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EDITORIAL

This issue of the BULLETIN will probably reach you as you are paying the last installment on your travel ticket to the Budapest meeting. As you will see from the program included here, our Hungarian hosts and our Secretary (Program Chairperson in disguise) have combined forces to present an interesting "goulash" during the week of September 6th. I hope to see many of you there.

The papers published in this issue are, for the most part, taken from among the excellent presentations made at the Cambridge 1980 IASA meeting. Oral History and Radio Sound Archives continue to make up two of the main interests of IASA membership. I encourage others, who may not be able to personally make presentations at the conferences, to submit papers for publication in these interest areas. Or, if you wish to discuss any points mentioned in published papers, write a Letter to the Editor as did Mr. Brock-Nannestad. A little discussion (alias heated debate) is healthy for the discipline.

See you in Budapest!

Ann Briegleb

PROGRAM OF ANNUAL CONFERENCE, BUDAPEST, HUNGARY,
SEPTEMBER 6-11, 1981

SUNDAY 6 SEPTEMBER

13.30 - 16.00 IASA Executive Board Meeting (members only)

MONDAY 7 SEPTEMBER

9.15 - 10.45: IASA General Assembly I
11.15 - 12.45: Selection of Recordings For Archival Preservation.
Chairperson: Helen Harrison (Open University, Milton Keynes)
Speakers: Rolf Schuurmsma (Erasmus University, Rotterdam).
Further speakers to be announced.
14.15 - 15.45: Copyright Committee (members only).
National Branches Working Group (members only).
Technical Committee (members only).
16.15 - 17.45: Cataloging Committee (members only).
Training Committee (members only).

TUESDAY 8 SEPTEMBER

11.15 - 12.45: Technical Committee (open session).
Chairman: Dietrich Schüller (Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, Vienna).
Speakers: Zoltan Vajda (Hungarian Radio Budapest), Standardization in audio magnetic tape recording, Laszlo Degrell (Hungarian Gramophone Records Corp.), The future of the sound archives in digital technology (in German); Dietrich Lotichius (Norddeutscher Rundfunk, Hamburg), A report about water damage in the NDR Sound Archives; Dietrich Schüller, Towards standardized fire regulations, part II.
14.45 - 15.45: Sound Archives of Today for the Africa of Tomorrow: A Survey of the Establishment of some Sound Archives in Black Africa.
Chairman: Anthony King (British Institute of Recorded Sound, London).
Speakers: Roger Pierre Boyo (National Centre for Scientific and Technical Research, Upper Volta).
Bernard Surugue (ORSTOM, Paris).
Harriet Woakes (Center of Nigerian Culture Studies, Zaria).
16.45 - 17.45: Sound Archives of Today for the Africa of Tomorrow (continued).

WEDNESDAY 9 SEPTEMBER

9.00 - 10.30: IAML/IASA Committee on Music and Sound Archives.
Bartok's Legacy: Documentation and Dissemination of Folk Music in Sound Archives.
Chairman: Claes Cnattingius (Sveriges Radio, Stockholm).
Speakers: Ann Briegleb (University of California, Los Angeles).
Alice Moyle (Australian Institute for Aboriginal Studies, Canberra).
Bálint Sarosi (Magyar Tudományos Akademia, Budapest).
10.45 - 12.15: IASA Executive Board Meeting (members only).

THURSDAY 10 SEPTEMBER

9.15 - 10.45: Sound Archives in Hungary.
Chairperson: To be announced
Speakers: Pál Sztano (Institute of Musicology, Hungarian Academy of Sciences, Budapest); Magdalena Cséve (Hungarian Radio, Budapest); Zoltán Vajda (Hungarian Radio, Budapest); Miklós Szabó (Hungarian Radio, Budapest).
11.15 - 12.45: Sound Archives in Hungary (continued).
14.15 - 15.45: IASA General Assembly II (election of officers)

FRIDAY 11 SEPTEMBER

- 9.15 - 10.45: Training Committee (open session).
Chairperson: Rainer Hubert
1. IASA's Survey of International Training Standards: A Preliminary Report.
Speakers: Grace Koch (Australian Institute for Aboriginal Studies, Canberra).
 2. Facilities for the Training of Sound Archivists in Austria, France and the United Kingdom.
Speakers: Elizabeth Giuliani (Bibliothèque Nationale, Paris).
Helen Harrison (Open University, Milton Keynes).
Rainer Hubert (Arbeitsgemeinschaft Österreichischer Schallarchive, Vienna).
- 11.15 - 12.45: Cataloging Committee (open session).
Data Bases in the Sound Recording Field.
Chairwoman: Anne Eugène (Bibliothèque Nationale, Paris).
Speakers: To be announced.

ANNOUNCEMENT OF THE IASA EXECUTIVE BOARD NOMINATIONS

As you know from our previous circulations, the three yearly election of officers to the Executive Board of IASA will take place at a General Assembly of the Association during the Budapest conference in September 1981. The closing date for nominations to all Board positions was 6 March 1981.

In accordance with the By-Laws to Article VI of IASA's Constitution the nominations which have been received for each office are now being circulated to the membership.

PRESIDENT	David Lance, England
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Prue Neidorf
IASA Nominating Committee

ORAL HISTORY ⁻⁷⁻

The first two papers in this section were presented at the Annual Conference held in Cambridge, England, August 1980, in the session on "Oral History Interviewing"

MARGARET A. MACKAY

School of Scottish Studies, Edinburgh

ORAL AND DOCUMENTARY SOURCES: A CASE STUDY

Our aim in the Tiree Project was the study of all aspects of the life and history of a Highland community--social, economic, cultural, religious--as it existed at the end of the eighteenth century and as it developed in the nineteenth. Two main considerations, both arising from previous research and collecting, prompted the choice of Tiree, the outermost of the Inner Hebrides, a small, low-lying island some fourteen miles by six, situated off the west coast of Scotland between Mull and Barra and consisting of thirtycrofting townships. Field collecting by Eric Cregeen and others in the School of Scottish Studies, carried out in the 1950's and 1960's, indicated the wealth of the oral tradition there. In addition, a survey of the records of the Argyll Estate, of which Tiree was and is a part, also undertaken by Eric Cregeen in connection with editorial work for the Scottish History Society, revealed the existence of large numbers of documents relating to certain aspects of Tiree life in this period. We proposed in this research project, which was generously supported by the Social Science Research Council, to combine a study of these written sources with an investigation of the oral testimony to be found among the island's people. This we believed--and our findings confirmed this--would provide a rich source for historical reconstruction and one which would illumine many features of the community on which the written record had little or nothing to say, such as social organisation, oral and material culture, customs and beliefs, and family life.

We knew that the collection resulting from the study would eventually form the most detailed record of any one community to be found in the Sound Archive of the School of Scottish Studies. And we hope that more similarly detailed studies will follow. But we also intended that this investigation should help to fill a gap in Scottish historical studies, which have lacked "in depth" accounts of individual communities and have given little attention to Highland history in this period. At the same time, we saw that such a study would provide an opportunity to make use of the potential of oral sources in relation to the history of the Scottish Highlands, offer a testing ground for assessing the usefulness as historical evidence of tradition orally transmitted from one generation to the next, and throw light on the relationship between folklore and history.

THE RESEARCH PROCEDURE

The initial project was carried out from 1973 to 1977, and was followed by two further, smaller projects rising directly from the findings of the first and utilising and developing the methods worked out in connection with it. Work on the documents and in the field was carried out by Eric Cregeen and myself with the assistance of an indexer/transcriber, working part-time, and with other secretarial and technical support from the permanent staff of the School. The documentary research, dealing not only with estate papers but also with a variety of other material which included parish registers, census returns, parliamentary and other reports, church and school records, newspapers, maps, plans, photographs and gravestones, was conducted in tandem with a program of interviews and recordings made on

Tiree, among Tiree natives living elsewhere in Scotland, and among the descendants of nineteenth century emigrants from Tiree in Canada. Such an organisation of the research and collecting engendered its own dynamic, with each source, documentary and oral, providing questions and problems to pose to the other.

In the main project, some three hundred and eighty interviews were conducted, of which approximately one-third were recorded on magnetic tape. Oral testimony was collected in Gaelic and English from a cross-section of the community whose family histories and traditions represented different parts of the island and the various socio-economic groups which formed the population in the nineteenth century. Our informants included representatives of the points of view of crofters, landless cottars, fishermen, craftsmen, large farmers, estate officials, and the small professional class. Information about the native gentry came from oral tradition in Tiree and from family traditions and letters retained by descendants of that class, which vanished almost completely from the Highland scene, mainly to Australia and New Zealand.

Regular field trips were planned and executed, each with particular though not exclusive objectives, such as the recording of the history of each of the crofts in a township from the time of the division of the run-rig farms into individual lots at the beginning of the nineteenth century, or the compiling of a number of detailed family histories (an invaluable tool in this study), or the investigation of certain crafts or social customs. Our practice was to make several visits to an informant, to acquaint him or her with the nature of our research and to become acquainted with the kinds of traditions and information retained by each. Some informants, such as Hector Kennedy and the late Donald Sinclair, featured in issues 18 and 32 of the School's publication Tocher, were visited and recorded regularly over many years. Almost invariably we met with a willingness to help, to tell the history of the island as the people had heard it from their elders. Standard questionnaires were not used, though certain questions were posed to all those interviewed so as to gather a comprehensive body of testimony on subjects such as education, literacy, religious adherence, and marriage patterns. For each informant an informal list of questions was drawn up by the fieldworkers on the basis of that person's expertise as revealed in the course of the initial and subsequent visits. Flexible interview methods were used, allowing both a free range over many subjects and a closer questioning on particular themes.

The recordings were generally made in the homes of our informants, but on occasion interviews and recordings were conducted in familiar and informal surroundings--at the site of abandoned crofts, at work out in the open, or at a ceilidh or house visit when several old friends would be gathered together. Interviews not recorded on tape were always noted in detail, and many of these were sessions not requiring a sound record, as when with the aid of the informant details were added to large scale maps or genealogical charts; supporting or illustrative information arising from sessions such as these was often recorded subsequently.

The oral testimony collected in the project falls into four main categories: family history and genealogy; informational accounts such as those dealing with croft succession and township history; oral tradition in the form of tales, anecdotes, songs, place-names, sayings, customs, beliefs and cures, known in earlier times and learned by the informants from others through the process of oral transmission; and reminiscences of aspects of life experienced personally. To illustrate our methods and findings, a few short recorded extracts have been

chosen, drawn mainly from that part of the Tiree research which dealt with nineteenth century emigration from the island to Canada and which took the form first of a small pilot study within the main project, and was subsequently the theme of a follow-up project carried out in 1978-79.

As with the initial project on the history and traditions of Tiree, oral sources were vital to the planning as well as to the execution of this study. Of the three main phases of emigration from Tiree to Canada, only two were documented in the written sources in Scotland, and though these provided much valuable information, certain vital details, such as the ultimate destinations of the emigrants within Canada, were not to be found there. Here, oral tradition in several forms provided the clues. Family details remembered in Tiree sometimes included place-names associated with the emigrants; certain crofts in the island were in informal usage still given the names of places in Canada in which their former occupiers had settled; and certain Gaelic songs, composed by Tiree exiles in Canada and sent home to relations and friends as letters describing their early experiences, included references to specific places. Documentary sources in Canada proved of little initial assistance in identifying Tiree settlement areas: the early census returns, for example, are rarely more specific under the place of origin heading than "Scotland" or "Highlands of Scotland". However, once by means of family history and oral tradition the locations of the Tiree emigrant communities were accurately established, the relevant extant documents for these districts did provide valuable supporting material.

ONE TIREE FAMILY

In July 1851, a crofter from the Tiree township of Cornaigbeg by the name of Peter Lamont, his wife Ann MacLean and their nine children were among the three hundred and eighty-nine passengers from the island who sailed to Canada on the Conrad. This was one of several ships chartered by the Duke of Argyll as part of an extensive program of assisted emigration designed to relieve the distress caused on his estates by the failure of the small crofts to support a rapidly increasing population, coupled with the failure of the much-needed potato crop in a series of disastrous years from 1846 on. The extant documents tell us little about the Lamonts: the Parish Register supplies the date of their marriage and those of the births of their children and the estate records report that Peter was in arrears of rent and in danger of losing the croft before they left.

Were it not for oral testimony, in Tiree and in Canada, Peter Lamont and his family would be little more than statistics among the hundreds who left Tiree at that time. However, family tradition among their descendants in Canada has preserved a series of detailed pedigrees for both Peter and Ann, extending back into the seventeenth century and telling of inter- and intra-island migration and marriage alliances in pre-emigration generations as well as enabling individuals otherwise virtually anonymous among a host with identical Christian names and surnames to be identified in early records.

In Tiree, an eyewitness account of the departure of this family group was preserved in oral tradition within the family connection. It follows, translated from the original Gaelic in which our informant described the scene to us as told her by her uncle, who witnessed the event:

But they left one fine summer's day, and my father's brothers and his brother Archie told me how well they remembered the day of their going. And many went with them, most of them walking, until they reached Hynish, and the women who were with them were riding in the carts and the men were walking. And they got the boat in which they left in the port of Hynish. And so they left, and many people saw them off. And something that made us wonder - and it needn't have, when we thought about it - some of them carried bundles of straw, so that they might have comfortable beds on the boat, because at that time beds were not provided on board the ships which were taking them away to North America.

Though the emigration of the 1840's and 1850's, during which hundreds of families left Tیره for Canada, was the largest wave, it was not the first. Evidence was found, through a series of family histories, of a sizeable settlement of Tیره emigrants in Brock Township in what is now the Province of Ontario, dating from the early 1820's. On this phase of emigration the Scottish sources were completely silent. For many of the emigrants of the mid-century, the generation-old Tیره community in Brock was a first destination, a temporary base. Ann MacLean Lamont, for instance, had aunts, uncles and cousins there, and the Lamonts stopped there for a time, along with many others. While some took up the little land still available in Brock, most were more interested in the new districts being surveyed and opened for settlement in a line between Brock Township and Lake Huron. They took part in a secondary migration from Brock to form Tیره communities in Grey and Bruce Counties in the early 1850's. Among these were the great-grandparents of the man who provided the account which follows, settling near a crossroads known as McIntyres' Corners, called for four brothers from Tیره who purchased lots there. They experienced dangers on the way, but this extract also tells of the relaxation which followed efforts of communal work, "making a bee", both of which were a vital part of the life of the Tیره community at home and abroad:

I heard, I often heard my grandmother talk about lightin' fires at night to keep the wolves away. The men would build a brush shelter, you know, as they went along the road, and they had to light these fires to keep the wolves away. When they got to McIntyres' Corners at the Blue Mountain - they really didn't know where they were goin', she said they just kept goin' until they came to a place that looked like home, and the Blue Mountains looked like Scotland, you see, and there was lots of fresh water, springs and everything like that. So they settled there. The first year they lived there they lived in brush houses, just that they made out of brush, 'til they got their log houses built and then they had their log houses. Got a bit of land cleared and just went from there. They'd make bees to clear the land and these old pipes, this Sandy McFadyen - they had a dance every night after there'd be logging bees and he'd play the pipes at night and they all danced to the bagpipes. My grandmother she was just a girl in her 'teens then, and they said that she used to dance the highland fling every night to the bagpipes after binding sheaves all day.

Those interested in the patterns of settlement assume that this kind of migration sequence characterised many emigrant groups, but it is very difficult to extract detailed evidence for it from record sources. Our study is one of the few in which the actual stages have been delineated in such detail, and this was possible only because of the nature of the relevant oral testimony passed down in the family context in numerous family connections.

Although some of the oral material collected in Canada does refer to pre-emigration Tیره, the bulk has as its earliest point of reference the first phases of the settlement. The hardships faced by the emigrants form a dominant theme:

The first winters were all hard because they were not used to the weather that we have here in Canada or the snow, and they didn't have enough land cleared to provide feed for their cattle all winter. So the cattle used to have to browse the trees, like the deer do - those are the little buds that form the leaf later on in the spring, they eat that. But the cattle didn't seem to be able to get their cud up from just eating the browse. So I've heard of them having to open their straw mattresses and feeding the straw to the cows so they could get their cud up. They had to have more bulk in their stomach before they could get their cud up. So you know, times were very hard.

As in the Tiree townships the emigrants of the mid nineteenth century had left, the communities they formed in Ontario were close-knit, characterised by mutual aid and support, ties of kinship and neighbourhood, and the bonds of a common language, culture and origin, all subjects on which the official documents relating to the areas are silent.

They never did too much work alone. There was lots of them and they were all like one family anyhow. There was just the settlement there and maybe, well you'd go all the way across the Collingwood mountain before you came to another settlement. The other settlement was from the Isle of Islay. No, in your own settlement you more or less worked together. I don't remember of my grandfather doin' much alone. Only tappin' trees. And my grandmother used to have an awful time to get him to do that, to get him started. She'd have to go out and tap the first tree, and then after she got started he'd go at it.

Peter Lamont and his family settled in the Tiree community in Ontario's Bruce County. The agricultural returns in the 1861 Canada West census show that of their two lots--two hundred acres--thirty-five were cleared of trees, with twenty under crops and fifteen used for pasture; the remaining acres were still under wood. The farm had implements valued at fifty dollars, and stock in the form of two oxen, four heifers, four cows, one horse, one colt, fifteen sheep and six pigs. That year they had harvested spring wheat, hay, peas, oats, potatoes and turnips, and the household had produced two hundred pounds of salted beef and pork, one hundred and sixty pounds of butter, ninety pounds of maple sugar, sixty pounds of wool, twenty-four yards of flannel and sixteen yards of fulled cloth. This last item was produced there by the traditional process known as the luadh or cloth-waulking, in which hand-woven tweed was soaked in stale urine and, to shrink the cloth and raise the nap, pounded rhythmically on a board or table by a group of women to the accompaniment of certain Gaelic songs reserved for this purpose.

The island of Tiree was one part of the Scottish Highlands which saw intense missionary activity in the early nineteenth century by Baptist and Independent or Congregational preachers, and the Lamont family were of the latter persuasion. They gave a corner of their land for the erection of a church, first a log structure, then a frame one, and the large Tiree congregation there was served by Gaelic-speaking ministers and lay leaders. Kitchen meetings were held regularly in the homes, and Gaelic hymns composed in Tiree and frequently set to popular bagpipe tunes or the airs of secular songs were sung.

Peter Lamont died in 1865, aged sixty-five, but his wife, who was born in 1801, lived to be almost a hundred. She witnessed the third stage of nineteenth century emigration from Tiree to Canada, when in the 1870's and 1880's many were tempted to leave the island, where crofters still had no security of tenure, for the free homesteads then being offered in Canada's western provinces and in particular in Manitoba. Just as the Tiree community in Brock had

offered hospitality to the emigrants of the second phase, so the Tiree community formed at that time in Bruce County did the same for many of the third wave. It was common practice for young men to help with the harvest at home, leave Tiree in the autumn, spend their first Canadian winter with friends or relations in Ontario, and head for the west the following spring to claim homesteads, often in the company of descendants of the earlier settlers. Ann Maclean Lamont saw some of her children and grandchildren migrate to Manitoba at this time.

One of the early emigrants of this third period was John Maclean from the township of Balephuil. He was among the many gifted local bards or poets--men and women able to compose songs about people, events and matters of local concern--who earned for Balephuil the nickname Baile nam Bard, "the Township of the Bards", in the early nineteenth century. These local songs are a valuable source of information and detail about many aspects of the Tiree community.

John Maclean left Tiree in 1878, spent the first winter in Ontario, and travelled west the following spring to stake a claim on a homestead in the Brandon Hills. On January 1, 1880, his first New Year's Day in Manitoba, he composed a song to send to friends and relations. In it he gives an idea of the features and activities of his home neighbourhood as well as of the Tiree communities in Ontario, there Tiree emigrants had settled on adjacent lots in sufficient numbers to keep up the communal traditions of home. A few verses from the song, given here in translation, indicate its flavour. The original Gaelic version was recorded from a man in his eighties who learned it from another who knew the emigrant bard.

Wandering I am now in this new place,
Which has never been cultivated or had crops taken from its soil;
But what is really causing me to be low in spirits
Is that I won't see my people on New Year's Day.

Last year in Ontario things were fine for us,
Our friends and fellow-countrymen were nearby;
But now we are wandering in an uncongenial land,
Out of reach of loved-ones and friends.

It is no wonder I was in a bad way that day
When I'd go a hundred miles to fetch butter from the store;
But Neil Kennedy and Hector came to meet me,
And I greeted them joyfully, bottle in hand.

It is seldom one sees the like of this land of ours,
Without a stick or a stone to hinder the plough.
As long as we, as Tiree people, stay here,
We'll call this place "Mclean's Hillock".

And although at the moment we're far from our friends,
If they live the rest will come of their own accord;
And when we get the place cultivated and in use,
We won't dwell on the days we've left behind us.

So far the illustrations have referred to experiences passed down to our informants from earlier times, but personal recollection has also played a significant part in our study of life in the Tiree townships and the final example is taken from such a source. It is a description of blanket-washing, carried on out of doors early this century. The family used the water in the spring on Croit Pharaic, "Peter's Croft", for washing their blankets. Though the croft which Peter Lamont and his family, mentioned earlier, left one hundred and thirty years ago is simply designated by a number in the official estate records, it is still referred to locally as it must have been when the emigrants left.

REALIZATIONS OF PROJECT

Working with oral material places many responsibilities on those who deal with it, whether as collectors, archivists or researchers, and presents many problems to be resolved, questions of storage, security, indexing, access and copyright. But it can also bring pleasures of a unique kind, ones which we need not hesitate to acknowledge--the human contact, the relationships that can develop between collectors and informants, the privilege of being made party to family traditions and personal experiences, and the lively evocations of people, places and events which can tell us so much and which, like the account which follows, can give so much delight.

The water in our place was very hard, as I told you last night, and we went up to Croit Pharaic [Peter's Croft] of all places. And there was a ditch there and it was dammed the night before. And on the morning of the blanket washing there was a little loch, plenty of soft, nice soft water. And we went there. We took all our foodstuffs up there and a cart full of blankets and other washings. And we brought coal and sticks, and there was a fire lit. We had a huge three-legged black pot and it was erected on the fire and it was washed out. We tramped the blankets in wooden tubs, and then they were spread on the rocks. And at night, when we went home, the children especially were sunburned and tired and sleepy. And when we went into the newly-washed blankets you have no idea of the perfume of wild thyme, wild mint, and all these sweet-smelling flowers that they were resting on all day.

* * * * *

APPENDIX

Gaelic originals of items translated on pages

(Departure of Lamonts) Ach dh'fhalbh iad latha bòidheach sàmhraidh, agus bha bràithrean m'athair agus a'bhàthair Eairdsidh, bha e 'g innse dhomh g'eil cuimhne aca-san cho math a' làtha a dh'fhalbh iad. Agus chaidh mòran leotha, a' chuid mhór aca a'coiseachd, gus do ruig iad Hoighnis. Agus bha na boireannaich a bh'anns a' - còmh' riutha - a'faotainn giùlain anns na cairtean, agus bha na fir a'coiseachd. Agus fhuair iad a' sgoth as do dh'fhalbh iad aig a' phort ann a' Hoighnis, agus dh'fhàg iad sin, 's bha mòran dhaoine 'g a' faichinn a' falbh. Agus rud a chuir ioghnadh oirnn, 's nach leigeadh e leas nan do smaointich sinn: bha boiteinean connlaich aig feadhoinn aca air son leapannan socrach a bhith aca 's a' bhàta, a chionn aig an àm sin cha robh leapannan 'gan toirt seachad air bòrd nam bàtaichean a bha 'gan toirt air falbh do dh'Ameiriga.

(John Maclean's Manitoba Song) Air allaban tha mi 's mi'n drasd 's an ait' ur,
Nach deachaidh riamh aiteach, no barr thoirt a grund;
Ach 's e tha ga m'fhagail-sa 'n drasd air bheag sunnd,
Nach faic mi mo chairdean air la na Bliadhn' Uir.

An uiridh an Canada bha sinn air doigh,
Bha cairdean 's luchd-duthcha gu dluth air ar toir;
Nis tha sinn air faondradh an taobh nach bu choir,
Gun chaomh no gun charaid a rachadh 'nar coir.

Cha b'ioghnadh an la ud ged bhithinn gun doigh,
Nuair rachainn ciad mìle 'thoirt im as an stor;
Ach thainig Niall Ceanadach 's Eachann ga m' choir,
Rinn mise riu sodan 's an botul a' m' dhorn.

Am fearann a th'againn 's ann ainneamh tha shamh'l,
Gun mhaide, gun chlach ann a bhacas an crann;
Cho fad's a bhios sinne mar Thirisdich ann,
'S e Conc Mhic 'Illeathain 'bhios aige mar ainm.

Ged tha sinn an drasd fad o'r cairdean gu leir,
Ma bhios iad a' lathair, thig cach le'n toil fhein;
'S nuair gheibh sinn an t-aite gu barr is gu feum,
Cha bhi cuimhn' air na laithean a dh'fhag sinn nar deigh.

MARGARET BROOKS

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AN INTRODUCTION TO FIELDWORK PROBLEMS

During this conference at Cambridge we have had some specific and concrete examples of good results from Oral History interviews. Because of this I've tried to stand back a bit to see what makes a successful interview.

At the Imperial War Museum in London we have had an Oral History recording program for eight and a half years. Our collection now comprises about five thousand hours. Whilst we do collect all sorts of material for our sound archives--sound effects, music, lectures, broadcasts--all of which may include some sort of interview, the interviewing I'm talking about is a subsection of the field of interviewing previously discussed by Eric Cregeen and Margaret Mackay. By "Oral History"--admittedly a vague and general term--I mean a particular kind of conversation aimed at describing and understanding past events through eyewitness testimony. This can be conversation with a person, whose own experiences are in some way memorable and probably (though not necessarily) including information and opinions which are peculiarly his or hers. These are not primarily biographical interviews. We don't generally choose the informants who are "significant" in themselves but rather we seek men and women who are able to talk to us about events and eras of our recent history.

AREAS OF CONCENTRATION

The Museum's main area of concern is conflict in the twentieth century, so our recording interests do not go further back than the memories of people now (or recently) alive. Of course soldiers are not the only people affected by wars, so a large proportion of our interviews are with civilians. You've heard about some School of Scottish Studies recording projects. We also use a "project approach" and topics include:

- Military and Naval Aviation 1914-1918
- Life and Operations on the Western Front 1914-1918
- Royal Navy: Lower Deck 1910-1922
- The Anti-War Movement 1914-1918
- War Work 1914-1918
- The British Army in India 1919-1939
- Mechanisation of the British Army 1919-1939
- British Involvement in the Spanish Civil War 1936-1939
- The British Army in Africa 1919-1939
- The British Army in the Middle East 1919-1939
- Civilian Internment in Britain 1939-1945
- The RAF and the Development of Air Power 1918-1939
- Artists in an Age of Conflict
- Britain's Response to the Refugee Crisis 1933-1947
- The Anti-War Movement 1935-1947
- The POW Experience 1939-1945
- Army Film Cameramen 1939-1945

The line of demarcation is very indistinct but by Oral History interviewing I'm not talking about folklore--oral tradition passed through generations--nor about ethnology or inter-cultural studies. Fortunately, however, we Oral History practitioners have many more similarities and common factors than differences.

JOB DESCRIPTION OF AN INTERVIEWER

Within our Museum Department of Sound Records, with a staff of eight, my most important contribution is as interviewer. I can't, nor do I wish to, work in isolation, so free of other responsibilities that I'm only an interviewer. I'm also something of an archivist, concerned with documentation, storage and retrieval; a technician, to the extent that I do not, alas, have a technician with me on fieldwork; and a user both in my own work with our recorded material for Museum purposes or for an outside talk, and in dealing with the public to whom our recordings are available as part of the Museum's reference collection. I've had the opportunity to see, and to learn, therefore, that the interviewer has two main problems. They arise from, on the one hand, her facility in expediting the interview, in causing the interview to exist at all and, hopefully, to be a good one. On the other hand, are her responsibilities to the user, whether the user be the interviewer herself (as teacher, author, broadcaster) or some unknown future listener in the case of sound archives.

These two important distinct yet related problems are, stated bluntly: getting the informant to talk, and directing this flow of speech. These are major, recurring problems for the interviewer which are a constant challenge, not only with every informant but throughout every interview. Everything else is subsidiary and is perhaps a brick in building up this edifice, that is to say, the interview. Whilst there are undoubtedly Oral History interviewers with different, even divergent styles, interviewing--though hardly an art--is a skill. It has form and the techniques aren't necessarily acquired through the day-to-day experience of ordinary life. And of course I can't deal with the fine points in the limited amount of time at hand. That would take too long: we have a two to three-day initial training program for our interviewers at the Museum. An interviewer's got to learn to think of everything at once: her tapes and recording equipment; what the informant is saying and most especially, has said; what questions to ask next; and even what to do about the ubiquitous (and probably charming, though intrusive) ticking clock that Roy Saer previously mentioned.

There are lots of little things of course. On a hot, sunny Sunday early this summer one of my colleagues came to Cambridge to interview a distinguished professor about his work during the Second World War. Though he had responded enthusiastically to our invitation to take part in a recording project he did point out how busy he is and stipulated that only on a Sunday would he be free, and they undisturbed. Fair enough. She lives in Sussex and had a three-hour drive. He then insisted on meeting her at his laboratory rather than at home and greeted her with "I shall give you half an hour". She managed to find a somewhat quiet corner (practically a cupboard) and to steer him away from reading his prepared written statement and came back to us with 1½ hours on tape. He had insisted on standing the whole time as he suffered from a bad back. She sat facing the window so he could see her face, but the sun was so bright behind him that he became a featureless silhouette. To ease a stomach complaint he kept eating cream cheese every few minutes. He offered her a cup of coffee but just as she raised it he shouted "Don't drink that!" It was a beaker that had contained some toxic substance.

Then there was a woman I had to convince to remove her whistling false teeth. They didn't fit properly so she never wore them otherwise. She had put them in very specially for me

for the interview. I could go on: the electric wheelchair, the snoring dog, etc. It is essential, however, that the technical or physical conditions are adequate if not excellent. Otherwise there's scarcely any point in continuing at that moment or in that place. Once the physical arrangements are satisfactory, inducing or encouraging the informant to talk involves the interviewer making herself (and hence the atmosphere) right for the informant, that is to say, right for bringing out his best on the subject at hand. The interview is a performance.

At this point I would like to mention my use of the masculine "his" for the informant, and the feminine "her" for the interviewer. I thought it might help to avoid some confusion. This choice is supported by a study carried out by the University of Chicago that showed that the best interviewers are married women in their thirties, reasonably well educated and quick, with introverted personalities. This writer saw nothing wrong with that conclusion, hence the choice of personal pronouns.

The interview is a performance on the interviewer's part. It sounds somewhat callous to say, but the interviewer is manipulating or managing the informant and the interview. It would be naive to believe otherwise and you simply wouldn't end up with what you want and need. The nature and duration of the answers given to the interviewer will be determined by the informant's assessment and perception of her and his feelings about the situation, so the interviewer has to establish the right identity from the start. She must be something of a chameleon: The interviewer must stay in control and her direction of the interview is justified by the results (the responsibility to the user I mentioned). But here there's a paradox: we want the interview to progress in a particular way but we want substantially spontaneous material, hence the necessity for this performance. Any informant except the most ingenuous and unsophisticated will realise this to some extent. The interview isn't an ordinary conversation but he will accept the act and the situation if the interviewer is successful, just as we accept the performances of good actors within the context of a play.

PARTS OF AN INTERVIEW

Naturally enough, there are three parts to an interview: the beginning, the middle and the end. Quite simple! What we're after, what we preserve, is only the rich, succulent middle. The rest of the interviewer's work, the beginning and end, involves equal if not more effort and certainly more time, with nothing tangible to show for it. It is crucial not to stint. By beginning I mean establishing contact and building up rapport; the middle is the recorded interview and the process by which it is expedited; the end is what happens afterwards on at least two levels--formal and personal. Hopefully, it finally overcomes the informant's feeling of invasion of privacy.

Now, the beginning: Whether the informant needs any persuading to take part or not, he needs to understand (and feel) why he should do this peculiar thing, why he should dwell on the intricacies of his personal experiences and opinion--warts and all--for some considerable time and under questioning. There are fine rewards for the informant: emotional or intellectual or, in fact, in most cases, both. It is satisfying to talk about oneself and one's opinions but there's always the feeling that this isn't quite polite. So the informant protests "Oh I haven't much to say" (or "It's all in my book"). It can be quite

a challenge and struggle to assure the informant otherwise. I don't think the level of intellectual sophistication of the informant makes much difference except in the interviewer's choice of vocabulary. For example:

"All the stories fit together like a jigsaw puzzle or are interwoven, like tapestry."

"Only through hearing these stories can the young people understand and appreciate and even benefit from your experience."

"Written documents can never capture the flavor. There are gaps in archives which just cannot be filled by written documents either because the papers don't exist or it's the sort of thing that isn't written down anyway."

"The existing books or papers can be amplified."

If the interviewer cannot later get the informant to talk perhaps her rationale for invasion of his privacy was not sufficiently convincing or her performance somehow inappropriate. The interviewer needs--from the time she rings the informant's doorbell--to be sensitive to the image she projects by her appearance, presence and personality. The appropriate characteristics are warmth, interest, trust, confidence, respect, tact, humility and the like but they are best projected to different informants in different ways. It is the interaction of the interviewer and informant, bringing with them differing, even necessarily conflicting, perspectives that gives the interview its potential.

SUBTLETIES OF INTERVIEWING

With the groundwork of the preliminary meeting completed, rapport and communication established, the interviewer's "get him to talk" performance changes tone; rather, further features are added. In addition to her chameleon guise, the interviewer elicits responses and maintains the flow primarily by asking the right questions and by providing affirmation that the informant is responding appropriately and interestingly. It is important that any particular answer to a question is not seen as preferable in some way to any other, or as what the interviewer expects. This is especially the case with the more personal, sensitive or controversial aspects. The interviewer has to remain relaxed and confident--far easier said than done of course, but embarrassment is highly contagious. For example, I find a discussion of deep emotions more difficult even than a discussion of sex. I hope I can respond--a blank, mechanical unfeeling lack of response would be destructive--and can prevent the informant's loss of face by tact, humor and sympathy as appropriate.

The right question is unambiguous, concerned with a single idea, appropriate to the informant's level of sophistication, and open-ended. All too often the interviewer's reasonable question can elicit an inadequate response. Perhaps the informant misunderstands and says inappropriate things; the interviewer can repeat and clarify the question. Perhaps the informant doesn't say enough. Is he lazy or diffident? The interviewer can use either directive or non-directive encouragement, either "What about the whatever-it-was-you mentioned" or "Yes, tell me more about this." Perhaps the informant is confused about a point or can't articulate. The interviewer can help him to discuss it, maybe from a different aspect, or can ask more concrete and specific questions. A partial answer may indicate the informant just doesn't realize the interviewer wants so much information. We are back to the importance of setting the scene well early in the meetings between interviewer and informant.

In addition to the questions, the interviewer keeps the informant in play by constant affirmation, by reinforcement techniques rewarding productive effort. This is done in

various ways:

by ensuring (through preliminary discussion and by "manipulating" the informant) that he is talking about things he wants to and is interested in;

by sympathising or agreeing with what the informant says--not verbally but with nodding head and eye contact;

by responding to the emotional undertones of the informant's speech and being alert to cues in manner (i.e., raising voice); and

by apparently assuming that the informant will be willing to produce the required material.

Previously Ernest Dick has mentioned the role of the archivist in creating documentation. Here is part of the interviewer's second problem again. From the interviewer's point of view, the informant doesn't understand what he knows, even if he is educated and sophisticated--and he needn't. That isn't his problem; it is the interviewer's. The informant is part of his story and it is the purpose of the interviewer to provide an overview, whether comparative or corroborative or cumulative.

RELATING HISTORICAL FACTS WITH INTERPRETATION

With regard to an event or an era, part of the "what happened" is the interpretation and context just as much as what might be termed the "facts". You will recall that George Ewart Evans has warned us to beware of "instant history," that is facts taken from older generations with little attempt to relate these facts to the historical context of the informant. In our projects this "relating" is done in two ways: by recording several (say 50) interviews on our project topics and, very important, by allowing the time and space to provide the context within the interview itself. For example, one's values are those of one's class, profession, geographical location, era or whatever, and must be adequately identified by sufficient recorded conversation with the informant. The interviewer has a duty to her immediate project and to future users and to the informant.

Within an interview--an archival interview anyway--the interviewer must establish the "taken for granted" perspectives of the informant. This allows the informant to speak his mind truly (that is true to himself, to his own impressions and attitudes) and helps to overcome or put into perspective the historical, moral, class or cultural biases of the interviewer as well!

Of course the problem of context is not unique to oral history and oral tradition--written documents and artifacts are subject to bias and interpretation as well. But in our interviews we have the opportunity and duty to provide context within the document itself. The interview is descriptive rather than aetiological or analytic: I mean the interviewer doesn't wish or claim to explain the significance of the informant's story or exactly why it was that way. The analysis is generated through appropriate questions from the interviewer when the informant doesn't initiate it himself.

Our obligation, and our problem as interviewers and creators of archival or educational documents, is to bring out the best in our informants and to convey, respectfully, the facts of their lives (or the relevant parts of their lives), the choices, the world view, the feelings, the concrete historical contexts, the achievements and disappointments that will make our taped documents nearly three-dimensional.

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ORAL HISTORY AND SOUND ARCHIVES

A paper drawn together from two public presentations, the first at an Annual Meeting of the British University Film Council, the second at the UCLA Graduate school of Library and Information Science.

I am going to use the title of this lecture in a way perhaps slightly different from what you expect. Having produced some Oral History tapes myself I'll like to first explain some of my ideas on the subject taking into account that some readers may not be familiar with the field of Oral History. Then I will make the link with sound archives and I will particularly put forward some thoughts about the relationship between the Oral Historian and sound archives. During my practice as both an Oral Historian and a sound archivist, I frequently found that historians are either irritated or bewildered by the demands put upon them from the side of sound archives. There even seems to be a bit of tension between them and I would like to explore a few aspects of that tension and to provide--I hope--some ideas for better mutual understanding.

HISTORY AND HISTORICAL SOURCES

The most fundamental characteristic of the discipline of history is naturally its concentration on the past. Historians try to investigate human society throughout the ages, and its development from one period to another. This can be done in part by the investigation and comparison of both under developed and highly developed societies in our own time, as is done by cultural anthropologists. From such comparisons general patterns of the behavior of men in society may result, helping the historian also better to understand the general patterns of the growth and decline of past civilizations. Since the historian looks, however, not only for certain modes of behavior common to people throughout the ages, but also for the manifold variations which in each distinctive situation influence the course of developments and may make it a development different from others, he also and even primarily takes into consideration every source of information he is able to derive from the past itself. By studying these he discovers facts which help him to reconstruct particular developments and to present them to his fellow researchers and to the general public in a chronologically or thematically ordered report.

Historical sources differ widely. They may consist of objects, as is frequently the case in ancient history but written and printed sources form the mainstream out of which the historian draws his information. Since new technical developments made it possible to register phenomena of human behavior in pictures and sound and to keep these pictures for future use, it is only natural that historians methods of acquiring information which may increase already existing knowledge or add new dimensions to our experience of the past. Oral History is one of these methods. Oral History in the wide sense of the term indicates the use of every kind of spoken word as a historical source. Our Canadian friends even used the term Aural History indicating that every kind of sound, be it spoken word or music or any kind of environmental sound, may be a historical source. That is a very broad view, but in a more narrow sense, Oral History means the use of interview methods in order to get information

about the past. This in its turn means that Oral History is restricted to the field of contemporary history, although the information once collected may well have a permanent use. I am talking about some aspects of Oral History and about methods used for acquiring oral information in this narrow sense of the term.

THE ORAL HISTORY PROCESS

There are three main stages in the Oral History process: one is how you carry out the interview; another is how you actually record the information; and the third is the form in which the recorded information is presented. To begin with the first stage, there are many ways of interviewing. Take for instance a short interview, with very precise and restricted questions which require a precise answer. It is the kind of interview one may use when people living in an area of a town have to be reviewed about circumstances of living and working. There is on the other hand the interview in which the researcher puts some leading questions but otherwise refrains as much as possible from interfering in the interview situation. In between both extremes several variations are possible, ranging from a more narrow to a more open approach of the informant by the interviewer.

The second stage (recording the information) can vary from the making of notes after the interview has taken place--for instance in situations where the researcher has to diminish the effect of his own presence as much as possible--to the registration of the interview on tape, so that not only every word but also the way the informant is talking, is taken down in detail.

The third step (presenting the information you have collected) may vary from a concentration on the written record in the sense of a transcription--that is, a typescript of the interview--to the preservation of the tape as the primary source with a transcription or a summary to make it more easily accessible. These two are not the only alternatives because the transcript itself can be presented in different ways. It may be strictly literal or it may be slightly edited to read more smoothly.

THE INTERVIEW

To return to the interview: it is clearly one of the oldest ways to get information about the past. Even the first historians have used it to get information about what happened before their time or on a far away battlefield. However, it was the audiotape that has made Oral History what it is today. The tape recorder for the first time in history made it indeed possible to record long talks without interruption.

In fact the application of sound recordings in historical research dates already from the end of the last century. When in 1898 the first research sound archive was established--the Phonogrammarchiv der Akademie der Wissenschaften in Vienna--the first act of the new institute was to record a short statement by Kaiser Franz Joseph thus initiating a series of voice portraits. They can also be brought under the heading of Oral History. After the Second World War the well known American historian Allan Nevins started the Oral History Research Project at Columbia University which was the very beginning of the Oral History movement throughout the world. Since that beginning Oral History has developed into a means to apply the interview method in contemporary history in a more systematic and accurate

way than was done before. Among other things, Oral History proved to be an interesting tool for a more precise interpretation of the recent past. In order to explain this I have to go somewhat further into the way historians and social scientists approach history generally.

INTERPRETATION OF THE PAST

While natural scientists try to eliminate their own subjective influence on the research situation as much as possible, or at least make their influence measurable, this is not possible in the social sciences to the same extent. In the social sciences and history, researchers naturally try to neutralize the effects of their intervention, but in the case of human society the amount of variables is so great and our knowledge of the workings of the human mind so small (either individual or in a group) that the process of neutralizing is much more intricate and unmanageable.

In history in particular it seems that the past is dead and over, but even the study of the civilization of the Inca's or of medieval society in Western Europe proves to have its emotional impact, thus in fact bringing into the research situation a new element, difficult to measure and to handle. The historian who studies the Second World War or the economic developments during the thirties is more apt to get under the influence of his own emotional reactions and political preferences. The usual method to neutralize as far as possible the unwanted side effects of that situation exists first of all in finding and studying as many sources as possible and in building up a reconstruction of the past on that basis.

Historical sources, however, are seldom self-evident. They need interpretation and they need to be brought into a framework of connection with other sources in order to make interpretation possible. Making the connections and selecting sources for that purpose is also an activity which is not easily kept outside the sphere of the unwanted side effects previously mentioned. Frequently it is historiography which provides an answer. By studying the way the researcher handled his sources and interpreted them, other researchers can later on eliminate to a great extent these side effects. Historiography is a continuous process which is on the one hand narrowly tied up with the current insights prevailing in certain periods of time, but on the other hand a means of getting nearer to what was the reality of the past.

As far as it goes for history in general this picture of historical method, however unfinished and imperfect, is not unreal. Now the contemporary historian is able to add Oral History which gives him the opportunity--so to say--to create his own sources and--what is perhaps even more important--to compare his interpretation on the spot with the insight of his informant. When making a series of detailed interviews with a man who during the German occupation of the Netherlands 1940 to 1945 controlled Dutch Fascist activities in the field of film, I confronted him with the text of a chapter about these activities in an important post-war history of the occupation period. By doing this and by going with him through every phase of the text, I got an enormous amount of information which not only brought up facts unknown until then, but also took me into a different interpretation of certain events. My informant died a few years ago but the tape is there to be consulted.

The discovery of new facts and interpretations is among the most interesting opportunities in Oral History and makes the interview method in fact into a very special way of approaching

history. The line of thought of the informant may be very different from that of the interviewer, who by his work on other sources and the study of literature about the subject is prepared beforehand. By leaving the informant free to a great extent, by restricting the role of the researcher as much as possible, there is a chance that the informant comes up with a train of thought which brings an entirely new element into the field of research. During an interview with a member of the former resistance movement in the Province of Utrecht, we--a film director who collected material and ideas for a picture about the Dutch resistance and I--came upon a subject quite different from what we expected. We kept our interview about the actions and mentality of the group of this resistance man as open as possible, not forcing him into the patterns devised previously. Because of this we found him at a certain moment talking for nearly three quarters of an hour about the secret role of a group of former resistance men in the rather intricate matter of the marriage between the present queen and the Prince Consort, Prince Claus. He gave the information under restriction but it is there nevertheless for future historians.

RELIABILITY

This brings up the matter of reliability which is of course not only a question of Oral History, but which is valid for other sources as well. Reliability has above all to do with what one aims to get from the interview. If the interview is meant as a medium to collect factual information, it is on the whole only useful when it is one out of a group of interviews on the same subject providing the possibility to make comparisons. This is especially true for social history.

In the matter of conditions of living of the lower classes in the beginning of this century, written documents will be absent to a great extent. In that case the interviewer has to rely heavily on oral information which can only be checked through a careful comparison among as many interviews as possible.

Needless to say things are different when politicians or other representatives of the establishment are being interviewed. Their factual information may be as unreliable or as reliable as information from members of the working class. But many more written or printed records are there to underline or contradict their words. In their case, however, not factual information but interpretation and personal ideas are much more important to deal with in an interview. Especially in their case the historian is able to prepare himself very thoroughly about the role of the informant through the already existing records and monographs. Having done this he is also able to go through the material carefully together with the informant, partly playing the innocent, partly by confronting him with his former statements as well as those of others.

Reliability is not what matters most in this situation. It is more important to get a better view of developments and persons by talking about the past together with somebody who has been enough in the center of things to be a valuable counterpart in the interview. New information will undoubtedly be one result of the talk, but can easily be checked or has to be taken into consideration for what it is worth. I would like to give three examples from my own experience.

THREE EXAMPLES

I interviewed, together with colleagues of the Historical Institute of Utrecht University, several people who had been members of the most important national-socialist party in the Netherlands, the N.S.B., actually one of the smaller fascist parties. It never was our purpose to get factual information from them, because the facts of their lives were already well known through the help of the State Institute of War Documentation in Amsterdam or through publications by others. Primarily we talked with them about fascism and their conception of that rather vague but highly dangerous ideology. We confronted them repeatedly with facts and statements from the past, starting with a rather interesting feedback which gave deeper insights in the working of their minds and into their views on the surrounding world. Their memories were not very reliable as to the facts and we had to give them clues to react upon. Nevertheless their memories of their social background and of the way they were attracted by fascism was excellent as compared with other available records.

To state it in another way: information entering one's brains will be arranged and sorted out. During that process the information is apt to be distorted but this process of distortion is not going haphazardly, but at least partly in accordance with already existing patterns of one's mind. So by interviewing somebody for instance about his connections with fascism, one runs a risk that many of the facts brought forward by the informant will be distorted. His pattern of thought, however, his way of ordering incoming information is in fact a quality more stable than his factual memory and is sometimes far more interesting to the historian than the facts themselves. This is becoming more clear thanks to the interview method.

The second example bears on interviews with Dr. Willem Drees, prime minister of the Dutch Government during a long period after the Second World War. They were made by Prof. Daalder of Leiden State University with my assistance. Dr. Drees although now more than eighty years of age, still has a strong and precise memory, so in his case the facts were reliable throughout. We talked, however, mainly about his ideas and visions and about the background of so many decisions during his political life. Although Dr. Drees refused to say one word about the relationship between the Cabinet and the Queen, he nevertheless gave a great amount of highly illuminating insights into what happened in the Cabinet as well as outside. Above all his comments on other Cabinet Ministers, although very carefully worded, gave a clear view on the relationship within the government and the way he dealt with them. Although Dr. Drees has written several books and eventually there will be thousands of written and printed records for research, the interviews give additional information which is not to be found in print. A great deal of this information came to light because of the play of action and reaction which is part of the interview-method.

The third example is illuminating in yet another sense. As part of my own research about public opinion in the Netherlands and the Belgian-Dutch Treaty of April 3, 1925, I recorded interviews with Dr. van Blankenstein, the famous, late journalist and Dr. Zaayer, who has been very active against the efforts of Belgium and France to get more control over the Dutch delta and the rivers Rhine, Maas and Schelde during the twenties and thirties. In both cases the information concerning the period from 1925 till 1927 proved to be unreliable or absent, particularly during a second interview. It was recorded only after I

had learned many things from studying the printed records myself and I was able to feed the facts into the interview in order to provoke reactions by the informant. As a result, the background of many printed records became more clear. For example, I received information about the precise meaning of the minutes of meetings or about the relationships between the participants in the opposition against the Belgian-Dutch Treaty. In addition, I had ample opportunity to check my interpretations with the informant. I was confirmed in my feelings that Oral History is an excellent instrument for research into contemporary history even after a period of nearly fifty years.

OPEN ATMOSPHERE

To my view reliability is to some extent also connected with the atmosphere in which the interview takes place. It is important that the informant, such as the ones I described in the above examples is as much at ease as possible in order not to disturb the situation by extraneous sounds. People who are not accustomed to speaking in front of a microphone or to undergoing press interviews are perhaps not at ease in the beginning, but they will usually forget the microphone and the tape after a short while of quiet talking. Politicians and others who are acquainted very much with microphones and reporters, and with the nasty results of uncarefully worded press statements, are to my experience somewhat more conscious of the tape throughout the interview. In these cases it is even more important to leave out any thoughts of hard interviews and painful interrogations, and to concentrate on what the informant is ready to tell. One can eventually start from there asking carefully formulated questions, which are not too narrow and leave the situation as open as possible for the informant. In most interviews I started asking about the informant's childhood, the occupation of his father, the newspapers which were read at home, the circumstances of life and housing, etc. People like to talk about those things and it is usually easier to proceed gradually to the subject proper than to plunge into the matter straight away. When interviewing people who are not sympathetic to the researcher it is most important to leave out any personal antipathies. Naturally it is slightly different in the case of interviews with short, precise questions, but then also the informant has to be at ease as much as possible and the interviewer has to stay out of the situation as an "emotional being".

TAPE AND TRANSCRIPTION

From here on it is only one step to the processing of the interview. In particular in the Oral History Research Project, started by Allan Nevins in the USA in 1948, tape has been used as a notebook, while the transcription counted for the primary source. The informant and the researcher usually had to reach an agreement about the precise wording of the text. This is certainly a valid way of practising Oral History, because it leads to a series of carefully worded printed records, which may considerably add to the amount of information accessible to the historian. Since most researchers don't like to listen to a tape and prefer the transcript, it may even be best to follow that course of action. However, the most important advantages of the audio-tape--the registration of the human voice and every nuance of tone, volume, intervals, laughter and sighs--is then certainly lost. Because of that, other Oral Historians, especially those charged with the management of a sound archive, started to preserve the tape and to make transcriptions only as an additional tool for the researchers. I followed for instance a course different from the U.S. Oral Historians by giving the informant an opportunity to comment on the first tape, either on another

tape, or in writing. He is not allowed, however, to change any word on the first tape. As a result of this a future researcher is completely informed about the stages in the accomplishment of the source.

A sound archive is an institute aiming at the preservation and accessibility of audio recording. It may be open for every kind of audio record and in that case music is usually the main topic of acquisition. There are, however, many sound archives concentrating on special areas like dialect recordings, ethnomusicology, or Oral History. I am talking about those archives which at least include an Oral History Section.

ORAL HISTORY TODAY

During the last few years Oral History has become a widely used tool for research in political and social history, and also in the social sciences, whenever there was a need for historical research. Unhappily many historians still don't realize the value of the tape as the primary source and therefore tend to neglect the technical needs both of a professional recording and of professional preservation. Next to this there is also a lack of a more systematic theoretical approach of the interview method for historical use. Now that there are flowering Oral History associations in the United States, the United Kingdom and Canada, we may entertain good hopes that especially from the Anglo-Saxon part of the world, new and interesting impulses will come to help us forward to a more professional and more systematic approach. IASA is trying to do the same from the point of view of the sound archivist.

ORAL HISTORY AND SOUND ARCHIVES

The relationship between sound archives and Oral History--or better Oral Historians--is not an easy one. Oral Historians are, as a matter of fact, primarily interested in their field of research and the conclusions drawn from their research. Those conclusions are usually the result of an elaborate interaction with the tapes made during their fieldwork. But once the tapes are explored, their significance diminishes rapidly, at least seen from the point of view of their producer. He might indeed feel that his financial state makes it highly necessary to re-record over those tapes and to forget about copying their content before using them again.

There are, however, certain rules amongst historians when it comes to written documents which should also apply to audio records. In short: a document should be taken into an archive for the safeguard of a proper preservation and accessibility process. Why not apply this rule to sound recordings which are unique and irreplaceable. In this case there should be a sound archive. It is a matter of course for me that the sound archive should pay the cost of the tape materials and should supply copies if necessary, and that would be all.

STANDARDS OF TECHNICAL QUALITY

It is not that simple, however. Once a tape enters an archive the technician starts complaining. In other words, the technical standards applied by Oral Historians may in fact be far below the level of the archive. Some professional up-dating might of course help a little, but one can not reproduce afterwards what is not originally on the tape. A

bad and unreliable archive copy is the result. The relationship between the Oral Historian and the sound archive seems to have that problematic side effect for the researcher. He has to be attentive to good technical quality; to use professional or semi-professional equipment; to use the right tape at the right speed, and to be trained to use this kind of equipment.

In my experience this set of requirements can make the historian's life extremely uncomfortable. He will be annoyed about the necessity of applying so many technical assets in an interview situation which usually asks for discretion and an open atmosphere, undisturbed by any superfluous equipment. I solved this problem myself several times by acting as an assistant to the interviewer, taking care of the right quality of the tape myself, he fully concentrating on the informant. However, in other cases I preferred doing both things myself, using a Nagra recorder at a speed of 3 3/4 ips, thus getting tapes of one hour and a half of unbroken recording at sufficient quality.

DOCUMENTATION

Spoken word recordings made for Oral History purposes are seldom or never used for measuring, so to say, the voice of the informant. This is of course different when it comes to recordings of dialects or folk songs. Researchers may afterwards like to apply scientific measurements to the signals on the tape. In that case it is even more necessary to make the recordings according to a set of standard procedures, carefully documented as well.

An Oral History tape is however, worthless without proper documentation. The Sound Archives will provide a title description on the basis of the interviewer's notes, but it also welcomes every kind of additional information and will make that information accessible to archive visitors together with the tape. On the one hand the Sound Archive is perhaps demanding too much (seen from the point of view of the Oral Historian), but on the other hand not enough (as seen from the viewpoint of future researchers who will use the tapes according to their standards of research and need every available bit of information from the maker of the original tape).

THE OUTPUT OF SOUND ARCHIVES

The Sound Archive is indeed not an aim in itself. It serves as a clearing house for information on tape for the present and future. It should provide its visitors with an effective retrieval system, with easy to handle copies of tapes and re-play facilities, and with as much additional documentation as possible. It should eventually also provide complete transcripts or at least summaries of the contents of the tapes in order to make it possible to find the right places on the tapes without unnecessary delay. But I should like to reiterate that the quality of the output of an archive is amongst other things very much dependent on the quality of the input and the latter quality is in many cases a matter of the Oral Historian.

SOUND ARCHIVES WITH ORAL HISTORY PROGRAMS

Perhaps for that reason some sound archives made Oral History projects part of their own program, either taking care of the interviewing themselves and/or sponsoring historians to do the work for them according to their archival standards. A well known example of

this course of action is the Viennese Phonogrammarchiv which started making its so called Voice Portraits in 1898. Another example is the Department of Sound Records of the Imperial War Museum in London, which amongst other things, concentrates upon the interviewing of the British G.I. or Marine soldier of the First and Second World War whose experiences are part of the social history of modern warfare.

The operation of the institutes I worked with during the 1960's and the first half of the 1970's included a mixed approach, trying to combine professional or semi-professional technical standards with Oral History projects. These included, among other things, a series of interviews on Dutch Fascism, the Dutch resistance during the German occupation of the Netherlands, the Dutch movement towards annexation of German territory after the Second World War, talks with prime minister Dr. Drees mentioned earlier, the Philips electronic industries and the use of inmates of a nearby concentration camp for the German war effort, and something quite different such as the history of the Veterinarian Faculty of Utrecht State University. I could also mention the Rotterdam Municipal Archive with its long standing Oral History operation, directed towards the people and events in that city. Here also Oral History was and is an important part of the program of its sound archive.

Oral History is making headway now particularly amongst Dutch social historians and the newly established Oral History Association in the Netherlands under the guidance of Dr. Jaap Talsma of the University of Amsterdam is striving for certain standards of technical quality and a good relationship with sound archives, mainly united in the Dutch National Branch of the International Association of Sound Archives.

CONCLUSION

Summing up my previous remarks I would stress the following:

1. The primary source of Oral History is the tape.
2. This source needs to be taken care of according to the level of standards applied by traditional archives on written sources.
3. Oral Historians, who create their own sources, should take steps to produce their tapes according to more or less professional standards, if they want their tapes to be preserved for future research.
4. Sound archives should take the necessary steps to process their intake in such a way that the future researcher should be able to fully profit from their tapes. At the same time they should support Oral Historians in paying for the tape materials and in the eventual lending of equipment. They should actively support their staff in the training and proper way of recording.

Thus the tension between Oral Historians and sound archives--the ones usually working on a private basis without any means toward a professional technical approach, the others rightfully demanding a minimum of technical standards--should be less great than it sometimes is.

RADIO SOUND ARCHIVES

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LES DOCUMENTS SONORES PARLES A RADIO-FRANCE: CATALOGAGE ET UTILISATION

A paper presented at IAML/IASA conference, Cambridge, England, on August 8, 1980 in a session titled: Research use of radio sound archives: implications for the documentation of spoken word recordings.

C'est autour des années 1950 que le volume des documents sonores parlés, soit anciens, soit nouvellement produits, est devenu suffisamment important pour constituer un secteur propre qui nécessitait des règles de classement, de catalogage et de mise à la portée des utilisateurs agréés. Discours, interviews, reportages, transmissions théâtrales, débats, souvenirs enregistrés, etc. . . appelaient alors des méthodes de répertoire rendant possible leur identification rapide en partant des différentes préoccupations qui sont celles des utilisateurs : simples rediffusions, illustration sonore fragmentaire, voix de personnalités, documentation sonore sur tel évènement précis ou sur telle époque bien définie, ce sont là des exemples habituels de ce qui est demandé en pratique aux Services radiophoniques spécialisés que nous sommes.

Mon exposé sera donc articulé d'une manière non moins concrète et pragmatique:

- 1°) Comment, après une trentaine d'années d'expérience, procède-t-on actuellement au catalogage des documents sonores parlés?
- 2°) Comment nos méthodes répondent-elles aux multiples usages que les documents permettent?

Ce sont les principales questions que nous nous poserons.

I - LE CATALOGAGE DES DOCUMENTS SONORES PARLÉS

L'utilisateur d'un fichier de documentation sonore parlée doit pouvoir, à la seule lecture d'une fiche, connaître non seulement le contenu d'un document mais également sa forme et ses particularités sonores. S'il effectue une recherche précise, il doit aussi pouvoir opérer une sélection très poussée parmi les divers documents susceptibles de l'intéresser, uniquement en consultant les fiches, ce qui lui permettra de n'avoir à écouter qu'un petit nombre de documents.

Les indications portées sur les fiches doivent donc satisfaire à ce double impératif. Pour y parvenir, il faut bien évidemment connaître le contenu détaillé de chaque enregistrement. Il faut donc procéder tout d'abord, sous la forme d'un rapport d'écoute, à l'analyse descriptive de chacun des éléments sonores constitutifs de l'émission, seul moyen de recueillir toutes les précisions nécessaires pour en assurer complètement l'identification.

Cela ne veut pas dire cependant que tous les éléments constituant une émission doivent nécessairement figurer sur la fiche de dépouillement : c'est une part importante du travail du documentaliste que d'apprécier la valeur des documents et de sélectionner uniquement ceux qui sont de nature à être réutilisés.

Dans la conception générale du catalogage, une distinction a été faite entre, d'une part, les émissions "structurées", qui ont un titre et un auteur (ou un producteur) : textes lus ou interprétés, évocations, documentaires, magazines, etc. . . et, d'autre part, les journaux d'information parlée.

Les émissions "structurées" sont traitées globalement, la fiche établie décrivant l'ensemble de l'émission.

Au contraire, les journaux d'information parlée sont considérés comme une succession de "sujets d'actualité", chaque sujet donnant lieu à l'établissement d'une fiche distincte.

Les indications portées sur les fiches sont de deux ordres :

- indications signalétiques
 - indications de contenu et de forme
- a) indications signalétiques :
- pour les émissions "structurées" :
 - titre et sous-titre
 - nom de l'auteur (ou du producteur)
 - nom du réalisateur
 - date d'enregistrement
 - lieu d'enregistrement (pour les émissions enregistrées hors des studios de RADIO-FRANCE)
 - chaîne et date de diffusion
 - durée totale
 - nombre de boîtes
 - cote
 - pour les journaux d'information parlée :
 - date d'enregistrement
 - date et heure de diffusion
 - durée
 - situation du "sujet" par rapport au début de l'émission
 - cote
- b) indications de contenu et de forme :
- pour les textes lus ou interprétés :
 - titre de l'oeuvre
 - nom de l' (ou des) auteur(s)
 - nom du (ou des) interprète(s)
 - durée
- S'il s'agit d'une pièce de théâtre (ou d'un extrait de pièce) enregistrée dans une salle de spectacle, on indique en outre :
- l'appellation de la salle
 - le nom du metteur en scène

On mentionne également si l'enregistrement a été réalisé en présence du public ou non (un enregistrement avec le public a, en effet, un "ton" particulier)

- pour les interventions parlées :

une distinction très stricte est faite entre interprétations et interventions parlées. Si, dans une émission, une même personne interprète un texte, puis est interviewée, elle fait l'objet de deux mentions : l'une à la rubrique "interprètes", l'autre à la rubrique réservée aux interventions parlées et appelée "voix".

Pour chaque "voix" on indique :

- le nom de la personne qui parle, ainsi que ses titres et qualités (mentions d'autant plus importantes si la personne est peu connue)
- la forme de son intervention : interview, entretien, déclaration, discours, débat, réponse à des questions d'auditeurs. . .
- le contenu de l'intervention : analyse des divers sujets abordés, plus ou moins succincte suivant l'importance de l'intervention, et rédigée en vue de l'indexation par sujets
- Le ton de l'intervention, si celui-ci est particulièrement frappant : polémique, altercation violente, récit passionné, accent prononcé. . .
- le lieu de l'intervention, s'il est différent du lieu d'enregistrement de l'émission (entretien en duplex par exemple)
- les circonstances de l'intervention, si celles-ci permettent d'en mieux définir le ton (exemples : discours à l'Assemblée Nationale ; déclaration à sa sortie de l'Elysée; interview à l'arrivée de l'étape du Tour de France. . .)
- la durée de l'intervention
- l'environnement sonore de l'intervention, s'il s'agit d'un reportage ou d'une interview à l'extérieur (exemples : "en fond sonore, cris de manifestants" ; "bruits de moteurs"; "chants d'oiseaux").
Si ces "images sonores" sont particulièrement importantes et peuvent être réutilisées isolément, on indique leur durée.
- la langue utilisée, s'il s'agit d'une langue autre que le français.
On indique alors s'il y a une traduction, et si cette traduction est simultanée, intercalée ou postérieure à l'intervention.

Les indications que l'on désire porter sur les fiches sont donc d'importance très variable selon les cas. Pour des documents simples, une fiche au format normalisé (125 x 75 mm) est suffisante. En revanche, s'il y a lieu de mentionner des indications plus développées, il faut avoir recours à une fiche analytique (format

125 x 200 mm). Pour éviter d'avoir à utiliser des jeux de bacs à fiches différents selon qu'il s'agit de "grands" ou "petits" formats, il a été décidé de plier les grandes fiches de telle manière qu'elles puissent cohabiter avec les petites fiches dans une dimension unique de bacs. Sur la partie basse des grandes fiches - seule visible lorsque la fiche est pliée - figurent les renseignements signalétiques concernant l'enregistrement. Il suffit de déplier la fiche pour connaître le contenu du document.

Les fiches de dépouillement sont multigraphiées grâce à des machines à écrire à frappe répétitive (IBM à mémosphère). Pour un document donné, la fiche de base est reproduite en autant d'exemplaires que d'entrées utilisées ; seule l'indication du mot-vedette (ou mot-clé) est variable et portée en haut de fiche. Les fiches sont donc toutes semblables et on ne distingue pas un fichier principal et des fichiers secondaires.

Les indications portées sur les fiches permettent d'alimenter divers fichiers :

- fichiers alphabétiques de titres d'émissions ; titres d'oeuvres ; noms d'auteurs ; noms de producteurs et réalisateurs ; voix ; noms d'interprètes
- fichiers par genres : documentaires, entretiens, théâtre radiophonique, feuilletons, festivals, etc. . .

En outre, certaines fiches (voix et auteurs), tirées en double exemplaire, contribuent à alimenter le fichier central des Services de Documentation de RADIO-FRANCE, qui regroupe des fiches concernant tous les documents conservés par ces services, indépendamment de leur support matériel (disques, bandes magnétiques, papier. . .), et qui est, de plus, le seul fichier où les documents sont répertoriés à leur sujet.

Ce fichier utilise un classement dictionnaire qui mélange en un ordre alphabétique unique noms propres et mots-matières.

Le rôle de ce fichier central est, d'une part, de faciliter les recherches exhaustives ou complexes sur tel sujet ou telle personnalité, d'autre part de susciter des orientations nouvelles de recherches par la confrontation de fiches de documents sonores et de documents écrits.

Ce système centralisateur d'indexation a été conçu dans la perspective d'un traitement informatique de la recherche documentaire, qui devrait constituer à court terme le stade suivant dans l'évolution des techniques de catalogage.

En présence des nouvelles techniques déjà appliquées aujourd'hui en matière de documentation, la question de la formation de l'archiviste de radio se pose avec d'autant plus d'acuité.

Paradoxalement, alors que se développent de plus en plus des techniques nouvelles en matière de documentation, le problème de la formation spécifique de l'archiviste de radio reste entier. Il est vrai que, jusqu'à une date relativement récente, les bibliothèques n'avaient pas à conserver de documents sonores et que, par voie de conséquence, les problèmes de conservation et de catalogage de ce type de

documents n'étaient pas abordés dans les divers cycles de formation des bibliothécaires.

Or, la Radiodiffusion Française a commencé à constituer systématiquement des collections d'archives sonores dès 1945. Faute de pouvoir faire appel à un personnel ayant reçu une formation adaptée à ses besoins, elle a préféré recruter, par voie de concours, des personnes ayant une culture générale étendue et possédant des connaissances plus approfondies dans un domaine particulier (théâtre, politique, musique. . .) Depuis la création de RADIO-FRANCE, le recrutement se fait sur titres parmi des personnes ayant acquis une formation de documentaliste ou de bibliothécaire ; mais il demeure nécessaire de leur donner sur place un complément de formation directement orientée vers la fonction spécifique de phonothécaire, et surtout en ce qui concerne le catalogage des documents sonores. En effet, au cours des années, la phonothèque a élaboré ses propres règles de catalogage. Il convient de souligner à ce sujet que si des normes nationales de catalogage ont bien été élaborées récemment pour les documents sonores commerciaux (disques et cassettes), RADIO-FRANCE n'a pas été amenée pour autant à modifier ses propres normes, étant donné le caractère spécifique des documents radiophoniques.

II - L'UTILISATION DES DOCUMENTS SONORES PARLÉS

Dans le cadre traditionnel d'un accès limité aux professionnels de la radio et de la télévision, une émission peut être réutilisée soit intégralement sous sa forme originelle, soit partiellement pour illustrer une autre émission.

La réutilisation intégrale pose peu de problèmes de recherche documentaire, l'utilisateur ayant en général la référence exacte de l'émission qu'il désire rediffuser.

Les réutilisations partielles donnent lieu à des recherches plus complexes qui sont essentiellement de deux ordres :

- a) recherche de la voix d'une personnalité (parfois à l'occasion de sa mort). Une telle recherche peut être extrêmement précise quant au contenu même de la déclaration ; par exemple, on demande le discours dans lequel un homme politique a prononcé une phrase particulièrement significative. Ce genre de demande montre l'importance du résumé qui figure sur les fiches et le soin qu'il faut apporter à sa rédaction.
- b) recherche de documents illustrant un sujet. Ce genre de recherche porte en général sur des sujets extrêmement précis et extrêmement variés. Le fichier alphabétique de matières, dont les mots-clés ont été choisis empiriquement et en tenant largement compte de l'analyse des demandes, permet d'y répondre facilement. De plus en plus, les usagers préfèrent, pour illustrer un sujet, les documents "pris sur le vif" (images sonores, interviews de témoins, opinion de l'homme de la rue sur un problème. . .) plutôt que les commentaires de spécialistes, et il convient d'apporter toute son attention à ce genre d'indication lors de la rédaction des fiches.

Conçues initialement pour répondre au flux des demandes nées des besoins de l'antenne, les archives sonores de radio ont été progressivement mises en valeur et tant que telles.

Les premières valorisations coïncident avec l'Exposition Internationale de Bruxelles en 1958, au cours de laquelle ont été présentés, comme heureux complément à des documents visuels, les enregistrements de voix d'écrivains.

Le succès de ce moyen de vulgarisation a permis d'en renouveler et d'en élargir les effets au cours des Expositions Internationales de Moscou (1961), Mexico (1962), Montréal (1963), par la présentation d'extraits d'oeuvres et d'enregistrements de voix d'auteurs, interprètes, personnalités diverses. . .

Parallèlement, la Phonothèque de la Radio a collaboré étroitement au tirage de disques de prestige édités commercialement. Les sélections et rénovations, le montage face par face, ont été préparés par des phonothécaires spécialisés. C'est ainsi qu'ont été réalisées des sélections importantes dans les domaines littéraire, dramatique, politique.

Le développement des archives sonores, lié à ces expériences de mise en valeur, a suscité alors un intérêt croissant de la part des chercheurs. Ces archives ont en effet pour la connaissance de l'Histoire un intérêt égal à celui des archives écrites : étudiants, professeurs, critiques demandent à écouter des documents se rapportant à un auteur auquel ils consacrent une thèse ou un livre et la Phonothèque peut, dans ce cas, être considérée comme une bibliothèque possédant de nombreux "inédits".

Depuis quelques années, des chercheurs sont intéressés également par la valeur linguistique et sociologique des documents radiophoniques parlés. Dans ce nouveau type de recherche, ce n'est plus la personnalité de celui qui parle, ni même les sujets qu'il aborde qui retiennent alors l'attention, mais la façon dont il s'exprime. La souplesse du système alphabétique de matières a permis de suivre cette évolution en créant des mots-clés adaptés à ce genre de demandes :

- à la rubrique "ANONYMES", on retrouve groupées toutes les émissions composées essentiellement d'interviews de personnes n'ayant pas l'habitude de s'exprimer en public
- à la rubrique "LANGUE FRANCAISE PARLEE", on retrouve les déclarations de personnes ayant une façon particulière de s'exprimer (accent, argot. . .)

Ces efforts accomplis pour faciliter les recherches des érudits et autres chercheurs demeurent cependant rudimentaires et le but principal du fichier reste de favoriser la réutilisation des documents pour les antennes de RADIO-FRANCE.

En effet, l'accès du public aux documents sonores de la Radio demeure, en l'absence d'une réglementation véritable en la matière, très limité. Il est grand temps -et l'IASA s'y emploie- de mettre à l'étude une simplification du régime des droits de consultation, de reproduction et de citation des archives audio-visuelles,

lorsqu'il s'agit de recherches historiques désintéressées, dans tous les cas où des questions de propriété littéraire et artistique viendraient à être mises en jeu.

Depuis le 1er janvier 1975, la conservation des archives sonores a été confiée à l'Institut National de l'Audiovisuel (INA) qui, à ce titre, en permet la consultation par les producteurs des émissions de radio mais également par des tiers agréés.

Le législateur a ainsi opté pour le partage des responsabilités et des fonctions archivistiques entre l'organisme de radio lui-même et un autre organisme national spécialisé. Ce partage met en lumière la double finalité des documents sonores de radio : matériaux de programmes d'une part, archives sonores d'autre part.

Mais il convient de souligner que, compte-tenu du fait que ces archives sonores constituent un fonds en permanence nécessaire au fonctionnement de la radio, une coopération étroite s'impose entre les deux organismes et une convention très précise a dû être établie pour régler les problèmes de versement des documents, de magasinage, d'entretien, d'accessibilité, de gestion des prêts, de catalogage. . .

Créée également le 1er janvier 1975, la Société Nationale de Radiodiffusion RADIO-FRANCE commercialise elle-même certaines des émissions qu'elle a produites, ainsi que ses status l'y invitent.

En reportant sur cassettes, vendues dans le commerce depuis avril 1975, un certain nombre de ses programmes, RADIO-FRANCE propose au public un éventail très ouvert des documents sonores qui enrichissent en permanence ses collections, assurant ainsi aux programmes de radio un prolongement qui corrige le caractère éphémère de leur diffusion et repousse les limites actuelles de leur transmission par voie hertzienne.

RADIO-FRANCE veut ainsi manifester une grande conception d'ensemble de la diffusion auprès des utilisateurs réels ou potentiels, et aussi marquer sa volonté d'animation peut tirer des trésors sonores de leur demi-sommeil, en servant à la fois les finances de la Société et une politique culturelle intelligente.

ENGLISH SUMMARY

After 1950 the volume of voice sound documents at Radio France became so large that it required a special section with special classification, cataloging and use regulations. Mr. Manal addresses himself to two main questions in his paper: 1) how voice sound documents are cataloged, and 2) how those methods correspond to the multiple uses which are made from these recordings.

For cataloging, it was important that the catalog cards reflect an evaluation of the information about a given recording and select only that part which could be reused. Generally, programs are treated differently according to two groups: "structured" programs having a title, author, producer, (these are handled globally with the card index describing the complete contents); and "daily news" programs having a succession of "news topics" (these have a separate card for each topic covered). The cards are reproduced using a multiple printing system--the IBM memosphere repetitive typewriter.

The cards, therefore, are all in the same format, the only variable being the key word at the top of the card. These cards are filed according to various systems: an alphabetical catalog of program titles, titles of works, names of authors, names of producers and directors, voices, names of actors; and catalogs according to type, e.g., documentaries, conversations, radio dramas, serials, festivals, etc. Some of these cards (voices and authors) are duplicated and go into a central card-index system of the Documentation Services of Radio France which combines all indexes regardless of its material form (tapes, papers, etc.). This is also the only index which lists documents by their subject matter. It uses a dictionary-type classification and mixes proper names and subject headings together in one alphabetical order. It has a dual role: that of facilitating extensive research on subjects or personalities, and also encouraging new areas of research through the confrontation between different cards representing different media. The system was also designed with the future perspective of computer processing in mind.

Because of these new documentation techniques, the adequate training of radio archivists has proven to be insufficient. Nowadays the radio recruits documentalists or librarians on the basis of educational degrees, although on-the-job training is necessary to more completely train them. This situation is made more complicated by the fact that the radio does not follow precisely the French national standards of cataloging because of the specific character of radio documents.

The second question, the utilization of voice sound documents, divides itself into two categories: that of reusing a program completely in its original form, or reusing it partially in order to illustrate another program. The latter situation requires more complex research, mainly in two fields: a) research to find the voice of a personality, and more specifically, an exact phrase spoken, and b) research to find documents which illustrate a subject; most recently a preference has been shown for "live" documents and this must be so indicated on the cards.

Research specialists have recently become interested in the linguistic and sociological value of voice radio documents, and key words on the index cards reflect this aspect.

Public access to the Radio's sound documents is presently quite limited, but with the help of IASA, perhaps in the near future this situation can be changed. Since January 1975± the preservation of sound documents has been assigned to the French National Audio-Visual Institute ("INA"), permitting producers of radio programs as well as other authorized persons to consult them. Close cooperation is required between the two organizations, as well as a very precise accord regarding the transfer of documents and their storing, maintenance and accessibility, to say nothing of the loaning of documents and their cataloging.

As of April 1975, Radio France has made some of its programs available for purchase, thus offering the public a wide range of material which are a permanent and rich feature of its collection. The Department of Documentation Services is determined to be useful to the financial resources of the company and serve an intelligent cultural policy. Its cataloging system and utilization is aimed at reaching these goals.

HANSJÖRG XYLANDER, Bayerischer Rundfunk, München

DOCUMENTATION OF SPOKEN WORD-SOUNDTRACKS IN BROADCASTING: TASKS - PRACTICES - PROBLEMS

Documentation of auditory materials in German broadcasting stations is a relatively new field. In contrast to literature documentation, we find ourselves here in an almost virgin land in which there are still quite a number of matters to be worked out regarding methods. We are not dealing here with the written word as is the case with news or literature documentation. Our medium is the spoken word, acoustic communication, the acoustically relayed experience. It is often the case, however, precisely in this field, that essential parts are inadequate or totally indescribable. I cannot offer you any new knowledge, let alone scientifically proven knowledge regarding this matter. What I wish to present is based on my seven years of work and experience in audio-documentation at the Bavarian Broadcasting Company and upon my knowledge of the documentation work in other German radio stations.

INDIVIDUAL DIFFERENCES

Documentation is -- probably for all broadcasters -- organized according to the principles of the sound archives. Since, however, the overall structure in the individual firms in part varies considerably, it must be reckoned with, that the conditions for documentation work and the competencies of the documentation specialist will also be very different. The chief assignments of the sound archives and the documentation units at the German broadcasting stations ought to be basically the same. Just what are these assignments?

The chief task of the sound archives is to collect the firm's productions as well as records and industrial soundtracks, to organize them according to subject matter, and to make the productions as well as the national and international program exchange available to the program.

PRIMARY OBJECTIVES

The chief tasks of the department for documentation of the spoken word consists of:

- a. obtaining and/or supplementing complete and detailed information both of a formal nature and regarding the contents of every soundtrack (that is, records and tapes) in the archives, as well as for all soundtracks which are to be placed in the archives. These must be stored and made ready for circulation by the sound archives, and
- b. selection of recordings worth documenting and guaranteeing that these sound documents will not be erased.

I should like to continue by explaining the tasks of documentation in more detail:

1. The formal acquisition of soundtracks means that all the essential formal data about a tape recording or about a record must be written down, e.g., recording date, recording place, length of recording, language, author, assistants, director, compiler of literary copy, title, subtitle, etc.

As tedious as it may be to obtain some of these data, it is nonetheless important and the process must be carried out with precision, because these formal data may also represent an essential element of that which the contents says or of the evaluation of the soundtrack.

2. Content analysis means that a short report (an abstract) is written up for each recording which is worth documenting. The soundtrack is then given a number of keywords and cues (usually somewhere between four and eight) based on this abstract. The concept "abstract" is defined as "a shortened, objective representation of the essential contents of a document." The representation of the essential contents of a soundtrack does not, however, limit itself to enumerating all the important themes, quotes and statements. It is further of the essence--and this is an important difference with literature documentation--that acoustic, linguistic and atmospheric peculiarities be captured and recorded in the abstract of a soundtrack, for example: a short section from a horse race with particularly good atmosphere; DeGaulle, but in German; West German Chancellor Helmut Schmidt in a humorous moment, etc. The list of such consumer demands which do not depend on subject matter, but rather on acoustic or rhetorical peculiarities could be continued almost limitlessly. Peculiarities of acoustically captured moments of reality are always being sought by editors and broadcasting journalists, in order to make a broadcast livelier, in order, with the help of original sound, to appeal more intensively to the listener.

The following points are considered basic to the writing of an abstract: The shortening of the content of a soundtrack should not lead to falsification, the context must always be taken into consideration. The documentation specialist is wise to maintain the original text, where this is possible. It must also be mentioned with regard to this point, that it is, in any case, better to listen to the tape recording in order to analyse content, rather than to depend solely upon the corresponding manuscript. This is true, by the way, of all written versions of sound documents (especially, too, those from the Nazi period). The actual spoken text often differs greatly from the written version, and in no case are acoustic or atmospheric peculiarities of a tape to be taken from a written version.

3. Cataloguing and supplying the contents and formal data about tape recordings and records.

FUTURE DATA PROCESSING PLANNING

Up to the present the spoken-word department of the Bavarian broadcasting company does not use a computer as do most other German broadcasting stations. We work--and this will probably continue to be the case in the next few years--exclusively with conventional methods. Simply said, this means with card files. Meanwhile the Boolean algebra must still be replaced through a meaningful structuring of these files and through the skills of combination. Taking all the weaknesses and inconveniences of such a working-method into consideration, we have managed our task pretty well. It is obvious, however, that in the course of time with ever-increasing archive materials as well as growing demands, we shall eventually not be able to do without an electronic data processing system (EDP system). This does not mean that we will suddenly feel the necessity of having a fully automatic retrieval system. Present methods of formal acquisition and availability of them should, however, already be in the planning stage with an outlook for later developments of EDP application.

CARD CATALOGS

Now just briefly a little bit about the catalogs available in our documentation unit. We presently have the following catalogs at our disposal: subject, person, title, sound effects, broadcast, quotation, and number.

This structure developed from a purely pragmatic aspect through the years. We are constantly enlarging, developing and supplementing these catalogs to meet the needs of the people who make use of the materials (for example, with the addition of a special Countries catalog). All of these efforts are, of course, limited by the spacial and personnel capacities.

The subject catalog--simply said--is a keyword/cue catalog, strictly alphabetized according to the pure sequence of letters and partially systematic, or rather, keyed. At present it includes some 3000 keywords and/or cues. The person catalog lists all the recordings done by, with, or about a person. Besides the authors, speakers and interviewed persons, this catalog may also include interview partners, directors, compilers and translators of literary copies, or participants in the discussion, all according to the particular data requirements of a radio documentation unit.

The title catalog consists of each recording in the archives registered by its main title. This is necessary, because very often the title of a broadcast is known, where as its author, the co-workers or other data belonging to the recording are not known. The broadcast series catalog lists the soundtracks which are related through particular criteria (for example: author, theme, broadcast form) and which comprise at least twelve individual recordings. Example: "Guilt and Atonement"--fourteen lectures on the German penal process. Because of this broadcast series catalog it is possible to avoid an unnecessary expansion of the subject catalog..

The number catalog contains every recording in the archives registered according to its year of recording and a corresponding number. The complete stock in the archives can be checked chronologically and numerically using this catalog. With it one can also determine which tape recordings have been erased, when this took place and under whose authority.

The sound effects catalog includes the evidence of some 7000 tapes, upon which acoustic realizations from almost every walk of life are stored. These sound recordings are constantly needed for radio plays, features, sound-pictures and school broadcasts, as well as for theater and television productions. It goes without saying, that the supply of sound recordings is continually supplemented and brought up to date. The catalog is systematized; a keyword register makes the catalog accessible to users. In the quotations catalog we collect significant, especially typical or generally well-known remarks by personalities from all fields of public life. Daily experience proves that such quotations in original soundtrack are constantly in demand.

A few further comments on the theme of supplying information: Even in the case of small documentation units like those of the broadcasting stations, it is not sufficient to limit oneself to supplying passive information, that is, for the most part, the answering of telephone inquiries. Much more important is the development of self-initiative. To such a development belong, perhaps, directed information about a definite theme or complex of themes, or about a

certain person. The occasion for such compilations may be anniversaries, current historical retrospects or events which stand in the center of the public eye. Examples: 75th birthday of, Tenth Anniversary of the death of, 25 Years Federal Army, Kohmeini's first year, etc. It is also important to produce printed catalogs which identify all the archive's sound documents from a certain time period or dealing with a certain theme. At several broadcasting stations this is already a regular procedure.

PERSONAL CONTACT

In the interest of optimal supplying of information it is also necessary to maintain personal contact with the people who make use of this service, that is, for the most part, directors and freelance co-workers. More or less collectively formulated user requests can often only be meaningfully concretized through personal conversations. Example: original soundtracks being sought on the theme: "The Prosecution of Nazi Criminals in the Federal Republic of Germany."

CONCLUSION

In conclusion I would like to look into a very important topic: Tape recordings meriting documentation and selection of same. This means first of all the following that holds true for both current production and the so-called retrospective documentation. Those recordings which merit documentation are to be singled out from the entire number of recordings and the contents of these are to be analysed in their entirety. In the second place this means that those recordings which are to be placed in the archives and documented are singled out from all recordings (be it because of a deadline expiration or a director's instructions) designated for erasing. This job of selecting, at least at our station, is the responsibility of the documentation specialist.

On the average about 450 recordings are due to be erased weekly. For the most part these are so-called short broadcast tapes (erasing deadline one week after broadcast). These tapes contain, in the main, up-to-date information from the widest possible range of walks of life. They consist, for example, of commentary, interviews, reports from foreign correspondents, political or cultural weekly magazine broadcasts, regional news reports, etc. Based on experience we know that on the average 3% of these recordings are singled out and documented. You may perhaps think that this selection process gives the documentation specialist a free hand to choose and pick as he or she likes. Well, no one will deny that the selection of soundtracks on the basis of their merit of documentation includes a certain subjective element. It is, however, the case, that the documentation specialist predominantly considers the existing or potential interests of those people who use this service when identifying the merits of a recording. One may also presume that a good documentation specialist possesses a certain awareness and responsibility towards documentation, which does not only take the interests of his/her own organization into consideration, but those of the industry at large as well.

Not universally, but within the reaches of that which is possible for us, we make the materials in the archives available as well for purposes outside broadcasting, e.g., for scientific purposes like Masters studies, investigation projects, or similar undertakings. Unfortunately such extended access has, thus far, only occurred in modest amounts. On the one hand, this is because of the problem of personnel capacities in the documentation units themselves. Further-

more, it is because of the copyright regulations making it difficult for third parties to use archive materials. The German copyright laws are very restrictive.

As a last word to this topic, I should like to outline the criteria which are or can be decisive for us in rating a soundtrack as worthy for documentation:

The formally most important qualifying criterium is the original sound (O-sound). We speak of O-sound then, when an acoustic record authentically reproduces the original happening. Further criteria affecting the merit of a recording for documentation are, for example: the possibility of reuse for new productions, national political or national historical aspects, the current historical significance of a recording (in this class fall also reports which portray the events of daily life, for example surveys like, "Are you in favor of a boycott of the Olympic Games in Moscow?", but also the remarks of minorities concerned), the form of the broadcast, and prototypes of program broadcasts, independent of the value of their contents.

The evaluation of broadcast recordings with regard to their documentation's merit does not allow itself to be pressed into a rigid pattern nor will there ever be a complete catalog of criteria for such a selection process. Seen over a longer period of time, however, it is to be expected, that the documentation will reflect a representative overall outlook of the spoken word program of a radio-station.

SHIGERU JOHO,
Chief Music Librarian, Japan Broadcasting Corporation, Tokyo, Japan

NHK'S MUSIC LIBRARY AND ITS WORK

The Japan Broadcasting Corporation or NHK is the only nation-wide non-commercial public service broadcasting organization in Japan. It was established in 1925, began television broadcasting in 1953, and by 1963 its color network covered the whole country. NHK now operates five domestic broadcasting networks: namely two television channels (General and Educational), two medium-wave radio channels (First and Second) and one FM broadcasting network. NHK also has an overseas broadcasting service on short-wave called "Radio Japan", which was started in 1935.

Within this huge organization, the Music Library does not operate in isolation, but forms part of the Library Center which provides all kinds of printed and visual materials as well as music, for use in both NHK's radio and television programs. It comes under the overall supervision of the General Broadcasting Bureau. However, the Music Library is certainly the largest in Japan with its numerous music collections which have been accumulated over fifty-five years.

At present, we hold about 300,000 records (52,300 singles and 15,800 Standard Play records, 103,700 musical scores and 12,500 recorded tapes). There are no cassettes in the Music Library. All these categories are steadily increasing year by year. Staff-members have constant problems with the limited space available for shelving. Fortunately, a special, compact electric unit was invented by a Japanese firm several years ago, and the latest model has been installed in the Music Library. This equipment can be used conveniently, without wasting valuable floor space for passageways between units. Furthermore, the rows of these stacks can be moved automatically at the push of a button. All the music collections are kept in it, except for some records placed on open-access shelves.

In the Music Library, the record collection consists exclusively of commercial gramophone recordings. These are collected from new releases of 16 major record companies in Japan. Imported records are purchased commercially in Tokyo. Needless to say these domestic and imported records are selected strictly on the basis of useful additions to the Music Library's stock, and they are purchased at wholesale price. They cover a wide range from both the music world and sound effects. The average intake of both domestic and imported records is around 20,000 items per year. Incidentally, the output of domestic records in Japan in 1979 reached nearly 200 million, as the Japan Phonograph Record Association reported recently. The publication "Record Monthly" is available in record shops throughout the country, and this serves as a comprehensive reference guide to all new releases of records issued by major record companies in Japan. The weekly music business paper "Confidence" also serves as a useful guide.

DOCUMENTING THE RECORDINGS

All the records are at first registered under the name of the record maker and in sequence according to prefix and/or number. Once they have been given a call number, these records are stored in steel racks, roughly classified into some twenty categories.

Catalog cards are made up for each acquisition under the headings of composer, title and artist. Also, the card index system is in alphabetical order and consists of two groups: one is the dictionary catalog and the other is the classified catalog based on our Music and Phonorecords Classification Table. Their entries are described either in Japanese or in the original foreign language, or in both Japanese and the original foreign language. Apart from the card index system, we have a record number index which refers the record prefix and/or number to our own call number. It is a cumulative index in the shape of a booklet. Meanwhile, a list catalog of recorded music has been drawn up for all the Standard Play (78 rpm) records, but we do not keep one for our LP records. However, now in Japan, two kinds of Classical Record General Catalog and one Artist Issue Catalog are available yearly, and they contain all the classical recordings released by major record companies. They are written in Japanese only.

With regard to musical scores, their acquisition and cataloging follow much the same pattern as for recordings. However, recorded tapes are selected mainly from the NHK's Radio and FM programs, with the exception of a collection of Japanese folk songs from all over the country. The tapes are arranged in order of broadcasting date, and both list and card catalogs are kept of them.

CIRCULATION OF MATERIALS

The lending service of our Music Library is very active, and it serves all program departments as well as the NHK Symphony Orchestra. Loans total approximately 6,000 items per month. In addition, our reference service includes all kinds of useful reference tools dealing with music, such as books, periodicals, newspaper clippings and all sorts of information data. The Music Library also issues several publications: "Yearly Music Data", "Index to Music News Items" (Yearly) and "How to Read and Write the Names of Foreign Musicians in Japanese". Furthermore, a nine volume "A Comprehensive Survey of Japanese Folksongs" has been completed after forty long years in preparation. In order to compile this publication, we utilized the recordings NHK collected both for broadcast and on location, as well as recordings collected by outside researchers.

One of the special collections in the Music Library is recordings from the Nanki Music Library, founded in 1924 by the late Marquis Yorisada Tokugawa (1892-1954). The Nanki Music Library gained fame in its own right with its Cummings collection, and it was reopened in 1967. However, it has been closed since 1977 for various reasons. Another special collection is the Toscanini Tape Library, a total of 207 reels presented by the late Walter Toscanini, son of Maestro Arturo Toscanini. This is one of three Toscanini Archives in the world. The others are to be found in New York and Rome.

The Music Library is for broadcasting use only, and is open from 10.00 to 19.00 Monday through Friday and 10.00 to 18.00 on Saturday and Sunday. Copyright details are all handled by the Copyright Division of the NHK's General Broadcasting Bureau.

In addition to the Music Library, there is the Broadcasting Cultural Properties Library which belongs to NHK's Radio and Television Cultural Research Institute. Though not large in scale, it was established in 1951 for the purpose of preserving and producing records of valuable Japanese cultural properties. The sound effects, films and video-cassettes in

the Library are selected from NHK's Radio and Television Programs. They are made especially for the Library and include items of our cultural heritage which are in danger of disappearing forever. They cover a wide range of subjects from famous people to big events, Japanese traditional music and drama, program formats, folklore recitations, Japanese local dialects and so on.

Gramophone records have played an important role in the history of Japanese broadcasting. It is also the history of gramophone records in Japan. Now we are entering upon a new age of gramophone records with the advent of the Digital Audio Disc.

LETTER TO THE EDITOR OF PHONOGRAPHIC BULLETIN

Dear Madam,

In the July, 1980 issue of the BULLETIN there are two articles which touch on a very basic problem of the value of commercial recordings as source material. I wholeheartedly agree with William Storm's views¹ that re-recordings should possess traceability (my interpretation of his intentions) by means of detailed specifications of the transformations used--whether individual specifications are given or standards adhered to is of little basic difference. I do not, however, totally agree with the concept of Type I and Type II re-recordings, the logical necessity for Type I re-recordings to become identical at different locations, and the hierarchical ordering of the two types. Similarly my feelings agree with the intent of Helmut Mühle² but my concept of sources and source criticism does not--at least concerning musicology.

In order to support the above I would like to introduce a frame of reference that I have found useful³ when working with commercial recordings that were made before industry standardization, i.e., before the 1940's. The reason that I try to distinguish so sharply between commercial recordings and recordings for scientific use (linguistics, phonetics, ethnomusicology, "contemporary" history) is that the latter were made with due reference to the recording conditions⁴, whereas the former in many instances were closely guarded trade secrets. However, a number of the parameters are identical in both cases.

The value of a historical source lies in that it represents a true account of the phenomenon it describes. Its validity has to be proven, however. A recording has both the role of an object, the authenticity of which has to be established, and the role of a message. In this respect it resembles a written document and like it, distortions in the technical reproduction (thereby moving the observer away from the source proper) will distort the message as well. It is the object of source criticism to identify the parameters involved and their influence on the material as found today.

Basic to all musicological study of performances is the unveiling of the artistic effects used in the interpretation of the written music. Some of them are individual to the artist, some are dictated by musical tradition. In order to demonstrate how the acts of recording and replaying a performance influence the sound as heard by the musicologist (or any listener, for that matter), it is advantageous to study the figure which shows the limitations imposed on the end result (the aural sensations) by various parameters. Some are correctable, in many cases by the use of sophisticated equipment, some are the very factors that the musicologist is studying, some have to be taken into account as unavoidable distortions (in the broadest, almost philosophical, sense). The figure speaks very much for itself, and as it is treated at length elsewhere, I will limit myself to the following points.

In general I regard the source as coming into existence at the recording event. The performer may be the arranger may be the composer--this changes nothing with respect to the modifications introduced because of the medium (indicated by heavy lines), particularly those that made the performance different from what it would have been in front of an ordinary audience. The only parameters that can safely be worked with in re-recording are those marked P 8 through P 11.⁵ Unfortunately many commercial transfers to LP discs have tampered with performance dynamics and have added instruments, reverberation and stereo!

The reader is urged to ponder the difference between the various aural sensations and their causes.

With this very condensed version of my frame of reference in mind it is easy to see why I make the following points regarding William Storm's paper:

Re-recording with a "flat" response would not necessarily be an error for archival purposes, since with better knowledge concerning P 8 you may de-emphasize the re-recording as long as the signal-to-noise ratio of the re-recording process does not interfere. With the range of e.g., non-electric replay equipment available to the general public, ranging from EMG Handmade Gramophones to Lyra keywound Phonographs (after all a 60 dB range in price!), it would hardly be representative to take the former (undoubtedly optimum reproduction) for the generation of Type I re-recordings. It would seem that a "flat" re-recording fed by means of a vibration transducer to the needle tip of an original reproducer attached to the original equipment (horn or amplifier/loudspeaker of the period) would give a truer representation of audio history, because the sound is generated (almost ⁶) the same way as when the recording was contemporary, and the quality of reproduction becomes dependent upon the cost of the original equipment. This is the very important social angle to aural history.

From the above it will be understood why I regard "flat" re-recordings as by far the most useful and important: because it may generate both kinds of sound signals, viz. sound history, and--with better knowledge--the access to the studio performance of the artist. In the same vein I regard a modern recording as a source giving details as to a modern performer's rendering--provided that the recording is transferred to disc without editing.

GEORGE BROCK-NANNESTAD

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NOTES

¹William Storm, "The Establishment of International Re-Recording Standards," PHONOGRAPHIC BULLETIN, 27 (July 1980), 5-12.

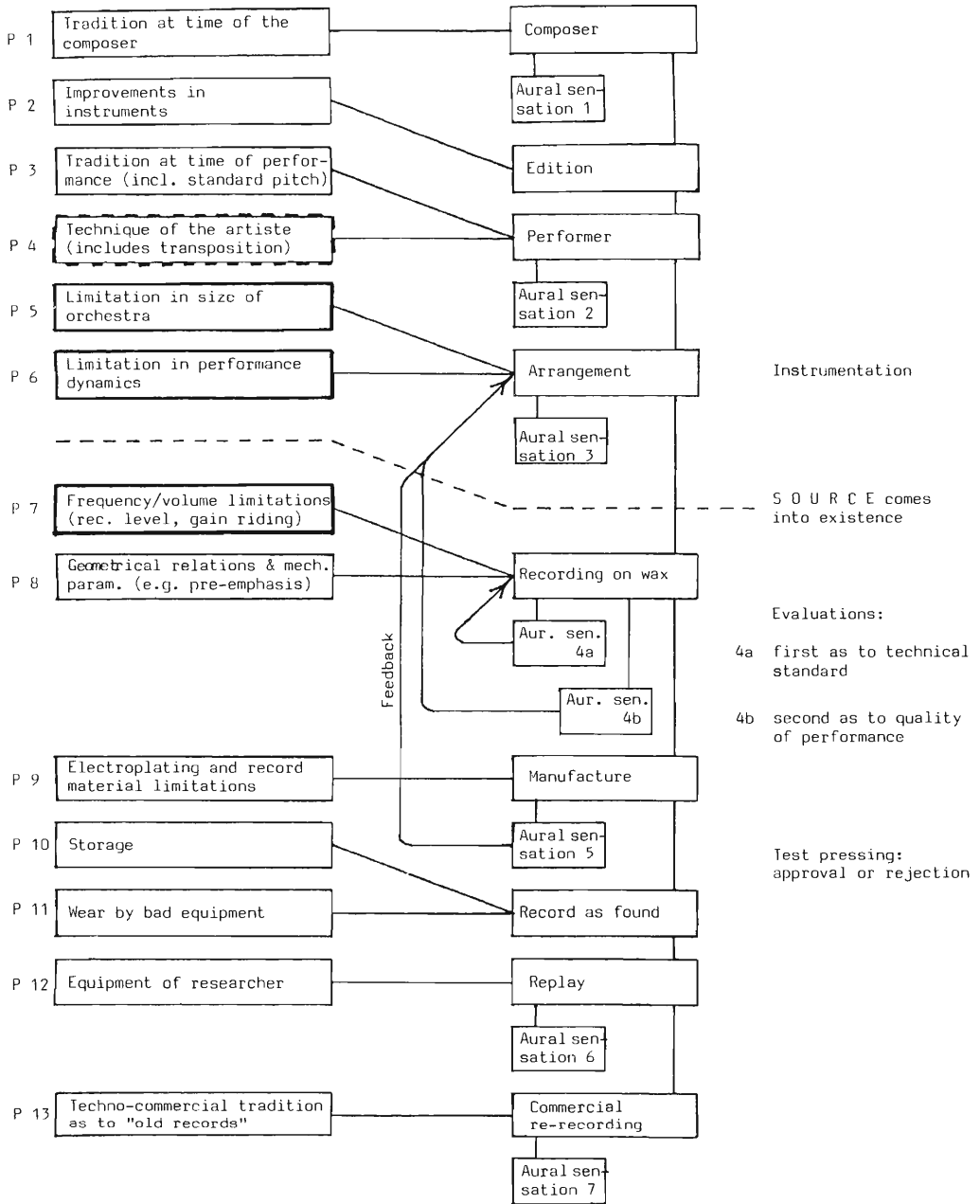
²Helmut A. Mühle, "Die Tonaufnahme in musikwissenschaftlicher Forschung - Diskussion über ihren Wert als Quelle (Quellen-kritische Aspekte)," PHONOGRAPHIC BULLETIN, 27 (July 1980), 31-34; translated as "The Music Recording in Musicological Research - a Discussion of its Value as Source Material (Aspects Critical to Sources)," PHONOGRAPHIC BULLETIN, 27 (July 1980), 34-38.

³George Brock-Nannestad, "Zur Entwicklung einer Quellenkritik bei Schallaufnahmen," MUSICA, 1/81 (Jan.-Feb. 1981), 76-80.

⁴Josef Haekel, "Source Criticism in Anthropology," in A Handbook of Method in Cultural Anthropology, ed. Raoul Naroll and Ronald Cohen (N.Y., Columbia University Press, 1973), pp. 147-164, particularly p. 162ff.

⁵I am currently conducting research into the parameters P 7 through P 11 concerning disc records.

⁶Some needle scratch will be missing, and the needle-groove interaction will not manifest itself the same way.



Schematic of the transformations that a composition undergoes through the recording/replay process, with an indication of the parameters responsible for the aural sensations obtained at various stages. Heavy lines show media-dependent parameters.

REPLY

I appreciate Mr. Brock-Nannestad's interest in the article. However, I cannot agree with his points. His comments regarding "flat" recording seems to imply that de-emphasized equalized playback was excluded from the suggested approaches. That was not the case. One of the major reasons for proposing two legitimate forms of re-recording was to take into account that two interests must be served--audio history (Type I) vs. re-creation of the true sound of an artist (Type II). In struggling for the latter, de-emphasis would be a logical part of any experimental approach. On the other hand, not using the manufacturer's recommended playback curve when studying the history of audio directly contradicts the study's objective. This is in fact one of the prime tactics in unraveling the "trade secrets" Mr. Brock-Nannestad stated were closely guarded by manufacturers.

Likewise, in studying the history of audio, every effort should always be made to use the original playback equipment. That is what the study is all about! The fact that there were numerous playback systems makes the task very difficult, but does not change the meaningfulness of the study.

My impression from many of the comments I have heard is that many people are simply looking for any easy way out--one machine, whether it's electronic, computerized, laserized, etc., that can play all kinds of recordings. The goal appears to be the invention of some new machine rather than the study of the original machines. For this reason, P 12 of Mr. Brock-Nannestad's flow chart should be included in the re-recording parameters, not excluded as indicated by his selection of P 8 - P 11. We're fortunate we have only one hundred years to review compared to the thousands of years analyzed in other art forms. Priorities need to be set, but the philosophy should remain consistent with the use of original equipment whenever possible.

Again I must emphasize that I have been specifically addressing the issue of the history of audio--Type I re-recordings. The Type II re-recording can benefit directly from Type I analysis. We must have the patience to scientifically examine both. (For further information regarding Type II re-recording, please consult the original article.)

As to a modern recording being a truthful rendering of a performer if it is direct to disc without editing: certainly the chances of it being legitimate are increased, but caution must be taken that the recording engineer did not unduly affect the signal. The fact that the signal went to disc without editing does not preclude the use of reverberation, equalization, compression and other special effects by the engineer. The engineer can become a part of the performance.

I thank Mr. Brock-Nannestad for his comments. Communication regarding re-recording needs to be increased.

WILLIAM STORM

NEWS AND NOTES

ASSOCIATION FOR RECORDED SOUND COLLECTIONS AWARDS GRANTS

The Association for Recorded Sound Collections (ARSC) recently awarded two grants during its 15th annual conference in Chapel Hill, North Carolina. This newly established Research Grants Program awarded \$100 each to Tom Owen of New York and Peter Hesbacher of Philadelphia for current research project expenses. Owen, an engineer in the Rodgers and Hammerstein Archives of Recorded Sound, prepared slides and other materials for recent presentations to the Audio Engineering Society describing his work in audio restoration and transfer technology using the most advanced methods for preserving and retrieving the sound of historically significant records in archival storage. Hesbacher, an assistant professor of sociology at the University of Pennsylvania, obtained a set of popularity charts published in music industry trade papers in order to compare popular music single records as indicated by three different types of charts.

ARSC research grants are given to members of the association who need funds to pursue research in fields encompassed by the aims of the organization. Deadlines for applications are April 1 and October 1 each year. Members may apply by submitting a summary of their projects accompanied by samples if appropriate and indication of publication prospects to ARSC, Box 1643, Manassas, Virginia 22110.

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ARCHIVE OF FOLK SONG, LIBRARY OF CONGRESS

Recently received from the Archive of Folk Song at the Library of Congress, Washington, D.C., are the following reference and finding aids: "Cowboy songs: a select bibliography of books" (compiled by Julia M. Hirsch, 8/20/80); "Folklore and folklife resource persons in the greater Washington area" (compiled by Cheryl Gorn, Barbara Orbach and Joseph C. Hickerson, 9/18/80); "American snake-handling sects; a selected bibliography" (compiled by Marsha Maguire, 9/23/80); "Pennsylvania folk music: a bibliography of books" (compiled by Jennifer L. Phillips, 1/30/81); and "Sea shanties and sailors' songs: a preliminary guide to recordings in the Archive of Folk Song" (compiled by Robert J. Walser, Mystic Seaport, 2/23/81). Copies may be requested by writing to the Archive of Folk Song, Library of Congress, Washington, D.C. 20540.

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LIBRARY OF CONGRESS PUBLISHERS GUIDE TO ITS SPECIAL COLLECTIONS

A new guide, Special Collections in the Library of Congress, has been compiled by Annette Melville under the direction of the LC Collections Development Office. It describes, in a series of brief essays, certain special collections in the library that stand out in terms of their rarity or potential interest to scholars. Sound recordings make up a considerable part of these collections, and are interspersed throughout the volume. Consultation of the index reveals the following appropriate terms: Recordings, music; Recordings, nonmusic; Folk music and ethnological recordings; Radio programs, recordings; Folklore, recordings; and Oral history. This 464-page

hardbound volume is available for \$12 from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 (Stock No. 030-001-00092-3).

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PUBLIC ARCHIVES OF CANADA/ARCHIVES PUBLIQUES CANADA

The Public Archives of Canada announces the publication of the Catalogue collectif des documents sonores de langue française. Tome I: 1916-1950. It contains the description of more than 1500 recordings made after 1951 and preserved on deposit at the Canadian archives. For the most part these recordings are the products of private radio stations, for example the CKAC of Montreal and the CKSB of Saint-Boniface, or by the Societe Radio-Canada. This volume was compiled by Jacques Gagne and Jean-Paul Moreau. It can be bought by writing to: Archives publiques du Canada, Division des archives du film, de la television et de l'enregistrement sonore, 395 rue Wellington, Ottawa, Canada K1A 0N3.

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CONFERENCE ON CONSERVATION OF SOUND RECORDINGS

The Manchester Museum and the Extra-Mural Department of the University of Manchester, is sponsoring a conference titled "Conservation of Sound Recordings" on September 21-23, 1982. Papers are invited on any aspect of the storage, cleaning, repair, or reproduction of sound recordings and their materials. It is especially hoped to include papers on the following topics: cylinder recordings; discs (wax, shellac, vinyl and others); magnetic recordings (wire, paper, acetate and polyester tapes); reproduction and recording techniques; and environmental problems and storage. Summaries of proposed papers should be submitted to: Mr. K. Howarth, The Manchester Museum, The University, Manchester, M13 9PL, United Kingdom. The conference will be held at Holly Royde, a residential conference center of the Extra-Mural Department. Further information may be obtained by writing to Mr. Howarth at the address given above.

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HOT FROM AUSTRALIA

The Library Journal Hot Line (May 25, 1981) reported that the Phonographic Performance Company of Sydney, on behalf of its copyright holding member record and tape producing companies, has asked that all libraries be licensed and pay fees for "public performance" of these works. Covered in this context would be such uses as background music [Ed. note: excellent idea!] and individual listening at carrels [Ed. note: horrendous idea!]. The fees required would be rather high: \$8 a year for each set of headphones the library has and \$40 a year "per room, floor, or vehicle" where music is heard.

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Correction to BULLETIN no. 29 (March 1981), p. 49, line 17: Peter Burgis, Sound Archivist at the National Library of Australia, is chairman of the Australian National Branch, not Grace Koch.

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NEWS FROM NATIONAL BRANCHES

Newsletter number 2 (Winter 1981) has been received from the UK Branch of IASA. Laura Kamel continues to provide a newsworthy communication medium. This issue contains a short tribute to Tim Eckersley, reports of recent conferences, reviews of publications, and an expanded section on UK Branch membership. A calendar of future events, an article about the BBC Sound Archives Library, a "News" section, and a "Letters to the Editor" section are also included.

Australian Branch Newsletter number 4 (March 1981) exemplifies the energy and enthusiasm of this newest IASA branch. This issue contains articles on the establishment of a South Australian Sound Archive, sound archiving at the Australian Institute of Aboriginal Studies, and an extract from a preliminary analysis of INFOSAT titled "Australian Audio by Satellite". A column by Ian Gilmour called "Through the journals" groups recent publications of interest under several major subject headings.

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INTERNATIONAL FEDERATION OF PHONOGRAM AND VIDEO GRAM PRODUCERS

A recent issue of IFPI News, no. 11 (1981) contains an interesting section on "Sound archives--a special report". Brief contributions about the state of the Archive in certain parts of the world have been written by IASA members Dietrich Schüller, Marie-France Calas, Rolf Schuurmsma, Pekka Gronow, Derek Lewis, and David Hall. Also included is an article about IASA giving some historical perspective about its organization and its relationship with other professional organizations such as FIAF, FIAT, IFLA, etc.

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BRIEFLY NOTED

Durán, Lucy, "The Wolof Xalam (with a list of recordings at the BIRS)", Recorded Sound, 79 (January 1981), pp. 29-50.

Stickells, Lloyd, "The Packburn noise suppressor", Recorded Sound, 79 (January 1981), pp. 23-24.

Stickells, Lloyd, review of Collecting phonographs and gramophones by Christopher Proudfoot. Recorded Sound, 79 (January 1981), p. 137.

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