that Newsletter No. 1 had been published. Current concerns of the Branch are the questions of financing, continuity of the executive and means to recruit new members.

7. Any Other Business

- (a) The President invited offers from members to host the 1984 IAML/IASA conference. Rob ert Ternisien felt that a meeting in France should be considered.
- (b) Alexander Jansen mentioned that IAML had problems in cataloguing ethnomusicological material that were similar to those of IASA and recommended cooperation in this area between the two associations.
- (c) Dietrich Lotichius said that he felt the introductory conference session for new members was useful but had been ill-timed. He asked if IASA had been represented and the Secretary confirmed this.
- (d) Patrick Saul expressed the view that links between IASA and the IFPI should be strengthened as this relationship with the recording industry was particularly important for sound archives. The President outlined the IFPI's policy as regards the establishment of a national archive in every country.

# SOUND ARCHIVES IN THE UNITED KINGDOM: FIELD RECORDING PRO- GRAMMES AND PRACTICES

*These four papers were presented at the Annual Conference held in Cambridge, England, August 1980.*

ERIC CREGEEN  
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## ORAL HISTORY

"Oral history", long accepted in the U.S.A., is now enjoying something of a vogue in the U.K. The British public is beginning to accept that there might be more than old wives' tales in the recollection of ordinary people about events in which they took part. Those who use oral material claim that it has added a new dimension to historical studies and by their publications and broadcasts have persuaded even some of the historians that this claim contains a modicum of truth.

This use of orally transmitted material is no new thing in historiography. Indeed there has never been a time when it did not play a role in the craft of the historian and annalist, from the record of Christ's life and death in the New Testament and the lives of the saints through much mediaeval writing to the work of 19th and 20th century biographers and political historians. But the historian's concern is primarily with the written word, and if oral evidence is used it must come from a highly respectable background. To the historian homosapiens is essentially homo scribens; to him the possession of vocal chords is perhaps a rather irrelevant and embarrassing complication in the process of transmission.

This is not the case with British folklorists, ethnologists and anthropologists, who have a long record of collecting and studying oral evidence and have a well-developed expertise in interviewing people. Nor is it true of journalists and broadcasters, whose trade is the spoken word. Thus it is not surprising that the beginnings of oral history in the British Isles shortly after the Second War are not to be found among the academic historians but among those whose work and expertise was primarily with oral transmission. They included writers and broadcasters like George Ewart Evans, a Welshman living in East Anglia and deeply interested in folk-ways; those who were concerned with regional and local studies; and ethnologists and folklorists, working in museums and other institutes, who began in the forties and fifties to collect personal biographies and details of social background to complement their material collections. Thus in 1948 under the inspiration of the Irish Folklore Commission, the Manx museum began to record the recollections of old people in the Isle of Man systematically both in Manx Gaelic and English, using notes or full stenographic records at first, and later sound-recording methods. I believe that the Welsh Folk Museum was still earlier in the field.

The School of Scottish Studies was established at Edinburgh in 1951 and from the first employed sound-recording techniques. Its remit was the recording of folklore, customs, beliefs, songs, tales and other traditions of Scotland, but a great deal of historical material was recorded in the fifties, and from 1966, when I joined the staff, the recording of oral traditions and personal recollections of historical interest became systematic. My own first experience and training in these methods was gained at the Manx Museum in 1948-1950, and was put to use in the fifties in the West Highlands, where I recorded the recollections of fishermen, crofters, drovers and others and incorporated the material in adult education history programmes.

#### ACCELERATION OF ORAL HISTORY MOVEMENT

By the end of the sixties and the early seventies the oral history movement in the U.K. was taking off in earnest. No doubt the growth of interest in local studies contributed to this, but the advent of fairly cheap, portable recording machines was probably the final catalyst. It involved a wide variety of institutions, societies and individuals. Among the large institutions, the Imperial War Museum embarked in 1972 on a series of projects which resulted in a well-organised archive of war, the services and war-time life in Britain. Local and regional museums and libraries launched programmes to record crafts, industries and ways of life in their districts. To quote fairly random examples, Hampshire county museum had, by 1974, recorded 200 tapes on rural crafts; St. Albans museum about this time recorded "a well-digger, basket-maker, pillow lace-maker, straw-plait maker, farmer, pawnbroker, etc."; whilst Lambeth borough library began a small programme involving "music-hall and theatre stars, a priest and a teacher, a news vendor, a female blacksmith and a chimney-sweep, and an east-end furrier who was involved in the development of the Socialist theatre movement."

In many parts of the country the W.E.A. and extra-mural groups were caught up in this new and exciting activity, which appealed to local patriotism, gave a place to the older citizens, and made history relevant and fresh. Thus, for example, in 1975 there were classes in Leeds conducted by Stanley Ellis, in Suffolk by George Ewart Evans, at Hadleigh by Alun Howkins, at Swansea by Hywel Francis. Some schools and colleges of education saw the educational potential of the recording machine and undertook local history projects as a means to involving pupils in the active recovery of historical data. A number of academics entered the field and provided much of the leadership for the movement, but, with notable exceptions in the field of economic and social history, historians were extremely wary of becoming involved. Meanwhile the BBC, through such impressive radio programmes as Michael Mason's "Plain Tales from the Raj", awoke people to the historical riches latent in recollections, and Ronald Blythe's "Akenfield", a book based on reminiscences recorded in two Suffolk villages, evoked an appreciative response in a Britain that was nostalgic for a country life that had gone.

#### ORAL HISTORY SOCIETY

All these strands of interest and activity were drawn together in early 1972 in a conference at Leicester sponsored by the Social Science Research Council. It assembled a rather improbable collection of broadcasters, educationalists, folklorists, academics, writers and others. The outcome was the Oral History Society, established in September 1973 at a conference at York. Theo Barker from the University of Kent was chosen as chairman, a broadly-based committee was elected to reflect the diverse experience and

interests of the participants and the journal Oral History was launched, with Paul Thompson of Essex University, whose efforts were an important ingredient in the whole movement, as its editor.

Since then the influence of the Society and its journal has spread. New centres of activity have come into existence. Workshop sessions have improved the technical proficiency of oral history practitioners. A successful international conference was held at Essex University in 1979. The Social Science Research Council, continuing its support, has funded long-term academic research, usually based on universities. The results of several projects have appeared in print and have gained a certain respectability for oral history methods in the academic world. The happy circumstance that the Chairman of the Oral History Society and the Chairman of the Economic and Social History Committee of the SSRC have coincided in the person of Professor John Saville has undoubtedly favoured the rise of oral history. Though it cannot be claimed that academic historians have adopted oral history methods to any important extent, there are at least several university departments where these methods are taught and practiced.

Oral history projects inevitably create collections of original material on tape, bringing new possibilities and problems in their wake. Museums, libraries, university departments with no previous experience in the management of a sound archive have found themselves responsible for collections ranging from several tapes to several hundreds or thousands. New skills have to be acquired in preservation, processing, indexing and transcribing and new responsibilities accepted for rendering the collections accessible. Manchester Polytechnic has undertaken a register of tape collections in Britain, whilst at Edinburgh a register of Scottish collections is in preparation.

There are differences in approach, aims and methods among those who record and use oral testimony in the U.K. But in general most of the work reflects an interest in popular history and the experience of ordinary people. This interest was referred to in the original aims set out by the Oral History Society in September 1973: "We are especially concerned with those sections of society who are unlikely to leave behind them any quantity of memoirs, diaries or correspondence from which history can subsequently be written." The results of this emphasis show in the accumulation of recorded accounts about life and work among social groups usually disregarded by historians. Some of these are of exceptional interest and value.

At the same time one must confess to weaknesses in the U.K. oral history scene. The very popularity of its appeal can threaten serious scholarship. Some of the work carried out reveals social and political fervour rather than clear historical thinking. There is a danger too that in a reaction against orthodox historical studies one runs into an uncritical acceptance of the recorded word, treating it with the reverence that the unlettered pay to the printed word. The scope of oral history projects tends to be unnecessarily limited and needs to be broadened to include the personal experience of artists, musicians, writers and scientists as well as of those who have played a significant part in education, politics, religion, government, industry, commerce and law. In these fields we have much to learn from the U.S.A.

## SCOTTISH INVOLVEMENT

Scotland has been involved in the practice of oral history methods since at least the fifties. But the first oral history conference dates from March 1973, when a meeting was organised at Edinburgh by the departments of Educational Studies and Economic History in Edinburgh University. It gave a forum to work which was going on in Scotland. This was not extensive but it included a Glasgow University project on the Upper Clyde shipyard "sit-in", as well as projects in the Highland area, Fife and Aberdeenshire. Surveying the scene, Professor I.C. Smout highlighted the need for work on urban studies, fishing communities, manufacturing industries, ecclesiastical history, emigration and local studies and for the creation of archival aids to research.

Since 1973 investigations have been carried out in several of the communities and industries mentioned as previously untouched. Among the projects have been an extensive recording programme carried out by a young ex-fisherman, Angus Martin, among older Kintyre fishermen (shortly to appear in book form); an investigation into Glengarnock, a steel manufacturing community in Ayrshire whose industry has recently closed down; the jute industry in Dundee, and also the retail and licensed trade there; shepherding in the Border hill country; farm labour in the north-east; the Lithuanian community in and around Glasgow; Hebridean life in the 19th century and Hebridean emigrants to Canada; women's university education; the history of steel firms; and mining in Fife.

As in England there has been growing collaboration between individuals and institutions concerned with an oral history approach, especially since the founding of the Scottish Oral History Group in 1978. Schools and colleges of education have been closely involved, whilst the Saltire Society's award for oral history school projects has encouraged pupils' work in the field and has had the cooperation of the educational service of the BBC in Scotland and a Scottish publisher. The BBC (Scotland) has played a very important role in the movement. A series of radio programmes incorporating recorded reminiscences, under the title "Odyssey" and produced by Billie Kay has had a strong impact. (A book based on the series is to be published by the Polygon Press).

The investigations and recordings are the work of a variety of groups and individuals: students working in university departments for higher degrees, schools and colleges, libraries and museums, broadcasters, freelance private individuals and a number of academics (usually with a background in economic and social history or in sociology). The Scottish Oral History Group publishes a Newsletter, edited by Angus Martin, which appears twice yearly under the title "By Word of Mouth" and reports work in progress as well as publishing excerpts from recorded material. (Copies are available from Iain Flett, Regional Archives, City Chambers, Dundee, Scotland, price 20p.).

The existence of the School of Scottish Studies has undoubtedly assisted the oral history movement in Scotland. It has a long experience of recording, an extensive and varied archive of over 6000 tapes, and expertise in technical matters, which have been made available to members of the Group. In my own section Dr. Margaret Mackay and I have been engaged over the past seven years in a series of projects in the Hebrides and Canada, sponsored by the Social Science Research Council, and combining the study of original written sources with the recording of oral traditions and recollections. We think it important to keep before oral historians that there exists, beyond the time-

range of personal reminiscence and wider than purely factual history, a great wealth of oral tradition that should be drawn on in studying Scotland's past: the sort of material collected in the School's archives, spanning beliefs and customs, poetry and tales, songs, music and much else.

Oral history in Scotland has enjoyed the advantage of having close links with national and regional bodies which have collaborated in providing support and expertise, among them the large museums, the Scottish Record Office, the BBC and the universities and colleges of education. As tapes steadily accumulate, the advice and help of the Scottish Record Office are proving of special importance.

#### CONCLUSION

With sound-recording becoming easy and widespread, one might think that this will lead to a limitless expansion in oral history. In fact I believe that we will have to work hard for future results. One recalls that the spread of universal literacy has failed to produce a renaissance in the art of the letter-writer and diarist. To achieve worthwhile oral material it is necessary to encourage and train people to seek out and salvage this perishable record.

\* \* \* \* \*

The following extract illustrates some of the recordings referred to in this paper:

#### A Tیره crofter on witchcraft and poetry (recorded by Eric Cregeen)

- Donald Sinclair: "In my time - I'm old enough but I'm not a great age - in my time there was witches here too.
- Eric Cregeen: Had you got any witches hereabouts?
- Donald Sinclair: Oh no, not nowadays, no.
- Eric Cregeen: No, I mean round here in those days?
- Donald Sinclair: Yes, just where ye are, in Hynish West. I'm sorry to say some of my lady ancestors, they were witches too.
- Eric Cregeen: What kinds of things could they do?
- Donald Sinclair: They could do anything at all. . . . Anyhow, the fishing was plentiful, and this day the boats went to the fishing [and they were caught in a storm with heavy loss of life - E.C.] And they were blaming my grand-aunt here and another lady from the village down there that it was them that made the drowning disaster. . . . The husband of my grand-aunt died of exposure in the boat and the husband of the other lady down at the village, a big sea took him and the helm and the rudder away."
- [Donald here sings a local song in lament of the dead]
- Eric Cregeen: Who composed this song?

- Donald Sinclair: An old poet that was in Belaphuil here called Alexander Macdonald. I remember him too, aye. He used to be going rock-fishing and I remember the way he was carrying the fishing rod across on his back and his hands in his pocket. I fancy I see the old man coming from the carraig. And he had seven cats. It was for the sake of the cats he was going rock-fishing, to get fish for the cats. And he was a good poet too, but of course in his old age he was a Christian man. . . .
- Eric Cregeen: Did that change him at all? Did he stop writing poetry?
- Donald Sinclair: Oh yes, yes, he was a good man at last.
- Eric Cregeen: Ah yes, and did he give up making poetry then?
- Donald Sinclair: Yes, yes, he was a Christian man.
- Eric Cregeen: And did he think it was wrong then to make songs?
- Donald Sinclair: Well, he was not complaining it at all as long as you would compose decent songs, but he was against vulgar songs. Well, a poet can compose vulgar - it's easier for him than decent. Of course a poet can compose anything.
- Eric Cregeen: Yes, how does a poet go about making a song? Does it just come to him?
- Donald Sinclair: Come to him. If he's got a grudge against ye, he'll miscall ye, and it's no bother at all. It's the same with a poet, making a song is as easy as it was you to read a song, it's as easy as that for a poet because they are that witty and clever, aye.
- Eric Cregeen: You've made songs yourself, haven't you?
- Donald Sinclair: Well - (pause) sometimes. I came from the poets anyway."



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## TRADITIONAL MUSIC AND SONG

Due to the differing interpretations of this session's umbrella title I want to make clear that I shall not be attempting to deal with UK sound-archives in general--mainly because those that are involved in traditional music and song are now both numerous and diverse--but purely with the work carried out by my own institution and within my own country. For that reason, however, I should at least refer to one indispensable source of information about relevant sound-archives throughout the British Isles. This is the Newsletter issued quarterly (now under the editorship of Helen Myers) by the United Kingdom National Committee of the International Folk Music Council.

## HISTORY OF THE WELSH FOLK MUSEUM

The Welsh Folk Museum, which is part of the National Museum of Wales, was opened in 1948 at the Elizabethan mansion known as St. Fagans Castle, some four miles west of the Welsh capital, Cardiff. Conceived on the Scandinavian pattern, the Museum initially gave priority to developing its open-air "environmental" section (featuring traditional buildings re-erected within the spacious Castle grounds), together with live demonstrations of certain manual crafts. The intention, however, had never been to confine Museum activity to the realm of so-called material culture, and in 1957 work was formally begun upon dialects and oral traditions and begun with the declared aim of building up a national archive of tape-recordings.

Arriving at St. Fagans in 1963 as a Research Assistant within the Department of Dialects and Oral Traditions, I was set to try to implement that aim in the field of *canu gwerin* (folk music). The working definition then adopted was that drawn up by the International Folk Music Council only a few years previously in 1954.

Admittedly, the label "trad" in the IFMC definition can prove more all-embracing than this and we were eventually able to include some ethnic materials that cannot meet the requirements completely. But, while I never acknowledged such a definition as an absolute straightjacket, it nevertheless provided a natural center-point for work within a department one half of whose official title was, after all, "Oral Traditions." The additional justification for adopting it was that when one at that time came to survey the content of the sound-archive of BBC Wales or of published commercial discs, it was precisely in the field of folk-music, as per the IFMC's definition and recorded directly from oral tradition, that representation was found to be most lacking. So the proposed work of the Museum would, it was hoped, plug a considerable existent gap.

## OTHER COLLECTING PROJECTS

Some relevant recording-work had been carried out previously within Wales. In 1952, the BBC in London put into operation a scheme for "the systematic recording in the field of folk music in England, Ireland, Scotland and Wales." By 1955, over thirty expeditions had been undertaken and around a thousand recordings made, of which over a hundred were

of Welsh folk-singers (nearly all of them native Welsh-speakers who sang in their first language). Naturally, too, many of the Welsh-language radio programmes produced by the BBC's various stations within Wales had created additional recordings of traditional music-making, both vocal and instrumental.

The only indigenous body to have been active in this direction was the Welsh Folk-Song Society, which during its pioneer years, just before World War I, had four or five collectors using phonographs in the field. Tragically, however, the resulting recordings, once transcribed (and, more often than not, published in print) were thoughtlessly neglected. My own search for the cylinders left by each of these individual field-workers uncovered the fact that the end products had disappeared, been accidentally destroyed or, otherwise, lengthily exposed to dampness. Over two dozen of these cylinders are still retained at the Welsh Folk Museum, in the hope that something might yet be salvaged from them, but we drew only a blank when the BBC in London very kindly tested three specimens for us.

One Continental collector had also recorded in Wales. This was Dr. Rudolph Trebitsch of Vienna, who in 1907 made a few phonograph recordings of triple-harp playing at Llanover Hall, Monmouthshire (now Gwent). These are today in the care of the Viennese Phonogrammarchiv.

It was to be quite some time before ethnomusicology would gain even a tentative foothold within any academic department of the University of Wales, so that no field recording programme whatever had emerged from that quarter. Nor, apart from the achievements of those fieldworkers labouring under the banner of the Welsh Folk-Song Society, had Wales ever seen any native recording work in traditional music carried out by individual or private collectors.

#### MUSEUM COLLECTING PROJECT

Overall it did not present an encouraging picture. What it added up to was that by 1963 the amount of relevant recorded material was quite small indeed. Within the Welsh Folk Museum itself the Head of Department, Mr. Vincent H. Phillips, had recorded around three hundred songs from a dozen or so singers, this during the course of his wider collecting work upon various aspects of oral tradition. But what kind of field recording programme was to be implemented from then on? As it happened, during that same year Vincent Phillips published a brief article entitled "Oral Traditions and the Folk Museum," in which he stressed several points relating to the field recording work of the Department:

1. That such work was late in being undertaken in Wales, in contrast to the position in many other European countries;
2. That oral evidence was constantly being lost--with the decline and disappearance of the Welsh language intensifying this problem in many research fields;
3. That collecting-work coverage was required for the whole of Wales; and
4. That the only practical answer lay in the "survey" technique--which was then outlined as follows:

"Questionnaires are drawn up on specific subjects, field-collectors are trained in interviewing and recording, and voluntary workers enlisted as well. The data are gathered and an archive is set up to handle cataloguing, indexing, classifying, etc. The primary task is the assembling of information.

By its very nature, though, the survey method is bound to be inadequate . . . When collecting data without carrying it through to a final analysis at the time of the investigation one can never be certain that all the important questions were asked in the field. But the survey method is resorted to simply because time is not on our side."

The reference above to the crisis facing the Welsh language provides an additional pointer to Museum priorities, for though the institution's handbook in and around 1963 stated that "The Welsh Folk Museum organises a survey of all dialects spoken in Wales," a truer wording would have been "dialects spoken in Welsh." Except for an isolated and brief piece of linguistic research upon the interaction of Welsh and English in one border area, the Museum did nothing with English-language dialects in Wales. (In 1968, on the other hand, the still-continuing Survey of Anglo-Welsh dialects was inaugurated by David Parry within the Department of English Language and Literature at University College, Swansea.) At St. Fagans the "native-language" approach was applied to oral traditions generally, including folk music. I was invariably directed to Welsh-language speakers and several years later I began to record English-language informants in the fields of folksong and seasonal customs. (I might add that I have never got around to working among immigrant groups in Wales.)

However, although fieldwork was in this way selective, the adopted task was still enormous. Within the sphere of folk music alone it merited far more than a single, even full-time, collector together with a substantial archiving staff. The resulting period of field-recording proved to be a relatively brief one:

- 1) 1963 to 1967 constituted five years of reasonably intense fieldwork.
- 2) But 1968 to 1971 saw only sporadic, and consequently, more disjointed field activity.

#### FIELD RECORDING TECHNIQUES

During its most vigorous period the overall field recording programme set me was based upon three priorities:

1. Recording the folk music repertoires of individuals known or believed to be rich song (or music) bearers--rich by Welsh standards during the Sixties, that is, since I soon learnt to regard a dozen items per individual as a substantial haul.
2. Pinpointing, for each summer period, a different area (of a radius of around five miles or over) in which one could spend up to two months, seeking material from all possible informants among the elderly. In 1963 I selected twelve "first-choice" areas scattered throughout Wales and hopefully anticipated having, eventually, a dozen regional samples to analyse (bearing in mind, of course, that those samplings would not have been taken simultaneously).
3. Focusing upon specific topics that appeared to us to be significant within the sphere of folk music in Wales. Any given topic might, of course, turn out to be monoregional or multiregional--thereby confirming the general fact that two if not more of our adopted priorities could at times intersect.

Individual projects within the overall programme were not governed by strict time-limits. After all, we were to a marked degree chartering the unknown, and it was left to me to decide when a duplication or saturation point had been reached that would warrant closing any particular file.

## TAPED EXAMPLES

In the fairly brief time still remaining I want to play half-a-dozen varied examples of field recordings of traditional music. These excerpts have been chosen to fulfill a dual purpose:

- 1) They represent something distinctively Welsh, and
- 2) They are my reference-points in briefly discussing some of the varying fieldwork practices that have been employed in building up the recorded collection of the Museum.

A word or two about the recording situation: Most of the folk-music fieldwork recordings in the Museum's archive are of individual singers, recorded not under studio conditions but in their own homes, usually in the confined-enough back-kitchen or front "parlour." The majority of such singers were elderly. These would naturally have been the prime targets for much of our fieldwork, being usually the richest remaining repositories of folk-song, since transmission of such traditional material has long been weakening with each passing generation (particularly so from the Thirties onwards, under the influence of mass sound-media--not forgetting, too, the decline of the Welsh language). The net result was almost invariably that I was concerned with people who were well past their prime as performers.

The very term "performers" I use somewhat guardedly. Many would hardly ever have voiced these songs except in circumstances of relative privacy. Even where informants were to a certain extent acknowledged, if only locally, as bearers of folk song, they were usually passive rather than active bearers when we got to them. As often as not, I needed to prompt memories, so that an intrinsic part of my pre-fieldwork routine was to draw up lists (including opening-lines) of songs previously published or collected from the region that I was about to visit--lists to be used alongside my additional ones of songs known to have circulated more generally. (Here, the Journal of the Welsh Folk-song Society was an indispensable basic source.) The additional solution employed was to operate a system of first and second visits, whereby the first would not only enable me to become acquainted with both the singer and his/her repertoire but also nurse the singer into remembering the songs more thoroughly by my second visit (when the recording machine would be added).<sup>1</sup>

In terms of time and finance it was not considered economic to take along a recording technician. A third party would have affected the informant/collector relationship anyway and an additional "official" presence might well have proved to be overpowering for the singer. The field-collector, therefore, operated the recording equipment, as well as attempting to be a receptive audience.

One hoped for as relaxed an atmosphere as possible. There were, however, the occasional threatening formalities, such as removing an ever-ticking clock (which I found to be a serious intrusion in playback of musical performances) or having the singer reel off a verse or two in order to allow the checking of sound-levels. My fears initially that such preliminaries might overload the singer with tension were dispelled after a few weeks' experience in the field. I soon gained the impression that Welsh people generally look upon a musical rendering as a careful presentation rather than a casual throw-away. Many singers preferred to stand up to sing, and I would offer them the

option of standing or sitting, whichever they thought would allow them to feel most at ease.

My usual practice was to hear the song through first and then interview the singer about it, with the machine still running, so that for further research purposes the relevant documentation would be handily recorded alongside the song itself. After which, the singer continued on to the next song, unless the previous item had contained just a single stanza, in which case the singer would be asked to strike it up again, so as to provide a cross-check on the musical unit involved. That is precisely what happened with my short first illustration, recorded in 1975, a ritual New Year Proclamation song from the south-western corner of Wales (and from an area which has been English-speaking for centuries, hence the English text):

[ex. 1. Recording of Reuben Codd, WFM Tape 4532.]

I claimed earlier that informality was the keynote hoped for within such situations. There were however occasions, albeit rarer occasions, when a recording session needed to be more formally prearranged, as in the case of my second illustration.

Many areas in Wales (particularly in the north) have a strong tradition of singing *Cerdd dant* or *penillion*, a form of music in which (to offer only a grossly over-simplified summary) the singer traditionally sings a counter-melody to an air played on a harp (or, rather, to the greater part of the air, since the singer does not begin simultaneously with the instrument). Such music-making in Wales extends backwards along many generations, and for generations, too, it has been heard mainly from the stage of *eisteddfodau* (competitive festivals that specialise in song and poetry). My recording here, made in July 1969, is actually of a highly successful *eisteddfod* performer, and in this instance the singer and his instrumentalist sister were permitted a week or so to rehearse and perfect half-a-dozen items specifically for recording (just as they would indeed have done in preparing for competition).

I must add that while *penillion*-singing might not fully qualify within the IFMC's definition of folk music it can still happily bear the label "Welsh Traditional."

[ex. 2. Recording of Bili Puw/Beti Puw Richards, WFM Tape 2376.]

That recording was made in the town of Bala in North Wales, slightly west of Llangollen, home of the famed International Musical Eisteddfod. Just fifteen to twenty miles south-east of Bala, over the Berwyn Mountains and into the former counties of Montgomeryshire and Denbighshire, it became necessary to adopt field recording practices quite different from those referred to so far.

#### CHRISTMAS CAROL TRADITION

There, in 1963, I came across an unusually vigorous tradition of singing Christmas carols. These were in most cases performed in harmony and unaccompanied by trios or quartets, but they included some tunes (possibly harmonies too) that had been transmitted down orally for generations, breeding variant-forms in the process. This musical activity came to life annually in many a *plygain* (carol service), held around Christmas-

time at a local church or Nonconformist chapel, so that the need arose to make actuality recordings at such services.

Preliminary enquiries in the area established that the recording work would call for a minimum of four microphones. Additionally, we wanted to chronicle these services in toto, and that meant non-stop recording for 2½ to 3 hours which, in turn, demanded two recording-machines in order to provide an overlap whenever tapes (of 7 inches diameter and running at a speed of 7.5 i.p.s.) had to be changed. The net result was that this particular recording work was carried out by our Audio Technician, which very conveniently left me free to compile essential documentation data both during and after the plygain. Our work at such services was carried out as unobtrusively as possible (I have since taken part in television filming at plygeiniau, where such unobtrusiveness was clearly out of the question, for a variety of reasons.)

This particular musical tradition seemed to us to be unique enough to warrant a prolonged field programme, and over four Christmas seasons (1963-66) we recorded twenty-one plygeiniau in full. Towards the end of that period we further decided to issue a commercial disc of one group of carollers. In 1967 special recording sessions (again, using our Audio Technician) were undertaken with that group and an E.P. disc featuring three carols emerged in the following year.

Also backing up the actuality recordings mentioned earlier were recorded interviews (structured, though not straight-jacketed, by a prepared questionnaire) that were conducted with some two dozen carollers and other informants upon the carolling tradition of the region--in other words, recordings of oral history, to use that term in its British sense. In addition, relevant earlier sources in the form of printed books and manuscripts came to be consulted, and the whole investigation eventually resulted in a lengthy article in the 1969 number of Folk Life, the Journal of the Society for Folk Life Studies, as well as an L.P. disc/cassette, Carolau Plygain/Plygain Carols, that was issued along with an accompanying bilingual booklet in 1977.<sup>2</sup>

Here now is one carol that was included on both discs: "Ar Gyfer Heddiw'r Bore" (It Was for this Morning"). It is sung unaccompanied and in three-part harmony by a male trio.

[ex. 3. Recording of Parti Fronheulog, WFM Tape B950.]

#### INSTRUMENTAL MUSIC

And what of instrumental music? In that direction we have not done much, but I hasten to add that our programme here was dictated by what lay--or, more precisely, what did not lie--in the field. The fact is that in the sphere of instrumental music there was precious little of relevant living tradition left for us to record. By the end of the nineteenth century, both Welsh folk-dance and its "other half," instrumental playing, were almost extinct, thanks to the zeal with which Puritanical religious authorities had hounded them for well over a century. The crwth had all but gone by around 1800, and within a century the fiddle and the pibgorn (hornpipe) had followed. Within this depressing scene, however, and mainly due to the patronage formerly bestowed upon it

by the *eisteddfod* as an institution, we still had one majestic survival: the chromatic triple harp.

Around 1900, within the Christmas carol region that I mentioned earlier, a young girl called Nansi Richards was taught to play this instrument, to do so with the music learnt aurally and with the harp held, in the traditional Welsh way, against her left shoulder. She remained alive until Christmastime 1979, when she died at the age of 91, and during the Nineteen-Sixties I made several recordings of her at her home in Pen-y-bont-fawr, Montgomeryshire (now Powys). Even in 1900, it is said, there were barely more than half-a-dozen triple harpists left in Wales, and when I joined the Welsh Folk Museum over sixty years later, Nansi Richards was the only such survivor of her generation and constituted our most vital link with an instrumental tradition of high antiquity--for around a millennium, if not more, the harp (in numerous forms, admittedly) appears to have been revered as Wales's premier instrument.

Nansi remained astonishingly lively almost until the end but even by the Nineteen Sixties her playing was clearly in decline. There were physical problems--very poor eyesight, the effects of a broken wrist and a damaged index-finger, for example--and the psychological implications of those created difficulties that were, if anything, greater. Mentally she was sufficiently alert to retain her former standards (she had been an outstandingly talented player) and she could barely contain her frustration at being physically no longer able to meet those standards, particularly in this crucial process of chronicling her art for posterity. Recording her was indeed a nerve-racking experience, precisely because she was so unique.

For that same reason, the Museum in this single instance resorted to a special ploy. During October 1970, in an attempt to relieve the usual tension of her recording sessions, the Audio Technician was sent to accompany me. This not only left me free to nurse the agitated harpist; it meant also that the recording-machines, now there were two, to ensure overlaps, could be operated in a separate room. Out of sight and, we hoped, out of her mind. As an additional possible answer, so as to avoid the finality of a one-off recording session, the project was spread over five days, with recordings taking place daily. Nansi did indeed get used to having us around, and even to the sessions, but the time factor that brought this advantage militated against us in another way. After the second and third days, the harpist, despite her often surprising energy, was over-tired. Her mind's eye had never really lost sight of those machines in the other room. Overall the resulting recordings were a disappointment, though they include many passages of remarkable power and sensitivity. The following recording, one that she made for me in 1965 on an earlier visit, amply demonstrates what Nansi could produce.<sup>3</sup> The piece heard here, "Pant Crolan yr Wŷn" (literally "The Valley of the Lambs' Fold"), seems to have been a great favourite with 18th and 19th century Welsh harpists. It is in theme-and-variations form and includes within those variations the triple harp's distinctive syncopated unisons, the haunting echo-effect produced by striking alternately on its two outer rows of strings.

[ex. 4. Recording of Mrs. Nansi Richards Jones, WFM Tape 717.]

I have mentioned that my own field-recording work practically came to an end by the arrival of the Seventies. This, however, seems to be the place to add that during that decade our collection of fieldwork recordings has on several occasions been supplemented through the kind cooperation of the BBC's radio stations in both Cardiff and Bangor. Through them we have received numerous recordings of Gŵyl Gerdd Dant Cymru (The Cerdd Dant Festival of Wales), which is held annually at different locations. There have been instances, too, where at our request or suggestion they have made fieldwork recordings of mutual interest, as in the following example, that has uniquely Welsh connotations. This is of the crowd singing before an international rugby football match at the National Stadium in Cardiff in 1977. The song here is actually a children's hymn, a battle hymn, except that the battle about to commence is not of Christ versus Satan but of Wales versus its traditional enemy, England. (On this particular occasion, white would be the very last colour that Welshmen would associate with the forces of Christ!)

*[ex. 5. Recording of rugby football crowd, WFM Tape 5401.]*

With our cooperation and, in one case, upon our instigation, BBC Wales Television has made and televised useful video-recordings of two Christmas carol services in mid-Wales and one of the children's ("kazoo") jazz-band processions at the South Wales Miners' Gala in Cardiff. Copies of these are now held by the Museum and, to revert to sound-recordings, we have, again, bought copies (from the BBC in London) of around three hundred folk-music recordings made in Wales by the BBC--mostly during the period 1950-1954--and obtained copies of approximately three-hundred-and-fifty fieldwork items taped by BBC Bangor during the second half of the Sixties. (And finally, although even a "traditional" or "ethnic" label, let alone "folk," might not always apply here, it is relevant to know that we hold, as well, some four hundred 78-speed commercial discs of Welsh interest, acquired from 1963 onwards).

#### CONCLUSION

In retrospect, it must be admitted that the field programme envisaged in 1963 has not materialised. What we have as a result of the Museum's own fieldwork are some six areas investigated (in varying detail), four to five hundred singers (or groups) recorded, around three thousand musical items taped, and three or four major themes or topics researched, together with about a dozen lesser themes. Even allowing for the additional materials of which copies have been secured from some other source (normally the BBC), what we have assembled at St. Fagans is but a moderately-sized collection. It contains, nevertheless, an illuminating cross-section of the folk music of Welsh-speaking communities in Wales within a certain period. In all probability, a good deal of its material no longer survives in living tradition; neither is it to be found in any other recorded collection. It may fairly be claimed, I think, that alongside the sound-archive of the BBC, the Welsh Music Archive at University College, Cardiff, and the products of the commercial record industry, the Welsh Folk Museum's collection occupies a vital niche in reflecting the musical life of Wales. A few gaps, at least, it has served to narrow or even to close.

This brief survey, it is no more than a superficial glance, is all that I can offer within the prescribed limitations of this session. In concluding, however, let me add



that the particular programmes and practices that I have talked about are already resulting in several constructive end-products. Both a book-series (songs transcribed from our field-recordings) and an L.P. disc series (complete with extensive accompanying booklets) have now begun to appear, and each is scheduled to include half-a-dozen volumes.<sup>4</sup>

I want to end with another actuality recording, which is one of our more extraordinary items and one that will probably be heard on our third L.P. disc. This is of a group of forty adults chanting their Pwnc, or Scriptural text, at a Sunday School Festival that we recorded in south-west Wales in 1965. Our field programme of recording such festivals was pursued for nine years, from 1963 to 1972, and brought more than seventy examples of Pwnc chanting into the Museum's sound-archive. The following, sometimes quite electrifying, performance lasts for just over six minutes.

[ex. 6. Recording of Llandeilo Chapel, WFM Tape 1055.]

\* \* \* \* \*

#### NOTES

<sup>1</sup> Technical data were not included in the present paper. To give some idea of the technical quality it can be mentioned that from 1964 onwards recordings were usually made full-track at speed 7.5 i.p.s., using a Nagra 3 recorder coupled with an AKG DB25 microphone.

<sup>2</sup> Carolau Plygain/Plygain Carols (1977) was the first release in a proposed 6-disc/cassette series entitled Traddodiad Gwerin Cymru/Welsh Folk Heritage. The series, which is to feature recordings from the sound-archive of the Welsh Folk Museum, is edited by D. Roy Saer and issued by Sain Records Ltd., Ffordd Llanllyfni, Penygroes, Caernarfon, Gwynedd, LL54 6DB, Wales, U.K.

<sup>3</sup> It must be added here that the BBC, during 1959 and 1963, also made recordings of Mrs. Nansi Richards Jones playing the triple-harp, and many of these were issued in 1973 on an L.P. disc, entitled Celfyddyd Telynnoes Maldwyn/The Art of Nansi Richards, that was released on its Qualiton label by The Decca Record Company Limited.

<sup>4</sup> The first volume in the book series, Caneuon Llafar Gwlad/Songs from Oral Tradition (edited by D. Roy Saer) appeared in 1974 and Volume 2 is now nearing completion. The disc/cassette series has to date seen two releases:

1. Carolau Plygain/Plygain Carols (1977),
2. Caneuon Llofft Stabal/Stable-Loft Songs (1980).

Its proposed third volume is Adrodd Pwnc/Pwnc Chanting and will become available, it is hoped, during 1982.

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## FOLKLIFE

Definitions of terminology need not necessarily be boring, though I must own to sporadic bouts of tedium at conferences where definitions of 'folklore' and 'folk life' have been subjected to obsessive hair-splitting disputation like that of medieval theologians trying to determine how many angels can balance on the end of a pin. Nevertheless I feel it necessary to spend a moment or two discussing the divisions of the subject with which we are dealing. It seems to me that what I have been asked to deal with is more or less what Eric Cregeen has already been treating; and I shall not be surprised if what I have to say, and what Brendan Adams has to say, will show a certain amount of overlap also. As for Roy Saer's contribution, I expect that he and I would agree that traditional song and music form one particular aspect of folk life, however one is going to define that term, though it is obviously one aspect with its own specialised scholarship. Its field recording practices, and even perhaps its programmes, may not however be substantially different in fundamentals from those of other special aspects of folk life studies.

The point I want to make is this: what some of us in a large number of European countries, taking our cue from Swedish practice, have for decades referred to as Folk Life Research is very much what people have learnt in the last ten years or so to call Oral History Research when they are dealing with those parts of history which concern ordinary and, to the world at large, anonymous people. Other Oral Historians are concerned with recording material from, let us say, retired Prime Ministers discussing their Cabinet policies and crises, Foreign and Defence Ministers discussing disarmament conferences, and so forth. They are not my concern. But the kind of Oral History interviewing which focuses on the experiences of ordinary people as they go about their work, or run their households, or spend their leisure time, seems to me synonymous with Folk Life; and many people who are engaged in fieldwork in this kind of subject-area in the United Kingdom refer to their pursuits by one term or the other, and often both, quite interchangeably.

## DEFINITION OF FOLKLIFE

For working purposes of the presentation we may accept that by 'folk life' we mean the day to day experiences, at work and at leisure, of ordinary and typical members of ordinary and typical communities; and that my paper should on the whole dismiss or exclude their expressive musical arts which Roy Saer will deal with. But what about their verbal and graphic arts?--folktales and story-telling, for instance; or the decorative patterns which folk apply, for no functional reason apart from the aesthetic one, to artifacts of various kinds--chip-carving on knitting sticks or milking stools, or let us say the pipeclay whorls drawn on the doorsteps of millworkers' terraced cottages? For the decorative arts, it is obvious that a sound archive can concern itself only with recordings of the context of the art and with what people have to say about the art and why they practise it. But when we consider the verbal arts, it seems to me that, just as with traditional music and song, we have two dimensions to consider: firstly, the recording of actual performances and texts of Märchen and legends, riddles, proverbs, jokes,

rhymes, formulae, and so forth; and secondly (as for the graphic arts), the recording not just of text but also of context, e.g., the occasions on which these verbal arts are performed; information about repertoire acquisition; critical and aesthetic canons; what makes this a good story and that not such a good one; why is so-and-so a better story-teller than his neighbour; and so on. So now perhaps I am suggesting not so much an overlap in the subject divisions specified in our morning's programme, as an omission or at any rate imbalance, when weighed against the attention given to traditional music and song.

Which brings me back, then, to the notion that the recording of context for the expressive arts is something which we might perhaps agree to include within our working definition of Folk Life, even if we accept that the sound texts of musical and verbal traditional art forms are for our present working purposes to be excluded.

These contextual approaches and interests are of course essentially a post-World War II phenomenon, a point underlined at the beginning of this session by Dr. Anthony King. The work of such people as George Ewart Evans, the outstanding recorder and interpreter of rural life and agricultural traditions in Suffolk, and of the late Charles Parker of the BBC, dates from this period, when comparatively light portable tape recorders started to supplant the cumbersome disc and cylinder machines of an earlier age with their shorter recording-time capacity. This is not to depreciate in any way the value of recordings made by such pioneers as Lucy Broadwood and Marjorie Kennedy-Fraser in the field of music and song texts before World War I, or of the recordings of Yorkshire dialect speakers known to have been made around 1915 by F. W. Moorman, which unhappily seem to have been lost or perhaps destroyed through lack of proper curatorial facilities. It is hardly surprising that these earlier collectors concentrated on recording texts rather than contexts; both the state of theoretical scholarship and the technical limitations of their equipment conspired to this end. But the introduction of the portable tape recorder made it possible to add a new dimension to the scope of folk life documentation.

#### RECORDING PROGRAMMES AND PRACTICES

Turning to the matter of recording programmes and practices within the United Kingdom today, I think we should remind ourselves that there are two distinct levels of activity in the field of folk life in general. First, there are systematic programmes in a number of public institutions; second, there is also a great deal of activity, often haphazard and unsystematic, at an individual rather than institutional level. Some of this is extremely worthwhile and carried out with great intelligence and skill; some no doubt less so.

If I may turn first to the institutions, these are of two kinds - museums which have active folk life research and collecting programmes, and universities with similar research programmes. But even within each of these categories there are contrasts.

Let us take the museum world first. I think we can distinguish here two levels of activity again. There are those national museums like the Welsh Folk Museum and the Ulster Folk Museum, large establishments with large staffs (never enough, I'm sure they

would say), which are museums of comprehensive record. Their remit, and their scale of staffing and finance, allow them to record the folk life of Wales and Northern Ireland according to long-term strategies, in contrast to the short-term tactics of smaller museums whose sound recording activities (when indeed they exist at all) are restricted to the limited objectives of the next exhibition or the current acquisition - e.g., a study of a local industry, or perhaps the recording of information about the contents of a particular craftsman's work place when he shuts up shop because there is no longer a demand for his product or because he is too old to go on and has no son or apprentice to follow after him. This contrast between the kinds of museum institution is I think a very real distinction; and furthermore it is one that carries with it a problem which is not being adequately resolved. The national museums can and do look after themselves and the public, including the restricted public that I myself am particularly interested in professionally, i.e., the scholars who wish to engage in research on particular subjects or aspects of folk life. But the other level of museum activity is to my mind less than satisfactory on two scores: firstly, it is often a matter of mere chance whether the existence of field recordings is known to anyone outside the museum itself; and secondly, it I may put it somewhat paradoxically, it is often unsatisfactory because such recordings just do not even exist. It seems to me quite extraordinary that, as we enter the 1980's, it is not part of standard museum practice to use the tape recorder for field recordings of the folk life and social history of the communities the museums serve. There is a clearly identifiable educational task here, I submit; and both the museums who understand the value of this kind of activity, and also bodies like the International Association of Sound Archives, should try to educate both the staff of smaller museums and--at the local authority level--the town and county councillors who sit on the committees which deal with museum budgets, so that this research resource can be extended and improved.

If we turn now to the British universities, again I think we can distinguish two contrasting models, that of the School of Scottish Studies at Edinburgh University, which is essentially an institution geared to the formation of a fairly comprehensive research archive, and which as its name suggests, sees its remit in terms of a national folk culture; and the other model represented by Leeds or Sheffield or Stirling (whose recently instituted degree programme in Folk Life seems about to be frozen out of existence in the current financial draughts), institutions which are geared to 'teaching-and-research' in the normal pattern of university teaching departments.

#### UNIVERSITY OF LEEDS MODEL

In my own University of Leeds, which is typical of the second model, the field recording programmes do not, as a result, aspire towards comprehensive national record. They reflect instead the personal research interests of members of the teaching staff and of their individual students. These last, as far as both Folk Life in its widest sense is concerned (including, I mean, oral literature and song and music), and also English dialectology, include not only postgraduate research and 'taught course' students but also undergraduates who may take optional courses in these subjects within the BA Single Subject Degree schemes in English. These options are examined by dissertation, usually based on a field study which frequently involves sound recording.

The result, then, is that the sound archives in the latter kind of university institution do not aspire to be large and broadly comprehensive, but tend to be smaller and to contain material in depth rather than in breadth. This is particularly true of the contributions of research students working for the M.Phil. and Ph.D. degrees when they collect data whose analysis and interpretation constitutes the argument of their theses.

The continuity of teaching staff in post over a number of years does itself lead to a certain measure of breadth in these archives, however. A research supervisor attracts students through his publications, and so one tends to find a number of these being written under his direction which together form a cluster of related work. In the case of Leeds we can discern two or three such clusters, e.g., folksong, particularly in terms of its social context and functions; witchcraft as a belief system and social control; the folktale as a culture reflector; and we can also point to a number of studies of traditional crafts which are strongly orientated either towards the craft's vocabulary and terminology or towards innovation problems when new materials and new technology are introduced. Naturally there is also a good deal of personal oral history in reminiscence, tales, traditions, memorates and so forth, in all these recordings.

I might also mention at this point a specifically oral history project started earlier this year in my own Institute, though it is in some ways untypical in that the cart has been put before the academic horse. We have received a research grant to collect oral material for a history of the Leeds tailoring industry. Interviews are being carried out at all levels from the workbench to the boardroom, and cover not only technical matters but social and economic conditions, leisure and recreational activities, reminiscences about noted characters and their behaviour, superstitions, customs, tales and traditions, and so forth. But this is not, as I said, a typical exercise for us: we are first of all amassing material as a matter of record, with a view to seeing what sort of research may later emerge from it, rather than identifying a research problem and then setting out to test certain hypotheses about it, which is the normal university research practice.

If one considers both the Edinburgh model, if I may so put it, and the Leeds model of university institution, I think one can say that, like the national museums, they are able to look after themselves, and the scholars who may wish to consult research material in their sound archives, well enough. Universities are accustomed to this kind of thing, and accredited students may expect normal facilities and access to whatever materials are available; and even members of the general public may be allowed access insofar as staffing allows, though financial limitations make this increasingly difficult.

#### CONCLUSION

I have mentioned some of the topics of folk life research represented in the sound archives of the Institute of Dialect and Folk Life Studies in Leeds University; but I am not in fact going to present any of that particular corpus of material at this time. I have never been much in favour of demarcation disputes between oral historians, folk song scholars, folk life researchers, or dialectologists: I suppose it must be all of twenty-five years ago, possibly rather more, that I first argued this point in a memorandum to the Advisory Committee of the School of Scottish Studies. I suggested that folk

life recordings should, in fieldwork practice, be documented in such a way that they could be what I called 'common user' items, i.e., they should have sufficient biographical information about the informant, and sufficient contextual information of various kinds, to make it possible for recordings made primarily by a folktale or folksong collector, or by a student of material culture or of custom and belief, to be exploited as research material by linguists, lexicographers, social historians, social anthropologists, and so forth.

That this can be done I now propose to demonstrate; for the recordings I have chosen were made for linguistic research in English dialectology by people who were more interested in vowel reflexes, grammatical forms, and lexical inventories than they were in folk life or in the cultural context of what their informants said. But as you will hear, the subject matter of the examples I have chosen more or less at random tell us a good deal about farming practice, labour relations, wage levels, and social and psychological attitudes.

*[Excerpts from English Dialect Survey recordings were then played with comments]*

Copies of these recordings are in the hands of the BBC and the British Institute for Recorded Sound, as are many folk music and other recordings; and we know that their preservation is thus assured. But what about some of the other material I have mentioned--the recordings, for instance, made by museums whose activities are not generally known? Or the interviews recorded by amateur collectors of folk life material? The Museum Association's Research Group has information about some within the museum sector, but not I think about all. And the amateurs--who is going to get together a central register or record of their activities as an information resource for researchers? And what role could such organisations as IASA and BIRS play in this? These bodies have expert knowledge and facilities for long-term preservation and information retrieval, as the originators of such recordings normally do not. Here is an unsolved problem, to which I for one do not know the answer. But I hope that from this conference there may emerge some ideas about practical steps we might take towards its solution.

G. BRENDAN ADAMS, Ulster Folk and Transport Museum

## DIALECT

In this paper I will deal primarily with the efforts of my own institution, the Ulster Folk and Transport Museum near Holywood, Co. Down, to build up a dialect sound archive and will then refer more briefly to similar projects elsewhere.

## HISTORY

The Dialect Archive at the Ulster Folk Museum, as it was then more briefly called, dates back to 1960, just one year after the Museum was formed with the appointment of its Director, Mr. George B. Thompson. It arose from the decision of the Belfast Naturalists' Field Club, with which I was connected and which had been collecting words to compile an Ulster dialect dictionary since 1951, to transfer its collection of dialect material to form the basis of a dialect archive at the Folk Museum. At that time, being still engaged in my own business, I was appointed honorary archivist and a room was set aside which I could use in a house near Queen's University, Belfast, which the Museum was using as its headquarters until such time as it should find a permanent site for the open-air museum.

Work started almost immediately on making tapes in a random way on the only tape-recorder we then had, a Stuzzi portable which we purchased on the recommendation of the Linguistic Survey of Scotland. Mr. J. Y. Mather, working for the Survey, had used a similar model on his various field trips to Ulster. At this time, being only a part-time archivist, I had no settled recording policy. In fact only about half a dozen tapes were made during the next four years and of these only one was made by me before being appointed as full-time dialect archivist in the latter part of 1964. By this time we had acquired several Uher 4000L tape-recorders.

## COLLECTING POLICY

We have indeed never made any distinction in our tape collection between tapes made specifically to collect information on dialects, whether phonological or lexical, tapes made to collect miscellaneous information where the dialect interest is secondary (the speakers recorded may use local dialect in describing whatever they are talking about), and tapes whose primary object is to record folksong or even instrumental music. With the expansion of our staff over the last ten or twelve years an increasingly large proportion of tapes has been made by colleagues other than myself, though I am responsible for those tapes whose primary interest is in dialect. Two years ago the Museum appointed an audio-technician, Mr. Clifford Harkness, and our policy is that wherever possible he should accompany other members of staff on field work and be responsible for the technical side of all recordings. Until 1975 we had recorded about 180 tapes, of which between 60 and 70 were in fact folksong tapes made for the Museum by Dr. Hugh Shields of Trinity College, Dublin, about 50 were dialect tapes made by myself, and the remainder were tapes made on a variety of subjects by other colleagues who were conducting research in the field.

From that point in time two new developments took place. Firstly, a more rapid increase in professional staff and in the various lines of research which they undertook has led to a considerable increase in the size of our tape collection. It is now in excess of about 600 tapes, mostly made within the last five years. Secondly, we have embarked on a tape-recorded survey of dialects which has resulted in a separate collection of dialect tapes that is housed not at the Folk Museum but at Queen's University in Belfast. To this I will return later after saying something more about the early dialect tapes made in the decade 1964/1974.

#### COLLECTION DEVELOPMENT

The basic interest of the Folk Museum in developing a dialect archive, apart from studying the linguistic medium of folksong and oral tales, is in the connection between words and things. Some of our tapes record informants giving lists of local words and their meanings, sometimes with extended comments on meaning and word usage. Only three or four tapes fall within this category, with words from south Londonderry and north Armagh. My own major interest in dialectology is on the phonological side and most of these early tapes relate in some way to this. From 1966 onwards I built up a group of about 30 tapes recorded in various schools mainly from three areas: North Down and East Belfast, the Craigavon area of north Armagh, and the Derrylin area of southeast Fermanagh. The general policy followed was to arrange with a local school teacher that a group of children, usually aged about 10 to 12, would read essays of their own composition which I then recorded. This was to give them something to read on which they would be reasonably fluent, since they had written the material themselves. Apart from providing evidence for their treatment of particular segmental phonemes it was hoped that it might provide material on which a study of intonation patterns could be based. As time went on I became less hopeful that the latter end would be achieved since there appeared to be set patterns of reading intonation which, while interesting in themselves, were probably not typical of intonation patterns used in ordinary conversation.

The remaining tapes which I made at this period were with adult speakers on a variety of subjects, for example: a tape with a blind hand-loom weaver aged over 90 from Newtownards; a tape on various matters of local interest made partly in English and partly in Irish with a retired school teacher in Creeslough, north Donegal; several tapes from different parts of the country with speakers reciting versions of the speech beginning 'all the world's a stage' from Shakespeare's *As You Like It*; a play and several poems in dialect by John Clifford from Kilwaughter outside Larne.

One linguistic text which I used in several tape-recorded interviews was a glossary of 'Montiaghisms', that is words used in the district known as the Montiaghs in North Armagh, collected in the late 1830's by William Lutton and published in 1924. I was checking both the present currency of the words then recorded and noting down their pronunciation in phonetic script, and tape-recording part of this information from two north Armagh speakers - a small farmer and a school teacher. I also made up a list of short phrases in each of which the final word was the significant one which we wanted to collect to show contrasting vowel phonemes before final t, final d, final r, and as absolute final, and this list was used mainly with the school children.



[First tape example]

FIRST COLLOQUIUM FOR STUDY OF HIBERNO-ENGLISH DIALECTS

All of this work was largely experimental and was done without any overall plan for a proper linguistic survey. In 1972, however, as a result of the first Colloquium for the Study of Hiberno-English Dialects convened by Prof. Paul Christopherson at the New University of Ulster at Coleraine, a properly organized project was launched. The organizers were Michael V. Barry of Queen's University, Belfast, Philip M. Tilling of the New University of Ulster, Coleraine, both of whom had taken part in the Survey of English Dialects under Prof. Harold Orton of Leeds, and myself. We compiled a special phonological questionnaire of about 380 standard English words which took us about two years to prepare and check, and then with the help of a grant from the Social Sciences Research Council which enabled us to employ a field-worker, we embarked on our Tape-recorded Survey, in the first instance covering the eleven northern counties of Ireland, which is slightly larger than the traditional nine-county province of Ulster. In each block of four ten kilometre squares of the Irish Grid we sought informants within the north-western square belonging to three age-groups, about 10, and about 40, and about 70, male or female being of no account, and tape recorded their replies to the 380 questions in our questionnaire, together with a certain amount of random conversation from each speaker. Our field-worker, Miss Catherine Gallagher now of the Department of Irish Studies, Coleraine, did most of the interviews in central and west Ulster, while the three organizers and a couple of others have done east Ulster, myself in most of Co. Down. The replies to the 380 questions had then to be transcribed and this was done for part of the area by Mr. Barry during a sabbatical year, but it still has to be completed and no attempt has yet been made to transcribe the random conversation.

At the point where the Ulster region was completed we were faced with two alternatives: either to intensify the geographical network within Ulster or to extend the survey to the whole of Ireland on the same geographical scale as we had begun with in Ulster. We chose the second course, with the help of salary grants for field-workers from U.C. Dublin and U.C. Cork, which enabled us to employ four successive field-workers, Messrs. Tony Lunny, Tony McCrumlish and Brendan Gunn, and Miss Maíre Ní Rónáin. Between them they have completed everything except north Connaught, several scattered places in Munster, and the older speakers in certain parts of west Leinster, but so far no transcribing of tapes from these provinces has been done.

The master tapes derived from this survey are all stored in Queen's University Belfast except those from Munster which are stored in University College Cork, with copies in Belfast. For financial reasons copies of the Ulster tapes have not yet been made for the dialect archive at the Ulster Folk and Transport Museum, but as we are only ten miles from the university they are reasonably accessible to us.

This tape recorded survey of dialects relates primarily to the English dialects in Ireland but where field workers met informants who were native speakers of Irish, as they did sometimes in the western parts of the country, they also recorded examples of their Irish so as to have examples of the sound systems of both languages from the same speakers, a point of special value in bilingual studies.

[Second tape example]

#### COLLECTING IN OTHER REGIONS

Of necessity I have concentrated on dialect tape recordings from my own institution and my own region but I must say something however brief about the tape recording of dialects in other parts of these islands. The Irish language has died out in its original form in the central and eastern parts of Ulster within the present century but before it did so recordings were made by Prof. Wilhelm Dögen in 1931 on discs at 78 r.p.m., copies of which are held at the Institut für Phonetik in the Humboldt University in East Berlin and also in Queen's University, Belfast. I have not heard these but they are reported to be scratched and not very clear. They have been transcribed by Mr. Colm Ó Baoill and published as an appendix to vol. IV of Heinrich Wagner's Linguistic Atlas and Survey of Irish Dialects (Dublin, 1969). Dögen was Director of the Lautabteilung of the Preussische Staatsbibliothek in Berlin.

The Scots section of the Linguistic Survey of Scotland has a large stock of tapes, some of which were made in Ulster, mainly by Mr. J. Y. Mather. Their survey was based on a postal questionnaire to which they got more than 2000 replies. Their policy was then to visit about ten per cent of the informants and tape record their replies to a phonological questionnaire compiled by Mr. J. C. Catford. These tapes are held in the headquarters of the Survey in the School of Scottish Studies at the University of Edinburgh. I understand that about 60 per cent of their informants have so far been taped. The Gaelic Section of the Linguistic Survey of Scotland has a very large collection of tapes, particularly of those mainland areas where only a small number of Gaelic speakers now survive.

The Welsh Folk Museum - Amgueddfa Werin Cymru - has a large number of tape recordings made under the direction of Mr. Roy Saer, and these relate both to their dialect archive and to oral tradition.

# NEW MEMBERS

DON NILES

Ethnomusicologist, Institute of Papua New Guinea Studies

## THE MUSIC DEPARTMENT OF THE INSTITUTE OF PAPUA NEW GUINEA STUDIES

The Institute of Papua New Guinea Studies was created by the Government of Papua New Guinea in 1974.<sup>1</sup> Its present location is in Borko (P.O. Box 1432), a suburb of the capital city of Port Moresby. The Institute is responsible to the National Cultural Council which is included in the Ministry of Culture, Science and Tourism. As outlined in the Cultural Development Act of 1974 (Section 21), the Institute is responsible:

- (a) for carrying out research into, recording and interpreting all aspects of the traditional culture of the indigenous inhabitants of Papua New Guinea; and
- (b) for the establishment of a library of Papua New Guinea folklore; and
- (c) for making all its records available for the development of literature, drama, music and the visual arts; and
- (d) for the determination of the terms and conditions under which persons conduct research into any aspect of traditional culture, shall be allowed to do so; and
- (e) for the systematic recording of the music of Papua New Guinea leading to the establishment of a tape and record library of such music; and
- (f) for the development of a film-making program to document the indigenous arts and crafts of Papua New Guinea; and
- (g) for the development of a publications program to inform the people of Papua New Guinea about all aspects of indigenous cultures; and
- (h) for the establishment and maintenance of a trust fund to be used to finance research into the indigenous cultures of Papua New Guinea; and
- (i) for any other prescribed matter.

Shortly after its establishment, Charles Duvellé, the French musicologist came to the Institute to help create the Music Department. Subsequent Department heads have been: Frederic Duvellé (1974 - Feb. 1978) and Les McLaren (Feb. 1978 - Nov. 1979). The present staff is: Don Niles (Ethnomusicologist), Bergh Amos (Trainee Technician), Philip Lamasisi Yayii (pursuing Ph.D. study in ethnomusicology at the Universität der Wien), and Ilaita Gigimat (engaged in ethnomusicological study at the Musée de l'Homme).

The aims of the Department are fourfold:

- i) to establish and document all forms of music in Papua New Guinea societies;
- ii) to promote an understanding of this music (in the form of L.P. records, cassettes, publications, and radio, etc.)
- iii) to become a major research center for the study of Papua New Guinea music
- iv) to liaise with others involved with research in Papua New Guinea music (IPNGS [1980]: 19)

Physically, the Department consists of two parts: the Music Lab and the Music Archive. Extensive new equipment was added to the Lab in 1980. Facilities allow the copying of tapes (reel-to-reel and cassette) and discs. A grant from the Senegal Government in 1978 allowed the purchase of a high-speed cassette copying machine, which enables the Department to produce copies of Institute commercial recordings for sale.

#### COLLECTION

The collection presently includes approximately 1700 reel-to-reel tapes, 100 cassettes and 200 discs. All master tapes are stored in a temperature- and humidity-controlled, fireproof vault. Copies of the masters are kept in working quarters for accessibility. Although the purpose and focus of the collection is on Papua New Guinea music,<sup>2</sup> representative recordings from other areas (especially the Pacific region) are also included.

Recordings in the collection fall into four categories:

- A. Recordings made by Department staff.
- B. Recordings made by outside researchers. Since the establishment of the Institute, it has been required that all researchers deposit copies of their materials in the Music Archive. Additionally, collections preceding this date have been deposited. Important collections in this category include:

Thomas Aitken (E. Sepik), Elizabeth Dalman (Chuave), Mayme and Michael Earle (various areas), Steven Feld (Bosavi), Theodore Grove (Kalam, E. Sepik), Ragnar Johnson and Jessica Mayer (E. Highlands, Ramu, Madang), Kristian Lagercrantz (Wuvulu Is.), Donald C. Laycock (various areas), Robert MacLennan (Abelam, Iatmul), G. Florian Messner (various areas), Nomad Films (Chimbu, Chambri, Trobriands, North Solomons), Jacqueline Pugh-Kitingan (Huli), Erhard Schlesier (Normanby Is.), Theodore Schwartz (Manus), Gordon Spearritt (Iatmul), Summer Institute of Linguistics (Northern, Madang), Richmond Tamanabae (Binandere), Kenichi Tsukada (Iatmul, Washkuk), Michael Woods (Kamula).

- C. Commercial releases. Beginning in 1980, an effort has been made to obtain copies of all commercial releases (disc and tape) containing Papua New Guinea music. Although still not complete, many acquisitions have been obtained through the cooperation of record companies, music stores and distributors.
- D. Radio programs. The staff of the Department has produced a number of radio programs broadcast by the National Broadcasting Commission (Papua New Guinea) concerning music.

Copying of materials in category A may be done for individuals and other institutions at the discretion of the Department. Recordings in other categories are subject to the restrictions (if any) placed upon them by the depositors. Commercial recordings are not duplicated unless permission is received from the issuing company. This is done out of ethical, rather than legal, considerations, since there are presently no copyright laws in Papua New Guinea.

Although a listing of recordings in category A, collected from May 1974 - January 1975, has been published (Duvellé 1975), the classification numbers are no longer applicable. In 1980 the entire collection was re-cataloged, incorporating materials in the remaining categories and organizing the information in a more systematic fashion.<sup>3</sup> The card-file index to the collection is arranged according to Province, followed by ethnic group or, if more than one are represented, "Collection". A typical card catalog entry for a tape collection would be as shown in Figure 1. All information relevant to a particular collection is kept in files arranged according to catalog number. Although present access is available only by province, future indexing will be done for musical instruments, collectors, song-types, ethnic groups, and languages.

#### RESEARCH

Although the Music Archive is a vital part of the Department, the most important work undertaken is in the collection of new materials. Through 1980, the staff has collected in Central, Chimbu, East New Britain, Enga, Gulf, Madang, Manus, Milne Bay, Morobe, New Ireland, North Solomons, Southern Highlands and Western Provinces. Field trips in 1981 will include Northern, West New Britain, West Sepik, and Western Highlands Provinces. Additionally, the Department teamed with the Ethnomusicology Centre of the Darling Downs Institute of Advanced Education (Australia) to record the 1980 South Pacific Festival of Arts held in Port Moresby.

Since 1978, all recordings have been made in stereo. Portable equipment is limited to two Uher 4200 stereo recorders, generally used with Beyer M88 microphones. Although this is sufficient for the present due to the number of the staff, there are plans for the purchase of additional equipment in the near future.

The Music Department undertakes five or six field-trips each year. Financial assistance has come from the South Pacific Commission and UNESCO. Music students from the National Arts School have accompanied the staff, in order to gain experience in field-work. Researchers in Papua New Guinea involved in other disciplines have occasionally asked for someone from the Department to record and document music in their area of study -- offers which are anxiously accepted.

Culturally, Papua New Guinea is an extremely varied country. Over 700 languages are spoken within an area of land about the size of California -- making it the most linguistically diverse area in the world. While much effort has been made to classify and research these languages, the same cannot be said of Papua New Guinea music,<sup>4</sup> although the first recordings were made in 1904-05 by Rudolf Pöch (Pöch 1907). Areas may be well documented anthropologically and linguistically, but there has not been comparable attention musically.

The staff of the Music Department, therefore, attempts to document groups in which there has been little recording done and groups well-known in other disciplines. It should not, however, be assumed that the Department believes it can do a thorough ethnomusicological study of the areas visited. This is impossible for a number of reasons:

1. Such a study necessitates a familiarity with all aspects of the culture concerned (not just music), especially language. Obviously it is not possible to learn the language of each area to be visited, much less to be conversant in musical matters.
2. The diversity of musical expression in the country and the changes ensuing as a result of "development" necessitates the immediate documentation of as many areas as possible.
3. Time and cost limitations make it impossible to stay in one region for the length of time necessary for such work.

What, therefore, does the Department do? Field-trips are generally of three to four weeks in duration. During this time, two or three different areas of the province<sup>5</sup> concerned are visited to get some picture of the types of musical expression found there. Communication is generally in Tok Pisin (New Guinea Pidgin English) and occasionally in Hiri Motu (a pidginized form of Motu) or English, although translators generally have to be employed when talking to older people. The attempt is made to obtain indigenous names and recordings of all sound-producing instruments and song-types, as well as texts and translations of items recorded. Additionally, measurements and photographs of instruments are taken. Further photographs are taken of people involved in making music, dancing, constructing instruments, etc. Due to the fact that much, if not all, of the information obtained verbally is in a language other than the informants' own, some of the information relating to classification and performance occasions must be regarded as tentative and subject to further investigation.

While traditional music is the main focus of this work, contemporary forms (such as religious, string band, and school music) are considered important in giving insight into the contemporary musical life of the community concerned as well. Since many of these introduced forms are in the state of transition, this work will offer the opportunity of tracing the progression from imitation to the development of local styles.

One project concerning the documentation of musical change centers around the proposed development of a large gold and copper mine in the Ok Tedi region of the Western Province. With financial assistance from the Ok Tedi Development Company, a team from the Music Departments of the Institute and the National Arts School visited the area in Sept. - Oct. 1980. Much life in the area is still unaffected by present-day work, but great changes will come about in the next few years when roads are completed, many workers from other areas are brought in, and men in nearby villages seek employment. It is planned that further trips to the area will be made as work at the mine becomes more advanced.

The Institute has issued a number of recordings and books on its research in music. Additionally, many of the Institute's films contain portions dealing with music and

dance. A list of publications can be obtained by writing to Institute of Papua New Guinea Studies, Box 1432, Boroko, Papua, New Guinea.

#### FUTURE AIMS

As mentioned above, it is hoped that the Archive collection can be built up by obtaining copies of all commercial recordings of Papua New Guinea music (in relation to other countries, however, Papua New Guinea is very poorly represented). As regards large record companies, this is not a problem since many of these recordings are still available, or are easily located in other archives. Problems arise in regards to small companies having only regional distribution and early releases produced in small numbers.<sup>6</sup>

There is a second, much more difficult, part to this plan -- obtaining copies of important field collections of Papua New Guinea music housed in other archives. Many important, early collections are located in archives in Berlin, Vienna, Sydney and Auckland. Having copies of these recordings collected in one institution located in the country in which they were recorded would allow the staff to take copies to the areas in which they were recorded, play them for the people, obtain additional documentation and record contemporary versions of this music, if still part of the musical repertoire of the community. Cassette copies of these historic recordings and the newly-made ones would be deposited in a regional center where the people themselves would have access to them. All newly-acquired information concerning the historic recordings would be duplicated and sent back to the original archive. This arrangement would benefit researchers in Papua New Guinea and abroad by having this material gathered in one place and, most importantly, benefit the people of Papua New Guinea by bringing back to them this aspect of their past -- stimulating interest in the young and old alike.<sup>7</sup>

In order to best carry out the work of the Music Department in collection and documentation of Papua New Guinea music, the staff must be increased to the point where there are always people in the field collecting new materials, coming back to archive them, while others go out. In this way more areas can be covered, thereby moving towards the goal of understanding musical expression in Papua New Guinea.

Dissemination of material is also important in proving the usefulness of the Department's activities. To make commercial releases more available to Papua New Guinean audiences, disc recordings are already available on cassette -- the most prevalent form of sound reproduction in the country. In addition to further commercial releases on disc and cassette, it is hoped to be able to issue accompanying slides, increasing the educational value of the materials, and printed materials in English, Tok Pisin and Hiri Motu.

Involvement in international organizations will also expose larger audiences to Papua New Guinea music. The Music Department already participates in the UNESCO Experts Meeting for Co-production of Cultural/Educational Material on Asian Music which issues recordings on cassettes from a variety of countries.<sup>8</sup> A Liason Officer in Papua New Guinea for the International Folk Music Council has been approved this year and efforts are now underway for the establishment of a National Music Committee of the International Music Council.

## CONCLUSIONS

The Government of Papua New Guinea recognizes the importance of the cultural background of its people and has established the Institute of Papua New Guinea Studies. Although there are other music archives in the Pacific,<sup>9</sup> the emphasis on collection of new materials, as well as maintaining an archive, make the Institute's Music Department almost unique. The envisioned development of the Department is dependent upon the effectiveness of its work and the assistance of individuals and other institutions.

\* \* \* \* \*

## NOTES ~

<sup>1</sup> Additional background information on the Music Department and the Institute in general may be found in the Institute's six-year report (IPNGS [1980])

<sup>2</sup> More correct than the term "Papua New Guinea music," but more cumbersome, would be "Papua New Guinea musics," thereby reflecting the great musical variety found in this country. The use of the former term, therefore, does not suggest uniformity of styles, merely conventionality of usage.

<sup>3</sup> The new classification numbers for the collections listed in Duvelle (1975) are:

<u>Old numbers</u> <u>(Duvelle 1975)</u>	<u>New numbers</u>
p 1 - p 18	79-001
p 19 - p 23	79-002
p 24 - p 29	79-003
p 30 - p 34	79-004
p 35 - p 50	79-005
p 51 - p 62	79-006
p 65 - p 76	79-008

<sup>4</sup> This is contrary to a statement made by Gourlay (1977), which has also been criticized by Zemp (1977).

<sup>5</sup> The nineteen provinces and the National Capital District of Papua New Guinea represent political, rather than ethnic divisions. They are, however, convenient reference points.

<sup>6</sup> For example, recordings issued by missions, schools and those listed in South Pacific Commission 1956, 1957, and 1959.

<sup>7</sup> This proposal was first presented in Niles 1980. I would like to appeal to the IASA membership for any information concerning collections of Papua New Guinea music contained in archives, museums, private collections, etc. Information regarding collector, geographical region, date, original recording medium and accessibility would be very greatly appreciated, as would any comments on this proposal.

<sup>8</sup> Papua New Guinea's first participation in this meeting resulted in four items being included in the cassette series (Asian Oceanian Co-production Programme for UNESCO 1980).

<sup>9</sup> See, for example, Crowe 1975 and 1976.



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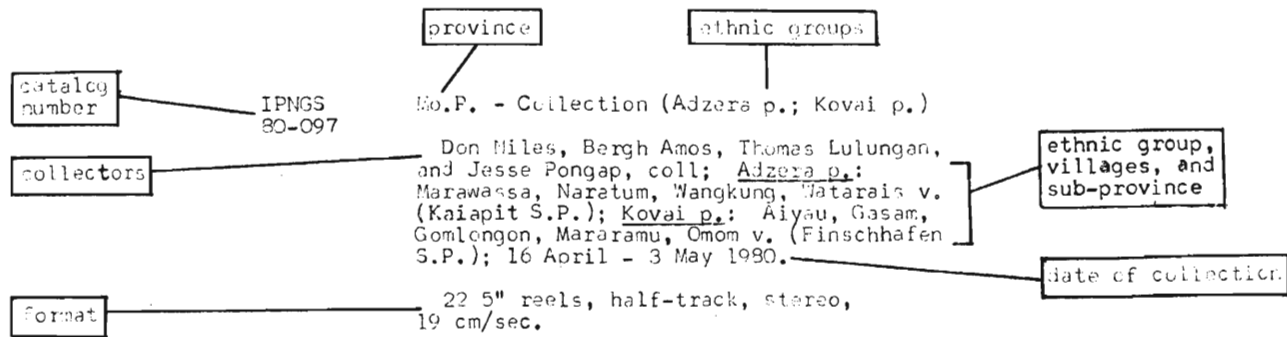


Fig. 1 Typical card catalog entry

# CATALOGING COMMITTEE

IAML WORKING GROUP ON ISBD (NBM) AND  
IASA CATALOGING COMMITTEE

## ISBD (NBM) - SOUND RECORDINGS AMENDMENTS AND ADDITIONS

*The following amendments and additions were prepared by the IAML Working Group on ISBD (NBM) and the IASA Cataloguing Committee at the IAML meeting in August, 1980. These changes will be submitted to the IFLA committee responsible for the 5-year review of ISBD (NBM) which will begin in 1981. In the meantime, the joint committee would like reactions to these changes. Anyone wishing to comment may write to: Lenore Coral, Secretary, Mills Music Library, University of Wisconsin, 728 State Street, Madison, WI. 53706, U.S.A.*

- 1.5.1        Second paragraph, 4th example: after "producers of feature films;" add:  
producer of a popular music sound recording;
  
- 1.5.8        Replace first sentence with: When there is more than one statement of  
responsibility the order of these statements in the description of a  
sound recording should be arranged so that the different categories of  
responsibility fall in a normal order within the sentence, viz. composer(s)  
of the music, including persons whose improvisatory roles are deemed part  
of the creative process; author(s) of the text; performers in the following  
order: soloist(s)/actor(s); chorus, director of the chorus, orchestra,  
director of the orchestra.
  
- 1.5.10      Replace first paragraph with: The statement of performers for a sound  
recording should be given as completely as is deemed necessary within  
the statement of responsibility, that is, all the performers that a  
bibliographic agency wishes to include should be contained within the  
paragraph rather than subdivided between the paragraph and the notes.
  
- 2.1         Add the following caveat: Great caution must be exercised in the applica-  
tion of the edition area to sound recordings. Note that recordings of  
different editions of a text do not constitute different editions of a  
recording
  
- 5            see after 8.1.7, below
  
- 6.1         Add the following caveat: Great caution must be exercised in the applica-  
tion of the series area to sound recordings
  
- 7.4.1       Insert the following rule: When the information is available, a note  
containing as many of the following elements as possible should be included  
for sound recordings: place of the recording; name of the recording  
company; date of the recording; name of the producer.

- 8.1.5 Replace rule with: Whether or not a commercially issued sound recording has a standard number, the label name and all issue numbers supplied by the issuing company must be given.
- 8.1.6 Replace rule with: The issue number must include a label name, which may be followed either by a numerical symbol alone or by a symbol made up of letters and numbers; spaces, hyphens and stops are transcribed exactly as they appear on the source of information.  
 e.g. Telefunken 6.35368  
 Pathe 2C 066-16.130
- 8.1.7 Replace rule with: When the item consists of two or more units numbered consecutively, the issue number is given as an inclusive figure.  
 e.g. . - Voix de son maitre AN 133-134  
 When the numbering is not consecutive the numbers are transcribed in full.  
 e.g. . - HMV XQD 1784, NQD 1003-1004  
 When there is an issue number for the whole item, and also numbers for the individual units, the issue number for the whole item is given. The numbers of the individual units must be given in parentheses following the number for the whole item.  
 e.g. . - Erato ERA 9156 (9157-9162)  
 In complex cases terms identifying the source of the number may be added in parentheses following the number.
- 5 The rules in this area at present cover all types of non-book materials. The joint committee has recommended that rules pertaining to each type of sound recording be extracted and published separately as follows. Rules which would be inappropriate to a particular type of sound recording have been omitted; rules which would be retained and remain unchanged are followed by "as is."

## SOUND DISCS

- 5.1.1 as is
- 5.1.2 as is; delete second and third examples
- 5.1.3 as is; delete examples and add: . - 1 sound disc [Cook binaural]
- 5.1.7 as is; delete example and add: e.g. . - 2 containers (12 sound discs)
- 5.1.16 Replace the rule with the following: The playing time of a whole sound disc is normally recorded only when this defines the physical nature of the sound disc. [Delete all examples]
- 5.1.18 Replace rule with: The statement of playing time may be omitted from the physical description area. When available the playing time of the individual work(s) on a disc must always be given in a note (see 7.7.5)
- 5.1.19 as is

- 5.2.1 as is
- 5.2.2 as is; delete examples and add: e.g. . - 1 sound disc (shellac)
- 5.2.8 add: The following is a table of industry norms. When the sound disc being catalogued conforms to these norms this segment of the physical description can be abbreviated.

TABLE OF INDUSTRY NORMS FOR SOUND DISCS

rpm.	recording method	groove direction	groove size	no. of channels
78	electric	lateral	coarse	mono.
16, 33 1/3, 45	electric	lateral	micro.	must be specified

- 5.2.8.2 Replace rule with: The playing speed of the item is given in appropriate terms.  
e.g. . - 1 sound disc : 33 1/3 rpm.
- 5.2.8.3 Replace rule with: The groove characteristics of sound discs should be given if they are not typical of the playing speed as listed in the table above.  
e.g. . - 1 sound disc : 33 1/3 rpm., coarse, mono.
- 5.2.8.3a Insert the following rule: Groove direction should be recorded if it is not characteristic of the table above.  
e.g. . - 1 sound disc : 78 rpm., vertical
- 5.2.8.4 Replace rule with: The number of sound channels is given if they are not typical of the playing speed as listed in the table above.  
e.g. . - 1 sound disc : 33 1/3 rpm., mono.
- 5.2.9 as is; delete example
- 5.3.1 as is
- 5.3.4 as is; delete parenthetical material in first and second lines; delete examples and add:  
e.g. . - 1 sound disc : 33 1/3 rpm., stereo.; 30 cm
- 5.3.5 as is; delete "(11 min.)" from example
- 5.3.8 as is; delete example
- 5.4 This area is undergoing further revision and will be published at a later date.

## SOUND REELS

- 5.1.1 as is
- 5.1.2 as is; delete examples and add: e.g. . - 1 sound reel

- 5.1.7 as is; delete example and add: e.g. . - 1 container (2 sound reels)
- 5.1.15 as is
- 5.1.16 as is; delete examples and add: e.g. . - 1 sound reel (37 min., 18 sec.)
- 5.1.17 Replace rule with: When the item consists of more than one unit of the same physical form (i.e. more than one reel) each of which has its own statement of playing time, the playing time of the individual units should be recorded.  
e.g. . - 3 sound reels (25, 30, 27 min.)
- 5.1.18 as is
- 5.1.19 as is
- 5.2.1 as is
- 5.2.2 as is; delete examples and add: e.g. . - 1 sound reel (27 min.) : paper
- 5.2.8.1 see 5.2.8.2a. The joint committee believes that track configuration is incorrectly placed in the string of descriptors. It should follow the playing speed so that the examples in 5.2.8.2 will be read: e.g. . - 1 sound reel (100 min.) ; 19 cm/s., 4 track  
N.B. Correction of this error will cause the playing speeds for all media to occur in the same place in the physical description string. Further it correctly links the track configuration to the following element (5.2.8.4) -- the number of sound channels, which the track configuration logically defines.
- 5.2.8.2 Replace rule with: The playing speed of the item is given in appropriate terms.  
e.g. . - 1 sound reel (100 min.) : 19 cm/s
- 5.2.8.2a Insert the following rule: For items employing magnetic tape the number of tracks is given, unless the number of tracks is implicit in other parts of the description.  
e.g. . - 1 sound reel (90 min.) : 19 cm/s., 2 track  
N.B. The only industry norm for prerecorded open reel tapes concerns the track configuration for tapes recorded on four or more tracks. The standard configuration is alternate (i.e.  $\frac{1}{2}$ ), the exception is adjacent (i.e.  $\frac{1}{4}$ ). The term "adjacent" should be specified for tapes recorded in this configuration.  
e.g. . - 1 sound reel (100 min.) : 19 cm/s., 4 track, adjacent
- 5.2.8.2b Insert the following rule: If known, the equalization system which has been used in the recording should be specified.  
e.g. . - 1 sound reel (45 min.) : 19 cm/s, 4 track, NAB  
N.B. At this time the two standard systems being utilized are NAB and CCIR.
- 5.3.1 as is

- 5.3.4 as is; delete parenthetical material in first and second lines; delete examples
- 5.3.6 Replace rule with: In the case of items employing magnetic tape the width of the tape is given if it is other than the standard width (i.e. 6.3 mm)  
e.g. . - 1 sound reel (45 min.) : 19 cm/s., 2 track, mono.; 12.7 cm, 13 mm tape
- 5.4 This area is undergoing further revision and will be published at a later date.

## SOUND CASSETTES/SOUND CARTRIDGES

- 5.1.1 as is
- 5.1.2 as is; delete examples and add: e.g. . - 1 sound cassette  
. - 1 sound cartridge
- 5.1.3 as is; delete examples and add: e.g. . - 1 sound cassette [Elcaset]
- 5.1.7 as is; delete example and add: e.g. . - 1 container (3 sound cassettes)
- 5.1.15 as is
- 5.1.16 as is; delete examples one, three and four and add example: . - 1 sound cartridge (90 min.)
- 5.1.17 as is; delete example and add: e.g. . - 3 sound cassettes (30, 90, 30 min.)  
. - 3 sound cartridges (90, 45, 45 min.)
- 5.1.18 as is
- 5.1.19 as is
- 5.2.1 as is
- 5.2.8 add the following:

TABLE OF INDUSTRY NORMS FOR PRERECORDED CASSETTES<sup>1</sup> AND CARTRIDGES

format	speed	no. of tracks	mode	equalization <sup>2</sup>	noise reduction system
cassette	4.75 cm/s.	4	stereo	120 $\mu$ s	no system used
cartridge	9.5 cm/s.	8	stereo	50 $\mu$ s	no system used

- 5.2.8.1 & 5.2.8.2 The joint committee believes that these two rules should be reversed so that the number of tracks comes after the speed. Note that the number of tracks need never be specified for either of these two media under current manufacturing practice for the tracks for each medium is implicit in the mode.
- 5.2.8.4 as is; delete first and third examples

5.2.9 as is; delete example

5.3.1 as is

5.3.4 Replace rule with: Give the dimensions only if they vary from those given in the table below.

format	tape width	dimensions of housing
cassette	3.8 mm	10x6.4x1.2 cm
cartridge	6.3 mm	13.5x10x2.2 cm

5.4 This area is undergoing further revision and will be published at a later date.

APPENDIX II: add the following definitions to those on page 55:

Producer                    The persons responsible for the fixing of the recording.

Recording company        The firm responsible for the fixing of the sound at a recording session.

\* \* \* \* \*

#### NOTES

<sup>1</sup> The term "cassette" as used in this document refers to the system of Compact Cassette standardized by Philips. Cassettes manufactured in any other system must be fully described

<sup>2</sup> Equalization for chromium coated tapes is always 70 $\mu$ s. Equalization for ferro coated tapes may be either 70 $\mu$ s or 120 $\mu$ s.



# NEWS AND NOTES

## PRELIMINARY BUDAPEST IASA CONFERENCE PROGRAM

Note the week of September 6 - 12, 1981, on your calendars for the annual conference of IAML and IASA to take place in Budapest, Hungary. Sessions have been planned around the following topics: Hungarian sound archives, "Les archives sonores d'aujourd'hui pour l'Afrique de demain", and environmental recording. Open sessions of the Cataloging Committee ("Data bases in the sound recording field"), the Technical Committee, the newly formed Training Committee, and the National Branches Working Group will take place. The IAML/IASA Committee is planning a shared session titled "Bartok's legacy: folk music in sound archives".

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## SASKATCHEWAN ORAL HISTORY CONFERENCE

The Saskatchewan Archives Board is sponsoring The Saskatchewan Oral History Conference to be held at the University of Regina, May 1-2, 1981. The aim of the conference is to gather together people from Saskatchewan and neighboring provinces who are applying oral history methodology in their particular sphere of interest. The conference will open with an informative session on developments in oral history in Saskatchewan and other provinces. A session on folklore will feature a group of folklorists reporting on the application of the methodology to their particular discipline. The culture and history of Saskatchewan's native people has been preserved to a large extent through the oral tradition and will be the subject of one panel discussion. Another session will include papers on ethnic studies, sociology, museology and interviewing techniques. The use of oral history as a teaching device in the classroom will be discussed at some length. Further information can be obtained by writing to: Saskatchewan Oral History Conference, Saskatchewan Archives Board, Library Building, University of Regina, S4S 0A2, Canada.

\* \* \* \* \*

## RECENT PROJECTS OF THE IMPERIAL WAR MUSEUM

The Department of Sound Records of the Imperial War Museum has recently completed projects on Britain's response to the refugee crisis in the 1930's and 1940's and on British military personnel in the Middle East in the inter-war period. Current recording projects deal with the RAF from 1918 to 1939, British POW's and internees in the hands of the Axis powers in the 1939-45 period, and the anti-war movement in Britain during the Second World War. Two collections, amounting to more than a thousand reels of tape, have been deposited with the Museum by BBC Radio. One collection consists of all the interviews recorded in preparation for the series 'Plain Tales from

the Raj' and includes such famous names as Spike Milligan and Field Marshall Claude Auchinleck. The other consists of interviews conducted with former colonial administrators for the BBC 4 series, 'Winds of Change'.

\* \* \* \* \*

#### IFTA/FIAT CONGRESS HELD IN OTTAWA, CANADA

The International Federation of Television Archives/Federation Internationale des Archives de Television held its recent congress in Ottawa, Canada, in early October, 1980. A highlight of the meeting was the session on "Access to Television Archives". Speakers were Lord Asa Briggs, chairman of the BBC Advisory Committee on Archives, Eric Barnouw, Head of the Motion Picture Broadcasting and Recorded Sound Division at the Library of Congress, John Twomey of Ryerson who authorized the landmark report, Canadian Broadcasting History Resources in English, and Fernando Labrada, head of the radio and television archives for the state network in Spain. Briggs suggested that a policy of preservation without a policy of access is only half a policy and argued that the BBC television archives ought to be considered a national heritage, not merely a corporate asset. As historians of broadcasting, both Briggs and Barnouw reminded television archives to consider preserving non-broadcast material as well as the programs that were actually broadcast.

The third general session concerned itself with the documentation of television archives for public use. After the papers were presented, Eric Barnouw commented that television archives ought to stop feeling guilty if their documentation systems cannot lead the researcher to all of the documents pertinent to his investigation. Critical historians should be bringing a suspicious cast of mind to all documentation systems in any case. He also noted that today's glut of archival resources can obscure truth as effectively as a dearth of evidence in archaeological research. Thus it will take generations of students of broadcasting correcting each other before any truth will emerge and the documentation systems in television archives need not consider themselves definitive. Another session was concerned with the impact of new technology on access to television archives. The main innovation discussed was the videodisc. Dr. Alan E. Bell of RCA warned archivists of the prohibitively expensive machinery in the mastering process particularly. Francois Le Carvenec of Thomson-CSF spoke of similar concerns of his company in Paris. He remarked that the stability of any of the disc systems is uncertain, but estimates that the longevity of an unprotected disc is only ten (10) years. There appears little doubt that there will be a place for videodiscs in television, but what exact form this will take remains to be seen. There will certainly be a need for archives to involve themselves in preserving material produced on discs as well as in ensuring that machinery to play them or transfer them is kept on hand.

\* \* \* \* \*

#### LIBRARY OF CONGRESS

The Library of Congress has received from the Bell Laboratories (Murray Hill, New Jersey) a collection of early high-fidelity stereophonic recordings of Leopold Stokowski conducting the Philadelphia Orchestra. Made in 1931 and 1932, these first known

stereophonic recordings of orchestral music were made on electrical sound recording and playback systems invented by engineers at the Bell Labs as part of a project intended to improve the quality of recorded and amplified sound transmitted over the telephone network. The archives of Bell Labs contain some 6,000 early recordings, of which about 120 include performances of Stokowski. The Library's collection of recordings dates back as far as 1870 and contains over seven million items. It also holds the papers of pioneers Alexander Graham Bell and Emil Berliner.

\* \* \* \* \*

#### NEWS FROM NATIONAL BRANCHES

Newsletter no. 3 (December) has been received from the Australian National Branch. Editor Alice Moyle notes in her Editorial that the newsletter has been re-designed with growth and expansion in view (not unlike the growth of the Australian membership in IASA). The Newsletter will be published four times per year and will be distributed only to subscribers. Those wishing to contact the Editor of this Newsletter can write to: The Editor, IASA (Australia) Newsletter, P.O. Box 1787, Canberra City, A.C.T. 2601. It should be noted that the dates of the second national conference of the Australian branch are 1-3 May, 1981, at Bruce Hall, Australian National University, Canberra. Grace Koch is chairman of the branch.

# RECENT PUBLICATIONS

REVIEW by Rolf Schuurmsa, University Librarian, Erasmus University, Rotterdam, Holland

Stimmporträt Kaiser Franz Joseph: Über die Bedeutung der Phonographie (1903).

Tondokumente aus dem Phonogrammarchiv der Oesterreichischen Akademie der Wissenschaften. EP 1, 1979.

Zur Einführung des allgemeinen, gleichen und direkten Wahlrechts (1906).

Tondokumente aus dem Phonogrammarchiv der Oesterreichischen Akademie der Wissenschaften. PHA EP 2, 1980.

In the total production of gramophone records throughout the world the amount of spoken word recordings is very small. With few exceptions (e.g., the complete recordings of Churchill's wartime speeches) gramophone records with voices of poets, actors or the man in the street are not best sellers in the market. It is therefore a pleasure to listen to these new records published by the Phonogrammarchiv of the Austrian Academy of Sciences -- a non-commercial undertaking of great cultural value.

Thus far two records, edited by Dr. Dietrich Schüller, have been issued: number one with the voice of Kaiser Franz Joseph, number two featuring eight politicians of the old k.u.k. monarchy speaking about the universal, equal and direct suffrage which was introduced in the western part of the monarchy in 1907. It is of course the latter record which is of the greatest interest to the historian, particularly the teacher of history.

Generally it is felt that the old Austrian monarchy under Emperor Franz Joseph excelled in a firm conservative approach to the many problems which in the beginning of this century worried the Viennese rulers. However, the emperor himself considered suffrage reform to be a useful instrument for the final solution of the struggle between the many nationalities in the k.u.k. monarchy and the centralized government. In fact universal suffrage (it was not meant just for women) only resulted in the addition of new social problems to the discussions in parliament and so did nothing to forestall the further weakening of the old Habsburg state.

The eight speakers on the second record of the Phonogrammarchiv react in very different ways to the suffrage reform. The well known socialist leader Victor Adler gives evidence of the Social-Democrat satisfaction about the new policy and the knowledge that his party would indeed profit greatly from the forthcoming election results. He speaks, however, without any excitement in his voice as if giving a talk for old friends about a subject of everyday life. All the other politicians seem to speak as if they were in parliament and in all cases the points of view are clearly a mirror of the convictions

of their parties. A history teacher should use the record as a test case for his students by giving them the recordings only and letting the pupils decide which political principles are involved and from which arguments of the speakers these become obvious.

Spoken word recordings of this kind are seldom used for research in political or social history. The texts are usually printed in some official document (and even if they are not, the gist of the contents is well known through other sources). The voice portrait is usually not particularly important for the average researcher. To my mind the audio-publications by the Akademie der Wissenschaften are in fact primarily valuable because of their educational significance. They will function very well in the classroom and it is the more regrettable that only German-speaking students will be able to really understand the way in which the emperor Franz Joseph (with a remarkably clear voice) and the eight political speakers convey their respective messages.

Each cover contains a sheet with details about the recordings and the full texts of the spoken word. The transcription of the original sound records has been undertaken by Franz Lechleitner and Dr. Schüller. Adam Wandruszka contributed an introduction to the second publication and the Association of Friends of the Akademie der Wissenschaften supported the publication. The records are obviously produced with the greatest care and so are the covers and the sheets.

The first audio-publication of the Austrian Akademie was issued at the occasion of 80 years anniversary of the Phonogrammarchiv and it was very appropriate to have emperor Franz Joseph as the first speaker. I hope that the series will be continued with recordings of the same interest, covering the many voice-portraits which ornament the vaults of the Viennese Phonogrammarchiv.

\* \* \* \* \*

#### BRIEFLY NOTED

Ives, Edward D. The Tape-recorded interview in folklore and oral history.  
Knoxville, Tennessee, University of Tennessee Press, 1980. 144 pp.

The author has excellent qualifications for writing such a manual. He is Professor of Folklore and Director of the Northeast Archives of Folklore and Oral History at the University of Maine. The underlying philosophy of the work is that the tape-recorded interview is a dialogue in which the tape recorder represents the future audience. Ives explains the operation of the tape recorder and its capabilities, compares cassette and reel-to-reel recorders and offers solutions to mechanical problems that may occur during an interview. He moves step by step through the collection process: finding informants, making advance preparations, keeping a journal, conducting the actual interview, and obtaining a release. The last section describes the procedures for processing the taped interview, including the production of a catalog or transcript, and basic archival accessioning techniques. Throughout, the emphasis is on documenting the lives of common men and women and special treatment is given to such topics as recording music, handling group interviews, and using photographs or other visual materials during interviews.

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## MORE BRIEFLY NOTED

(Provided by Laura Kamel, UK Branch, IASA)

- Cameron, James. Yesterday's witness. BBC, 1979. Based on the TV series, a compilation of extracts from the scripts.
- Cardus, Sir Neville. "Sir Hamilton Harty and the Halle Orchestra." In: Recorded Sound, no. 77, January 1980. An edited version of tapes made by Cardus and housed in BIRS.
- "Guidelines for establishing local History collections." In: RO., vol. 19, no. 1. Fall 1979, p. 29-30.
- Oral History, vol. 8, no. 1, Spring 1980. Issue devoted to oral history and black history.
- Redfern, Brian. Organising music and libraries, vol. 2. Cataloguing. London, Bingley, 1979.
- Steane, J.B. "The Gramophone as historian," In: Recorded Sound, no. 77, January 1980.



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