

**iasa**

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

# **phonographic bulletin**

no. 31/November 1981

## PHONOGRAPHIC BULLETIN

Journal of the International Association of Sound Archives IASA

Organe de l'Association Internationale d'Archives Sonores IASA

Zeitschrift der Internationalen Vereinigung der Schallarchive IASA

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

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

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

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Printed in Vienna, Austria.

## EDITORIAL

Here it is folks, hot off the press, straight from the Annual Meeting in Budapest. And let me tell you, it's not easy to get an issue together so soon after the conference especially when it is held in September and the BULLETIN is due in November. Having dispensed with the excuses, let us go on to the business at hand.

The conference was one of the best we've ever had: good papers, marvelous hospitality, sympathetic comraderie. In this issue you can read the minutes of the two General Assemblies, as well as our new President's address, in order to get a brief overview of the proceedings. The election of officers marks the beginning of a new three year administration. Please join me in wishing President David Lance, as well as the rest of the Executive Board, a successful term of office. Included in this issue are the papers from the opening session of the program, a particularly stimulating one that probed into the selection of sound recordings in research sound archives. A paper from the Technical Committee open session about an instance of water damage to tape recordings is also included as it was presented in Budapest.

If you've read the Minutes carefully, you will discern that one of the Editor's avowed goals for the next term of office is to put together an Editorial Board to assist in the gathering of information for the BULLETIN. There are still some vacancies for these posts but don't get trampled in the process of volunteering your services. I also welcome any and all suggestions of assistance as well as constructive criticism.

Ann Briegleb



# Annual Meeting, Budapest, September, 1981

## MINUTES OF THE GENERAL ASSEMBLY, PART I: 7 SEPTEMBER 1981

### 1. President's Address (Rolf Schuurisma)

The President welcomed members to the 12th Annual Conference of IASA. The minutes of the 1980 Cambridge General Assembly were tabled and approved as an accurate record of that meeting. Before reviewing the Association's work during the past year, the President reported the death of Timothy Eckersley--a former President of IASA and an Honorary Member of the Association-- and asked members to observe a moment's silence in memory of their former colleague.

The business of the past year was outlined.

In July the 30th issue of the PHONOGRAPHIC BULLETIN was published, representing an important milestone for the Association's journal.

The President represented IASA during the last IFLA conference where a useful meeting on the ISBD (NBM) had been held between representatives of IFLA, IAML and IASA. In this connection the Cataloging Committee of IASA and the Cataloging Commission of IAML had combined to prepare a revision of the ISBD (NBM). This revision has been presented to IFLA with whom there will be a continuing dialog on this subject.

The retirement of Frank Gillis as Director, Archives of Traditional Music at the University of Indiana had produced a crisis for this internationally important sound archive owing to the University's decision not to appoint a succeeding Director. The President reported that an official letter from IASA, as well as many private letters from individual members, had been sent asking the University to reconsider its decision. A temporary Director had been subsequently appointed, thus ensuring the Archive's immediate future.

The Association had been contacted by ISO (International Standards Organization) and invited to prepare a glossary of standard terms for sound archives.

The term of office of the present members of the IAML/IASA Joint Committee on Sound Archives and Music expires at the Budapest conference. In constituting a new group a IASA representative would be succeeding Claes Cnattingius as President of the Committee for the next three years. The composition of the new Committee would be nominated during the conference and an announcement of its members would be made shortly.

In the field of publications, the President announced that one issue of the IFPI News (the journal of the Association of Producers of Phonograms and Videograms) has been primarily

devoted to the field of sound archivism. Articles by himself, Dietrich Schüller and several other IASA members had been featured.

The President concluded his address by announcing that IASA had resubmitted its application to UNESCO for Grade B associate status. The result of this application was awaited.

In response to a question from Harald Heckmann, the President reminded members that IASA was an associate member of IFLA.

## 2. Secretary's Report

The Secretary described progress with the projected IASA/UNESCO publication Sound Archive Programmes: A Guide to Their Planning, Organisation and Management. He reported that seven chapters were complete, namely those dealing with Ethnomusicology, Linguistics, Oral History, Cataloging, Technical Requirements, Access and Use, and Approaches to the National Organization of Sound Archives. Draft chapters have been prepared on Dialect, Natural History, Folklore and Broadcasting sound archives. With the completion of a still outstanding chapter relating to archives of Commercial Records and revision of draft chapters, the text of the work would be available to pass to UNESCO. It is hoped that this stage will be reached by December 1981. The Secretary assured the Assembly that copies of this publication would be available to IASA members.

A revision of the Constitutional clause defining the status of IASA's national branches had begun with a draft being prepared by the Executive Board. Reactions to the draft among the branches had varied and an alternative revision had been prepared by the Australian Branch. Both proposals would be discussed at the Working Group's meeting in Budapest where it was hoped a final revision would be agreed upon.

It was reported that two Round Table meetings of all international organizations involved in the field of audio-visual archives had been convened in London (1980) and Brussels (1981). Represented at these meetings were the International Associations of Film Archives, of Sound Archives and of Television Archives, the International Council for Archives and the International Federation of Library Associations. The purposes of these meetings were to exchange information, establish closer links and to identify and develop areas for collaborative work between the five associations. A wide range of potential joint working projects had been listed and were currently under discussion by the executives of the various bodies. The next Round Table meeting will be held in Paris in November 1981, when priorities for collaborative work will be agreed upon. It is expected that these meetings will continue on a regular basis with specialized working groups also being formed.

The dates of future conferences were announced, with the 1982 conference in Brussels commencing on 4 July and the 1983 Washington, D.C. meeting on 8 May. The proposed venues for the 1984 meeting are Berlin or Potsdam.

## 3. Treasurer's Report

The Treasurer reported that IASA's financial situation is a healthy one. An increase in the Association's financial resources has been achieved through a steady increase in members, more regular payment of dues, a profit earned by the 1980 Cambridge conference, and the bank interest earned by IASA's account. In view of this situation the Board anticipated no immediate increase in subscription fees which have now remained unchanged since 1976.

In commenting on the Association's affairs, the Treasurer drew attention to the benefits which IASA had achieved by making invoices to American members payable in U.S. dollars. This practice will continue when the next dues fall payable in October 1981.

As regards expenditures, the bulk of these were in connection with the preparation of the PHONOGRAPHIC BULLETIN, the distribution of journals and notices to members, and payments for translations made in connection with IASA's publication program.

During the past year it has proved necessary to cancel the membership of four institutional and seventeen individual members who had failed to pay their dues for more than two years, despite several reminders. This loss, however, has been more than balanced by the gain of eight institutional and thirty-six individual members, most of them acquired through the activities of IASA's very effective Australian branch. The current membership consists of 144 institutions and 141 individuals, an increase of 62% in the three years. Additionally there are 24 subscriptions. It is particularly gratifying and important to note the extension in the range of IASA's membership to countries not previously represented in the Association such as Brazil, Ghana, India, Iraq, Ireland, Kenya, Malaysia, New Guinea, Nigeria, Singapore and Zaire.

IASA TREASURER'S ACCOUNT AS PER 1 JULY 1981

Receipts

|  |                                    |
|--|------------------------------------|
| Balance 1 July 1980:                         | 11,859.23 DM                       |
| Dues for 1979: 673.96                        |                                    |
| for 1980: 3,945.86                           |                                    |
| for 1981: <u>9,525.19</u>                    |                                    |
| 14,145.01 DM                                 | 14,145.01 DM                       |
| Bank interest (1.7.80 - 30.6.81)             | 1,167.13 DM                        |
| Profit from Cambridge Conference (£2,025.81) | <u>9,640.66 DM</u>                 |
|  | Total receipts <u>36,812.03 DM</u> |

Expenditures

|  |                                       |
|--|---------------------------------------|
| Printing of Phonographic Bulletin Nos. 23-31 | 4,996.94 DM                           |
| Typing and other editorial costs             | 950.25 DM                             |
| Translations                                 | 836.13 DM                             |
| IFLA Dues                                    | 556.16 DM                             |
| Mailing charges                              | 934.90 DM                             |
| Other expenses                               | <u>318.09 DM</u>                      |
|  | Total expenditures <u>8,592.47 DM</u> |
|  | 36,812.03 DM                          |
|  | <u>8,592.47 DM</u>                    |
|  | <u>28,219.56 DM</u>                   |

Credit Balance

4. Editor's Report

The Editor reviewed her three year period of office, acknowledging with thanks the contribution of the Associate Editor Frank Gillis. She also thanked the membership for material provided for publication in the BULLETIN and the Executive Board for its support, particularly the President who--as a former Editor--knew at first hand the tribulations of the job.

In reporting on her work, she reminded members that three issues of the BULLETIN had been published, appearing in November 1980 and March and July 1981 instead of December, April and July as in previous years. In the past three issues fourteen articles were conference-generated and only one was not. Five articles had appeared on radio archives, four on oral history and four resulted from committee papers. A manual of style for authors

was introduced beginning with issue number 29 which followed the conventions prescribed in the MLA Handbook for Writers of Research Papers, Theses and Dissertations (Modern Language Association: New York; 1980).

A section on "Recent Publications" was initiated with issue number 28.

For the future it is hoped to establish an Editorial Board to assist the Editor in gathering information and preparing certain sections of the BULLETIN such as the "News and Notes" and "Reviews" sections. Such an Editorial Board might also prepare abstracts of BULLETIN articles for indexing services. Alternative sources for publishing the journal would be investigated and the format and cover design would also be reconsidered with a view to creating a more attractive but still inexpensive publication.

5. Committee Reports

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

The President, Claes Chattingius, announced that the Committee had prepared only one session for the Budapest conference. No preparations had been made for future conferences since the present Committee's term expired at Budapest. It was hoped, however, that discussions with the IFPI to agree upon a standard description on all commercial record labels would continue.

(ii) Cataloging Committee

Anne Eugène, Chairperson of the Committee, reported that the principal activity of the year had been, in conjunction with IAML's Cataloging Commission, to prepare a revision of the ISBD (NBM) in the field of sound recordings.

(iii) Copyright Committee:

Rolf Schuurisma reported that the retirement of Robert Ternisien from the Chairmanship of the Committee and the resignation of two of its members had greatly reduced the group's activities. The question of the Committee's future was being reconsidered by the remaining Committee members and the Executive Board and a further announcement would be made shortly.

(iv) Technical Committee

The Chairman, Dietrich Schüller, regretted the diminished activity of the Committee during the past year which had been due to unusual institutional burdens on its Chairman and the serious illness of one of its key members. Despite these problems a technical chapter had been prepared for the IASA/UNESCO publication on sound archives; individual members had provided technical assistance in Bulgaria, Egypt, Iraq and Nigeria; and--in the wider framework of IASA's work--a sound archivist from the Upper Volta was receiving training by placement at the Phonogrammarchiv der Österreichischen. Dr. Schüller apologised for the delay in producing the Technical Manual which was overdue.

(v) Training Committee

The work of the Committee, reported by Rainer Hubert, had been directed to surveying training standards in IASA member countries. So far only a few of the questionnaires circulated had been completed and returned, but the survey will be continued and a summary of the results obtained will be presented at the Committee's open session at

Budapest and Brussels. The future direction of the Committee's work will be based on the results of this survey.

(vi) National Branches Working Group

The acting Chairperson, Grace Koch, announced that work had primarily focused on preparing a revision of IASA's Constitution as far as defining the status of national branches is concerned. Branches had also exchanged newsletters and information. Changes in the membership of the Working Group had also been made.

6. National Branches

Australia

Grace Koch reported that a draft Constitution prepared by the Branch's Executive Committee had been adopted by the Annual General meeting on 1-3 May 1981. Australian membership had reached the hundred mark and a new format for the Branch Newsletter had been introduced. Preparation of a second edition of IASA's international directory of members by Australian members was progressing. Other activities included the convening of several regional meetings in Australia, moves to improve the condition of sound archives and to encourage the formation of state and specialist archives. Future plans include a four day national conference in 1982 and an Australian National Discography.

(ii) Austria

Rainer Hubert informed the Assembly that with the Austrian group's participation, preparation of a national system for cataloging A-V media had nearly been completed. The new rules were being introduced into training courses for librarians. Such courses--for both experienced and trainee librarians--were the main feature of the group's work and involved both sound archivists and other A-V specialists. The journal of the group had reached its fifth year and there were more than a hundred subscribers.

(iii) France

In the absence of a representative of the French Branch, Anne Eugène reported that its annual meeting had been convened at Aix-en-Provence.

(iv) Netherlands

Hans Bosma reported that the annual meeting of the Dutch Branch had been held in August and, following its customary practice, had mainly involved exchanges of information between members. Mr. Bosma announced that he had succeeded Tonko Tonkes as Secretary of the Netherlands Branch.

(v) United Kingdom

Helen Harrison announced that membership of the UK Branch numbered thirty, all of whom were also members of the international body. Preparations of a branch constitution were in hand. The twice yearly publication of the Newsletter and the annual conference would continue.

7. Any other Business

There being no further business the President declared the Assembly closed.



## PRESIDENTIAL ADDRESS 10 SEPTEMBER 1981 (DAVID LANCE)

I joined IASA in 1972. The Budapest meeting marks my 10th year of membership and ninth successive conference and a decade is a nice rounded period from which to reflect on the way our Association has grown and changed.

In thinking about our Association, however, the thing which strikes me most forcibly is not what has changed but what has remained constant. For me--and I am sure this is true for all members who attend our meetings regularly--IASA is a special association full of a lot of very special people. The great bond of our Association is that these special people come together first and foremost as friends. As a result there exists in IASA a closeness and a warmth that is quite unusual and quite outstanding among professional organisations of my experience.

This constant is our greatest strength and it is something which I hope we shall always retain. If IASA becomes five times as large--and it has the potential to do that--and ten times as efficient but, at the same time, loses the quality of being an association of friends then, in my judgement, the loss would be much greater than the gain.

For me it is impossible to consider IASA's history without thinking about its past presidents. In talking about only three of them it is because these are the ones I have worked with and known most closely and I do not mean in any way to diminish the original contribution of Don Leavitt, our founding President. In its presidents it seems to me that IASA has been particularly fortunate in having had at the helm of the ship the right person at the right time. There was Timothy Eckersley, a man who embodied all of the best parental qualities such as kindness, warmth, encouragement and wisdom. At a time when IASA was a struggling and uncertain child these were the qualities that helped it to grow and to believe in itself. Dietrich Schüller pushed IASA into its adolescence and his own enthusiasm, energy, originality, breadth and occasional pugnaciousness were reflected in the impressive development of the Association during his term of office. The insecure child became a quite muscular adolescent. Under Rolf Schuurmsma I would say that the Association has reached adulthood. Rolf rubbed off some of IASA's rougher edges, and--through his imprint--we became more scholarly, more sophisticated, more cosmopolitan and more. . . . At this point I regret my total dependence on English; I am sure there are much better words in the French language for capturing Rolf's particular subtleties!

This line of succession is a hard one to follow, particularly since I have inherited an Association that has reached maturity. In the ten years since I first joined it the size of the Association's membership has doubled; six professional working groups or committees have been established; five national branches of the Association have been set up; an increasingly ambitious publication program is developing and--while still maintaining our traditionally close contact with IAML--we have also developed active working relationships with UNESCO, IFLA, ICA, FIAF and FIAT. For this responsibility I would wish for myself Tim's wisdom, Dietrich's energy and Rolf's savoir faire. Tim's special qualities are unfortunately not available to me, but at least I can continue to benefit from the support of both Dietrich and Rolf.

Having drawn attention to IASA's impressive growth over the past ten years I should like to consider some aspects of its present situation and its future development.

What I am most conscious of--and what my colleagues on the Board and in our committees are only too well aware of--is that this growth has not been accompanied by any corresponding increase in the size of IASA's executive and administrative resources. As a result the Association is beginning to struggle a little bit under the much larger work load that now has to be carried. Therefore, what I should most like during my term of President is to see IASA's rather underdeveloped organizational structure grow, so as to catch up with our present level of activities.

Towards this end we have already begun to make some changes to our organization and procedures. The most important of these is the creation of a new officer of the Association who will be known as the Membership Secretary and who will relieve the General Secretary and the Treasurer of a few of their burdens. Although this is not a Board position it is a very important one, since the Membership Secretary will be responsible for such matters as membership applications and recruitment programs. IASA's first Membership Secretary is Paul von Linstow. Paul is in charge of the non-commercial sound archives of the Danish Broadcasting Corporation.

We are also strengthening the committees through the appointment of secretaries and making some changes to their working procedures. First, reports of the committees' working sessions will in future be published in the PHONOGRAPHIC BULLETIN to provide more information to members. Secondly, these working meetings--which until now have been closed sessions for committee members only--will be open for any IASA member to attend in an observer capacity. One reason for this change is to encourage members who are specialists or have a particular interest in cataloging, technical matters, copyright or training to join these working groups. I hope that many of you, who may be interested in the committees but uncertain of whether to join them, will use this opportunity to observe their work. The chairpersons concerned will be pleased to discuss with you the possibility of your joining any committee as a full working member.

During this conference the committees have also been planning their Brussels sessions and their programs for the new Board's three year term of office.

We are--as Ann Briegleb indicated in the first General Assembly--planning to create an Editorial Board to help the Editor in the preparation of the PHONOGRAPHIC BULLETIN. The Editor's present needs are for two sub-Editors to be responsible for reviews and for a "News and Notes" section of the journal. Anyone interested in helping in these fields should contact Ann directly. To coordinate IASA's relations with other international bodies Rolf Schuursma has agreed to act as a kind of international liaison officer and, in particular, will be IASA's main representative for the next three years on the Round Table of International A-V Associations.

By the time we meet in 1982 all of these changes should be operating effectively and there may be more developments to report to you. I look forward to seeing you there.

MINUTES OF THE GENERAL ASSEMBLY, PART II: 10 SEPTEMBER 1981

1. Elections

The Chairperson of the Nominating Committee, Prue Neidorf, presented the slate for the new Executive Board to the membership.

President: David Lance (England)  
Vice Presidents: Peter Burgis (Australia)  
Rolf Schuursma (Netherlands)  
Dietrich Schüller (Austria)  
Editor: Ann Briegleb (U.S.A.)  
Secretary: Helen Harrison (England)  
Treasurer: Ulf Scharlau (West Germany)

A ballot took place of those members of IASA present at the meeting and the above were duly elected without exception.

2. The new President, David Lance outlined the changes to be implemented and the program for the forthcoming conference in Brussels, 1982 (see preceding Presidential Address).

3. Committee Reports

Committee spokesmen outlined their programs for the next few years.

(i) IAML/IASA Joint Committee

Claes Cnattingius informed the meeting that the committee had new officers and membership appointed at Budapest.

|                              |      |
|------------------------------|------|
| Ulf Scharlau (President)     | IASA |
| Ann Briegleb                 | IASA |
| Derek Lewis (Vice President) | IAML |
| Claes Cnattingius            | IAML |

(ii) Cataloging Committee

Anne Eugène reported that work would continue over the next three years on ISBD NBM and Authority Files for Catalogers.

(iii) Training Committee

Rainer Hubert mentioned the continuation of the survey into training facilities and work on compiling data about training facilities already available as well as cooperation with the Technical committee on training facilities for technical staff in sound archives.

(iv) National Branches Working Group

Grace Koch reported on deliberations in Budapest. The committee had suggested a set of objectives to the Board and would continue to work on the Constitutional revision proposals as they affect the National Branches.

(v) Technical Committee

Dietrich Schüller reported on the projects of the committee for the next three years. The committee would finalize their proposals on fire regulations. Lloyd Stickells would start research on LP wear and Dietrich Schüller would continue with archival tape tests. It was hoped to present a demonstration of the Compact

disc at Brussels and William Storm would present a paper on the recording studio. An exhibition was also planned at Brussels.

The general themes to be pursued for the next three years would be preservation and rerecording.

Work on the technical manual would continue and early publication was anticipated.

4. Brussels Conference

The President announced the sessions being considered for the Brussels conference.

Sound Archives in Belgium

Sources/History of the record industry

Selection of recordings for archival preservation (a continuation of the 1981 session).

5. Phonographic Bulletin

An editorial board is to be set up to assist the Editor in publication.

6. Any Other Business

Gerald Gibson suggested a postal ballot of members for the election of the next Board as well as the current practice of postal nomination, to account for people who are unable to attend the annual conferences.

Israel Adler outlined the history of the IAML/IASA relationship for the benefit of members and the members were reminded of the officers who drew up the original constitution.

The President reminded members that any paid-up member of IASA can nominate any other paid-up members, and also that any member can suggest amendments to the constitution for consideration.

Finally the President thanked the organizing committee in Budapest for the excellent arrangements.

GRACE KOCH, Secretary, IASA Training Committee

## IASA SURVEY OF INTERNATIONAL TRAINING STANDARDS: A PRELIMINARY REPORT

In March 1981, a questionnaire concerning the training of sound archivists was sent to all member archives of IASA. Information was sought on areas such as the training of new staff within sound archives and courses given, satisfaction with existing training possibilities within institutions, career hierarchies, general qualifications of staff--both existing and ideal--and suggestions for the work of the IASA Training Committee. Unfortunately only ten archives had answered the questionnaire by the time of the Budapest Conference, and so this report may not be considered to be definitive. However, I expect that the trends and opinions shown will also form a basis for next year's report as well. I would like to extend the sincere thanks of the Training Committee to those archives who sent their replies, and I would hope to hear from other institutions by the time of the Brussels Conference in 1981.

This report is based upon the answers sent in by the following institutions:

Australian Institute of Aboriginal Studies, Canberra, Australia  
Imperial War Museum, London, U.K.  
Institut Nationale de L'Audiovisuel, Paris  
Institute of Papua New Guinea Studies, Boroko  
Landesmuseum Joanneum, Graz  
Norsk Rikskringkasting, Oslo  
Openbare Muziekbibliotheek, Amsterdam  
Open University Library, Milton Keynes  
Phonothèque Nationale of the Bibliothèque Nationale, Paris  
Stemmarkivet, Danmarks Radio, Copenhagen

Archives who replied fell into the following general categories:

- 1) Broadcasting archives
- 2) Research archives relating to particular cultural groups
- 3) Libraries - University and State
- 4) Regional archives
- 5) Historical collections

I shall go through each question and give a summary of the answers received.

### IA. Training in the archive itself

#### 1. What training does your archive offer to the new appointee?

All archives that responded have an orientation course designed to acquaint the new employee with the different departments of the archive. Training, as apart from orientation, varies from highly structured to solely "on the job", with instruction lasting from two weeks to a month. For example, a highly structured program is given by the Phonothèque Nationale in which a month is spent visiting the various departments and experts are brought in to speak on such topics as legal problems and authors' rights. Two other archives specified that there is no training apart from learning through practice. Training itself varies according to type of job, whether it be research, cataloging, or technical. Archives in New Guinea and Australia mentioned training in recording techniques for all employees. Danish Radio gives computer courses as a part of training.

#### 2. If organized in-house courses are offered, please list content and duration of courses

Almost half the responding archives said that there are no formal courses given within their institutions. Courses mentioned, aside from orientation, included specialized cataloging procedures for taped materials, computer instruction, radio production, and, in a Media Library, introduction to and the handling of materials and equipment. Courses vary from four days to two or three months.

3. Do catalogers of discs, tapes, etc. have any prior training in disciplines relevant to the subject matter or content of the sound recordings (e.g., music, history, ornithology?)

Only one archive gave a definitive "no" here. Training for the others range from a Ph.D. level (in linguistics for language tape cataloging) to general librarianship training. Fields of study mentioned for University trained people included music, ethnomusicology and history.

4. Does in-house training include specific reference to content?

Two archives specified "no" but expected that background training in a discipline would equip workers to deal with subject matter. The Open University in the U.K. keeps a record of program material and expects that all staff will understand the aims and purposes of the University. The Australian Institute of Aboriginal Studies gives graded exercises in working with linguistic and musical materials from different parts of Australia. All archives are concerned with how to help the general public in the best possible way, and this must include some knowledge of the subject matter.

IB. External courses

1. Who in the archive decides what courses will be taken externally?

In six out of ten cases, the Head of the Archive makes recommendations in conjunction with senior staff in the department.

2. Name institutions teaching external courses

Institutions listed were the Arbeitsgruppe für Audio-visuelle Medien (UNISIST) in Austria, l'Institut d'études Politiques, NBLG/the Hague, Norwegian School of librarianship, National Broadcasting Commission of Papua and New Guinea, the Australian National University, and various library schools.

3. Please list course content, textbooks and levels

Most archives did not answer this question, but a list of library courses available in the U.K. were enclosed by one institution. Training for linguistics cataloging at the Australian Institute of Aboriginal Studies listed courses in phonetics, basic linguistics, and anthropology from the Australian National University.

4. What is the duration of the external coursework?

Course time mentioned varied from three days to two years. One archive mentioned the basic librarianship training time.

5. What qualifications are awarded at the end of the coursework?

One archive stated that an eight month probationary period would be fulfilled. Others cited a major subject leading to a University degree, librarianship qualifications, and a certificate leading to the completion of the coursework (Papua).

II. Are there any courses missed in your archive training which you think are important? Please list? Are you satisfied with existing training possibilities?

Only one archive stated that it was satisfied with the training offered. Other archives mentioned that more training was needed in technical sound recording and handling of recorders, reporting and interviewing technics and conservation of materials.

III. Does your archive training include technics relating to other materials (e.g., visual) or is training limited to audio materials? If the latter, do you think this is sufficient?

Four archives are content with audio training only, while the rest give some background in video materials. One archive stresses the training given in librarianship schools throughout the U.K., which may include both audio and video.

IV. Are there career hierarchies for sound archivists within your country? Within your place of work? Please list.

Seven archives answered that there were no hierarchies, and one of these said that the only chance of advancement would be to fill the shoes of the immediate superior at the job. Advancement is possible within libraries, but this would not necessarily be in the field of sound archiving.

V. Qualifications

VA. What levels of general and technological audio education are represented by members of your staff?

Electronics communications certificates, higher school certificates, librarianship qualifications, and postgraduate degrees in music, history, and linguistics were given. Of course, the qualifications differ for various types of jobs within sound archiving--whether the job be technical, cataloging or research-oriented.

VB. Please give a list of qualifications which sound archivists in your institution or in general should have. Would it be useful to consider this in minimal or ideal terms?

Archives in Australia and Papua New Guinea stated that field work experience would be necessary. Librarianship qualifications were desirable to four archives. Subject matter knowledge--to at least first University degree--was seen as highly desirable.

VI. In addition to training for full-time archivists, do librarians in your institution or in your city receive training in any aspect of recorded sound?

Three archives mentioned that library schools offer an audio-visual component in their programs. One archive listed a post-graduate program in media studies which may be taken concurrently with a library degree. One archive gave the name of the Austrian UNISIST, which is concerned with audio-visual instruction, but no details were given.

VII. Do you have any suggestions for the work of the Training Committee of IASA?

Constructive comments were given by several archives. One archive suggested a basic list for training including technical, theoretical, management, and bibliographical control components. Another gave a list including physical preservation of documents, technics of recording, and cataloging conventions. The importance of the round table discussions with other international associations involved with audio-visual materials was stressed by one answer. Another stated that it would be necessary to give the profession of sound archivist a better image internationally. The Training Committee will take the advice of one answer in which we were admonished to "be not too bureaucratic and don't believe too much in courses".

The Training Committee has sent out another questionnaire and we sincerely hope that all archives will answer by the time of the Brussels Conference.

# Selection

*The following papers were presented at the Annual Meeting in Budapest, September 7, 1981 during the session entitled "Selection of recordings for archival preservation". The first presentation was an introduction to the two main speakers and was made by the Chairperson of the session.*

HELEN HARRISON, Media Librarian, Open University, United Kingdom

## SELECTION OF SOUND MATERIAL FOR CURRENT AND FUTURE USE

Selection is the most important and at the same time the most difficult of all the activities of the Archivist, Curator, and even Librarian. We are, of course, as individuals constantly making selections in everyday life, but selection of sound material for current and future use presents graver problems. If we do not select with reasonable care then what is the point in spending resources of time and money documenting, storing, and preserving material which is not of archival value.

The purpose of selection is to ensure a balanced representative collection of material relevant to the nature or subject matter of the archive considered. This means that different archives will have different selection policies according to the intended use of that collection. Is the collection for reference only, or is it intended for reuse like a radio sound archive or in academic or educational research like my own collection at the Open University.

There are inevitable constraints placed on any archive which force it to adopt selection policies. These constraints may be arbitrary like space for storage or the cost of storage. One archive in the UK whom I had cause to approach recently did not appear to suffer from any such problems and offered to take everything I cared to deposit. Everything, I said? Whether this was a function of lack of cooperation from other collectors of sound material, not prepared to deposit material in the archive--for we have no laws of legal deposit for nonbook materials in the UK--or whether they had discovered a bottomless hole in the country I have yet to discover. What I do know is that I would not like to be on the receiving end of that particular 'selector's' policy.

The plethora of information and material is getting out of hand, and unless we use some selection principles we are in danger of sinking without trace in a tangle of computer tape or under a sea of books, videodiscs and magnetic tape. Indeed I firmly believe that it is a dereliction of our duty as information providers, whether we are archivists, curators, librarians or information scientists not to select material for



future use. The idea that you can with the aid of modern technology store everything easily on those convenient little cassettes appeals to the research worker, but how on earth does he think you are going to access a roomful (and I have heard it expressed in just that term) of video and audiocassettes, each cassette bearing up to three--or worse--six hours of material, not necessarily in edited form.

Given the guiding principle that selection is a necessity, the major concerns of the archivist are probably best described as first to establish who it is who will select the material and then to set criteria for selection in any archive.

## RESPONSIBILITY FOR SELECTION

Let us start with who is to select the material for deposit in the archive. One well known archive in the UK, not a sound archive, does it by an incredible system of selection committees. This is an 'ad hoc' arrangement whereby members of the committee 'come across' items of interest or debate the merits from a listing supplied by a staff member of the archive. This system does depend on the subsequent availability of the material and also if it is economic to acquire, especially if there is no compulsory law of deposit. A lot of material must get through the net by this method, but at least it nods in the direction of consultation. But is selection by consultation and committee necessarily a good thing? Selection can be done by academics or staff within an institution, but outside the library or archive of that institution. This is fraught with problems when squabbles between conflicting interests mean no decision is made. I would like to read a short piece from a book on Archive Administration written in 1922 by Hilary Jenkinson, as relevant today as ever. I paraphrase a little but hope to have kept the sense and the message clear:

The Archivist is concerned to keep materials intact for the future use of students working upon subjects which neither he nor anyone else has contemplated. The Archivist's work is that of conservation and his interest an interest in his Archives as Archives, not as documents valuable for providing this or that thesis. How then is he to make judgements and choices on matters which may not be his personal concern. If the Archivist cannot be of use, can we not appeal to the Historian--he may seem the obvious person to undertake such a task. As soon, however, as the Historian's claims in this connection are investigated it becomes clear that the choice of him as arbiter of the fate of Archives is at least as open to criticism as that of the Archivist. Must he not be regarded, where his own subject is concerned, as a person particularly liable to prejudice? Surely there will always remain the suspicion that in deciding upon a policy of Archive conservation he favoured those Archive classes which furthered his own special line of inquiry. The very fact that a Historian is known to have selected for an Archive is fatal to its impartiality.

Some of the more curious suggestions I have come across came from eminent people in their own fields who wanted everything kept in case they needed to study it. Why did they want to study it--I suggest that it is in order to select information for the rest of us to swallow, but more seriously I would dispute the fact that they have unlimited time at their disposal which is needed to sit through dozens of hours of material. I am therefore more and more convinced that selection should be done by the archivist or librarian and not by outsiders with pécadilloes and sectional interests. Specially appointed staff in the archive can see the wider field, and if thoroughly versed in the aims and objectives of the particular archive are in a

good position to select, but they must be carefully chosen, and have a set of criteria to work with.

## CRITERIA

Criteria can be drawn up to suit the type of collection and the following papers will probably raise some questions on the guidelines we could be following. But to start the discussion I would like to mention some guidelines for selection of material which I have followed in some twenty years of librarianship in audiovisual materials. Selection principles can be governed by:

1. Subject matter. Material for archival preservation should be unique to a collection or at least not duplicated in several existing collections. This is a waste of valuable resources.

2. Quality. This is relative. One should be preserving the best material available, but sometimes the only material is of poor quality. For example film of the first man on the moon is very poor quality when seen against later landings, but it was the first and should be kept. In other words subject interest has to be weighed against quality in such instances.

3. A third criterion is the cost of perservation versus the volume of material. How much can you afford to keep. But how can we guess at the exact needs of the future. We must try to strike a balance between selecting enough and not destroying too much.

And finally let me say that probably in twenty or fifty years time someone will be very glad that we took notice of our obligation to select, and although they may at times quibble over what we had selected or destroyed, they will be grateful for the reduction in volume which will have produced more manageable archives.

DR. ROLF SCHUURSMA, Librarian of Erasmus University, Rotterdam

## PROBLEMS OF SELECTION IN RESEARCH SOUND ARCHIVES

"An archivist is usually the opposite of a selectionist"--this was the first sentence of a paper which I presented to the Annual Conference of IASA in Jerusalem in 1974 (PHONOGRAPHIC BULLETIN, No. 11, May 1975, p. 12-19). It was called "Principles of Selection in Sound Archives" and I believe that it is symptomatic that the focal point of the present contribution has moved from principles to problems. Since 1974 I have been involved in various efforts to cope with the ever growing amount of sound and film records in the Netherlands, and again and again the term "selection" has appeared as a kind of incantation--a miraculous keyword--which should open the road to archival happiness. In fact selection means a lot of problems which have mainly to do with a lack of funds and most particularly with a lack of staff.

This paper does not attempt to provide the final solution to our troubles. It is meant as a stimulus for discussion and quite possibly as a starting point for critical questioning about archival policy. It is primarily restricted to the problems of spoken word collections, but some of my observations might also refer to archives of music recordings, and even film- and TV-archives could easily recognize some of their own deliberations and solutions.

Let me first summarize the statements in my previous contribution about selection criteria. Thereafter I would like to draw your attention to the process of selection and the effectiveness of selection. When I speak of "record" I mean the sound-carrier, including the audio-information. When I speak of "recording" I mean just the audio-information itself. So a gramophone record or an audio tape is a "record", containing for example a "recording" of an interview with Béla Bartók or a performance of one of his string quartets.

### WHY SELECTION?

Once again: an archivist is usually the opposite of an individual who makes selections. By nature the archivist is striving for an ever growing collection, including whatever he can get, excluding as little as possible. Why should he then apply selection to collections of recordings ready to enter his vaults? I make a distinction between three possible reasons.

1. Lack of space

New technical developments will eventually allow smaller formats for records, yet space will always be an argument in favor of selection. Audio-records also demand certain standards of air-conditioning which may involve a considerable investment of money--another reason for selection related with space.

2. Lack of staff and equipment for preservation

Preservation may consist only of keeping air-conditioning under control and a regular check on the stability of the records in storage. But old and deteriorating records have to be copied onto tape, involving time-consuming operations, sophisticated equipment and a quantity of blank tape.

3. Lack of staff for cataloging

The accessibility of the recordings in our archives is of course very much dependent on the quality of the catalogs we are going to produce. Even a simple catalog of audio-recordings should be based upon standardized title descriptions, for example the ISBD-type, while spoken word recordings demand an additional summary of the contents. The descriptions should be classified according to some system with keywords derived from an authority file such as the one that the Library of Congress has provided. Cataloging is therefore a time-consuming affair.

Selection then should be a means to diminish investments, exploitation costs and above all the considerable costs of staff necessary for preservation and cataloging.

## CRITERIA FOR SELECTION

The term selection implies a procedure based, of course, on a general policy of the archive and certain criteria within the limits of that policy. What kinds of criteria can we establish without hampering future research and destroying recordings which in a hundred years or more could have become quite interesting or even indispensable? Are there methods to avoid disaster and to protect ourselves from blame by our successors? I doubt if we can find such criteria, but I will try to formulate a few points which can be applied without too much risk. Apart from obvious things like the discarding of dubbings or recordings of very bad quality, I mention the following which should be taken into account when an archive begins to define selection criteria.

1. The specific qualities of the medium we are collecting

Sound archives are collecting music and spoken word recordings or are concentrating on one of the many other fields. Spoken word can, of course, also be preserved in writing or in print. It is, however, not really possible to convey on paper variations in tone, laughter, sighs, chuckles, interruptions and intervals--in short, non-verbal expressions. This does not mean that one has to preserve every recording of spoken word. We should restrict ourselves to records which indeed contain medium-specific information. So many recordings of speeches by official persons, entirely in accordance with the policy of their government, are in fact second-rate sources which do not add significantly to the knowledge stored in traditional archives of written and printed records.

All of this means that we should concentrate on recordings made without previous preparation such as live-interviews, discussions and improvised talks: in other words, recordings which enrich already existing printed reports in the daily papers and in official documents.

Medium-specific qualities apply of course also to music recordings, since recordings of that kind cannot be replaced by printed music in any way. Thus the first criterion will seldom apply to music, because it is by nature medium-specific and irreplaceable.

2. The division of work between archives

Most spoken word archives are in fact specialized institutions, concentrating on restricted fields, and usually there is only a small overlap with other

institutions. If there is duplication, as is sometimes the case with broadcast sound archives and research archives outside the radio, it is there because radio archives are not able to provide service outside their broadcasting institutions. However, the general policy of archives should be very clear about the limitations of their own collection as well as others and selection policy should be based amongst other things upon these limitations. This applies equally to spoken word and music.

3. The length and completeness of recordings

Selection has also to do with the length and completeness of recordings. This does not mean that only extensive and complete records are valuable, because a very short abstract from an early broadcast may be worth many long recordings of later date. In the case of spoken word it is particularly difficult to decide to what extent fragmentary recordings are useful. News broadcasts, for instance, transmitted by the dozen every day, do usually consist of many comments and few authentic sounds. They are useless in view of research and most educational applications. On the other hand complete recordings of live interviews belong to the more important part of every archive collection and must certainly not be eliminated because of a too strict selection policy. In the case of music, complete recordings are preferable in most cases.

The above mentioned points give us something upon which to base a policy. In short: are our recordings adding to the traditional written media or are they worthwhile because of their specific qualities as sound records? Are they not elsewhere in the country or abroad and are they not too short and too fragmentary to provide useful information? Criteria along these lines will in general not impede any future research.

There are a few additional points, which are more risky, but still can do little harm to our descendants in the world of sound archives.

4. Single records or complete collections

Most records, be they spoken word or music, belong to series or to collections brought together with a specific aim. In many cases records derive their importance from the mere fact that they belong to a collection, while single records without any relation with other recordings stand apart and may be less valuable. The recording of a well known Haydn Symphony by a certain orchestra under a certain director is of course something quite different from the same symphony recorded as part of the complete series by Antal Dorati and the Philharmonia Hungarica.

5. The importance of the subject: estimation of value

Frequently spoken word recordings have been made because at the time people seem to be interested in the subject. Particularly radio broadcasts tend to be of temporal value, fashionable or tied up with sudden bursts of sensational curiosity. Archivists should be able after some time to distinguish between temporal and more enduring subjects. I am very much aware of the risks involved in this approach, because any tape may contain the one and only recording which eventually proves to be of outstanding value. But as long as we deem selection

necessary, the subject-criterion provides another weapon against pollution of our precious collections. Archivists of music recordings may easily find parallels within their field of interest.

6. The importance of the subject: social history

There is a tendency to apply social sciences and historical research to daily life, the life of the man in the street, the unemployed, the workers in the factories or the minorities in the great cities. Aside from the inevitable exaggeration of this movement, it is nowadays a matter of common understanding that historians and archivists have spent too much time on outstanding events and very important persons, and that they should change their course. While lots of documents cover the dealings of the so-called establishment, the amount of records in relation to the circumstances of living and the cultural interests of the public at large is relatively small. Selection should take care of this distinction and place less value on outstanding persons and more on social history, at the cost of our customary collections of voice portraits of VIP's, who as a matter of fact are well prepared for eternal life anyway.

Having summarized some criteria for selection in general terms, I would like to point out that for each specific subject of research, be it in music or in the many fields of spoken word, the archivist may develop his own criteria within general parameters, dependent upon the policy of the archive and the points of view within that field of research. However, it is not easy to use more specific criteria without grave risks of the wrong kind of perfectionism. General directives and a well developed common sense are better remedies than so-called scientific criteria which in practice spoil much of the fun of collecting and do not really add to a well balanced archive collection.

## THE SELECTION PROCESS

Before changing over to the process of selection I would like to make a few preliminary remarks. I must stress once more that my comments have to do with spoken word, although they may partially apply to music as well. Also, if I am using some figures to explain my thoughts about the effectiveness of selection, I must add that they are based upon both experience and speculation. If they have any significance it is because they may stimulate the discussion and provide a kind of model for calculating. Lastly, I have restricted myself to matters of personnel and left out investments and costs in the material sphere, because the costs of equipment and materials like blank tape are usually far less forbidding than the costs involved in hiring staff.

Finally I have related the selection process to the cataloging process only and not to the eventual process of preserving. Records which have been selected for further use will in any case pass the cataloging process in order to become accessible. It is, however, doubtful if all of them will also go through a stage of copying and further preservation. After having passed the selection process many recordings will indeed return to storage without further preservation. Including preservation in this calculation model would complicate things unnecessarily.

The selection process consists of a series of actions which lead to the decision to send the collection or the single record for further processing through the archive (I call that positive selection), or to exclude it from further processing or even to destroy it (negative selection). Within that kind of process there are many possibilities, differing in degree of intensity in relation with the needs of the archive and the kind of input of records in the archive. At the one end of the scale we find what I call coarse-mesh selection, and at the other end fine-mesh selection. When I am speaking of coarse-mesh selection I mean the evaluation of complete collections of recordings without going into each record specifically. Fine-mesh selection is then of course based upon a record-for-record approach, necessary for instance in case of probable dubbings, bad technical quality, etc. In the first case the selection process is usually not very time consuming, which means that the ratio of the size of the collection and the time spent on selection is advantageous for the archive. However, coarse-mesh selection is risky whenever the collection is not already well defined and well documented. If not, one may end up with a lot of rubbish and a few really valuable recordings.

Fine-mesh selection is the subject I will talk about mainly, because particularly in that case it is worthwhile to go into the question of effectiveness of selection in more detail. The process of selection with a fine-mesh approach (from now I refer to it just as the selection process for short) consists of several stages, which I will mention successively.

1. Getting the record from storage.
2. Inspecting the container, the sleeve, the label and the eventual documentation with the record.
3. Listening to the complete record or to part of it, and/or studying an eventual detailed list of items of the recording.
4. Filling in a selection-form with headings for a few primary dates.
5. Sending the records back to storage.
6. Evaluating the findings and taking a decision about positive or negative selection. Completing the selection form.

Stages 1 through 5 can be described as a pre-cataloging process, because the selection-form can amongst other things serve as a tool for the cataloging proper, that is in case of positive selection.

## SELECTION OF DIFFERENT RECORDS

I am now going to compare a few imaginary records of subsequently ten-, thirty- and sixty-minutes duration of the recording and I run them through the selection stages mentioned above, estimating the time of each stage. Doing that I make also a distinction between a selection process in which the record is listened to completely, for instance in the case of dubious dubbings or a great many separate items (maximum intensity), and a process in which only part of the record is listened to (minimum intensity). We then get the following table.

| duration of recordings            | 10'  |      | 30'  |      | 60'  |      |
|-----------------------------------|------|------|------|------|------|------|
|                                   | min. | max. | min. | max. | min. | max. |
| stages of the selection process   |      |      |      |      |      |      |
| 1. From storage                   | 3'   | 3'   | 3'   | 3'   | 3'   | 3'   |
| 2. Inspection                     | 5'   | 5'   | 5'   | 5'   | 5'   | 5'   |
| 3. Listening                      | 5'   | 10'  | 10'  | 30'  | 20'  | 60'  |
| 4. Filling in form                | 5'   | 5'   | 5'   | 5'   | 5'   | 5'   |
| 5. To storage                     | 3'   | 3'   | 3'   | 3'   | 3'   | 3'   |
| 6. Evaluation and completing form | 5'   | 5'   | 5'   | 5'   | 5'   | 5'   |
| total of selection process        | 26'  | 31'  | 31'  | 51'  | 41'  | 81'  |

Table 1. Stages and durations of two different selection processes for recordings of three different durations (in minutes).

It is not insignificant that the only variable figures in this table concern the time necessary for a minimum or maximum listening to the recording. All other figures are generally speaking the same for every kind of record. (The storage times have been limited to three minutes each because one should of course handle a group of records all in one.) There may be some differences between the one and the other single recording, but such variations are not significant for our comparison. I must add, however, that part of the pre-cataloging process does not have to be repeated during the cataloging process proper. We should then deduct some time from the total duration of the selection process in order to make a comparison with the cataloging process more adequate. I guess, however, that a suitable cataloging process should again include the listening stage, particularly in view of the production of a summary and the determination of keywords. Only a few dates listed on the selection form might then serve to speed up the cataloging process and I would certainly not subtract more than five minutes on the average from each of the total times mentioned in the table.

We may in any case safely conclude that if selection does not result in the sifting of a certain amount of records, it will only add considerable loss of time to the already consisting lack of time of the staff. The duration of the selection may vary from some twenty minutes to some eighty minutes or more per record, dependent upon the duration of the recording and the amount of listening we like to do.

### THE CATALOGING PROCESS

In order to underline my point we will also take a close look at the cataloging process and list the stages involved in that process with their estimated durations (a simplified reproduction of the total process).



| duration of recordings                                      | 10' | 30'  | 60'  |
|---|-----|------|------|
| stages of the cataloging process                            |     |      |      |
| 1. From storage   | 3'  | 3'   | 3'   |
| 2. Standardized title description<br>(the complete process) | 45' | 45'  | 45'  |
| 3. Summary  | 20' | 30'  | 45'  |
| 4. Subject-code and keywords                                | 15' | 15'  | 15'  |
| 5. Input in database  | 10' | 10'  | 10'  |
| 6. To storage   | 3'  | 3'   | 3'   |
| total of cataloging process                                 | 96' | 106' | 121' |

Table 2. Stages and durations of the cataloging process for recordings of three different durations (in minutes).

Here also is a relation between the duration of the recording and the total duration of the process, but here also there are no variables except the summary stage which varies according to the duration of the recording on hand, because a longer recording will usually be more time consuming than a shorter one.

In comparison with the duration of the cataloging process selection takes a lot of time. If we put together the minimum selection figures from Table 1 and the cataloging figures from Table 2 and we subtract five minutes from the pre-cataloging phase, we end up with the following table:

| duration of recordings           | 10' | 30'  | 60'  |
|----------------------------------|-----|------|------|
| 1. Selection (minimum intensity) | 21' | 26'  | 36'  |
| 2. Cataloging                    | 96' | 106' | 121' |

Table 3. Duration of selection and cataloging for recordings of three different durations (in minutes).

To make the comparison work for a group of records ready for a fine-mesh selection process to be followed by the cataloging process, I assume a group of 100 records with an average duration of 30' per recording (resulting in 26' for minimum selection and 106' for cataloging). For the sake of the discussion I consider that the records pass the selection with flying colors, so that all of them get cataloged in the end. The total duration of the processing of these records through selection (minimum intensity) and cataloging would then amount to the following:

| amount of recordings | average duration of recordings | selection<br>(minimum<br>intensity) | cataloging |
|----------------------|--------------------------------|-------------------------------------|------------|
| 100                  | 30'                            | 43, 3 h.                            | 176, 7 h.  |

Table 4. Duration of the selection and cataloging processes for 100 recordings of thirty minutes average duration (in hours).

One person, working effectively seven hours per day, would thus spend more than six days on the selection and more than 25 days on the cataloging of those 100 records.

In this case the selection was entirely without result, seen from the point-of-view of a saving archivist. But when does it indeed get effective? In other words: where is the turning point under which it is to the advantage of the archive to process a certain number of records through the selection procedure and above which selection is a waste of time, indeed only adding to the problems of the archive?

### THE BREAK-EVEN POINT

I throw out the following supposition: As long as we succeed in keeping the total time involved in selection and cataloging of a certain amount of records, equal with the time which we would have used for cataloging only without previous selection, there is advantage for the archive. Even if we don't win time during the selection and cataloging process, we will have less to store and eventually less to preserve. And we are indeed not losing any time by selecting carefully.

However, if we succeed in making the total time involved in selection and cataloging less than the time originally involved in cataloging proper without previous selection, the selection becomes even more advantageous. But as soon as selection adds up to the cataloging time towards a total, which gets higher than the cataloging time without previous selection, we pass the break-even point in the wrong direction. Then the archivist should decide whether problems of space and preservation might counterbalance the loss in time at the selection cataloging side.

Now what does the break-even point mean in case of our 100 records? I mentioned a figure of 176,7 hours involved in the cataloging of those records (again: 30' average duration, 106' cataloging per record). If we are going to apply the selection process on those 100 records and if we are going to catalog the records which were positively selected, we should nevertheless stay within the limit of those 176,7 hours in order not to lose time. To find the break-even point there is then a very easy procedure.

We have to go through the selection process anyway for all 100 records. As we have seen this process takes up 43,3 hours (again: 30' average duration which means 26' selection per record). Now we have only to subtract those 43,3 hours from the 176,7 hours mentioned above to find the time which we can safely use for cataloging proper. So for cataloging we have left 133,3 hours. As long as we stick to 106 minutes per record for the cataloging of each of these 100 records, we are then able to catalog about 75 records without going beyond the break-even point. Let me put it in other words. There is a break-even point below which it is even more advantageous to select and above which the archive may lose extra time by selecting. The break-even point can be found when one subtracts the time involved with the selection process from the total time which would have been involved with cataloging all records in question if there would have been no selection. The remaining time is left for cataloging and should be divided by the time necessary for each separate

record in order to find the total number of records which can safely be considered for cataloging.

An archivist should in this case instruct his staff to sift at least one quarter of the pile of 100 records in order to make the selection a useful tool in the process of saving staff time and money. This assumption is based upon a selection process with minimum intensity. More intensity means a deteriorating ratio, which may even go beyond fifty-fifty.

## CONCLUSION

The purpose of my exercise in sound archive arithmetics is of course not to deliver a ready-made calculation model for all kinds of selection. As I said before it is at best a cue for the solution to a small part of the total selection problem. The establishment of reliable and effective criteria is probably a problem much more difficult to solve.

However, to get back to the beginning of my paper, it is important for any archive first to establish the general policy as regards the limits of its collection and in the first part of my story I ventured to provide some clues to that end. Only when it is apparent that even within those limits the archive can simply not cope with the amounts of records pouring in, it should consider a more energetic selection procedure. Even then it is better to try a kind of coarse-mesh selection in order to lose as little time as possible in that stage of the total processing of records through the archive.

If, however, records enter the archive without any cohesion amongst themselves or without any connection with collections already present, it is necessary to apply a fine-mesh selection. If so it is advisable first to consider the ratio between the time necessary for selection and the time involved in further processing through the archive, the cataloging process in the first place. Because a fine-mesh selection which does not result in at least one quarter of the records thrown out, can eventually end in a bad result in terms of costly hours. Thinking aloud about that ratio was what I did in the second part of this paper.

One final consideration. Negative selection does not always have to end with the destruction of the records. If space is no problem, one can of course store them in some part of the archive where they can do the least harm. One can also offer them to another archive. However, sometimes it is definitely better to pull oneself together and have the records either thrown out or destroyed. If some archivists here or there still believe in miracles I am the last one to awaken them from their dreams. But for myself, I am indeed very certain that the longer we wait, the less money will be available and the more our conscience will bother us. A well established selection policy, consistently carried out is the best solution.

100 audio-recordings of different duration  
 fine-mesh selection with different intensity

| average duration of recordings                                       | 10'   |       | 30'    |       | 60'    |       |
|--|-------|-------|--------|-------|--------|-------|
| intensity of selection   | min.  | max.  | min.   | max.  | min.   | max.  |
| total duration of cataloging if no selection                         | 9600' |       | 10600' |       | 12100' |       |
| total duration of selection minus pre-cataloging phase               | 2100' | 2600' | 2600'  | 4600' | 3600'  | 7600' |
| total time available for cataloging after selection                  | 7500' | 7000' | 8000'  | 6000' | 8500'  | 4500' |
| duration of cataloging per record                                    | 96'   |       | 106'   |       | 121'   |       |
| amount = maximum percentage of records to be selected for cataloging | 78    | 73    | 75     | 57    | 70     | 37    |
| amount = minimum percentage of records to be sifted                  | 22    | 27    | 25     | 43    | 30     | 63    |

Table 5: Calculation of the minimum percentages of audio-recordings of different duration to be sifted in a fine-mesh selection process of two different intensities, in order to prevent extra loss of time because of selection.

A greater percentage of sifted records is more advantageous to the archive in terms of time-saving. A lesser percentage means extra loss of time and makes selection disadvantageous in terms of time-saving.

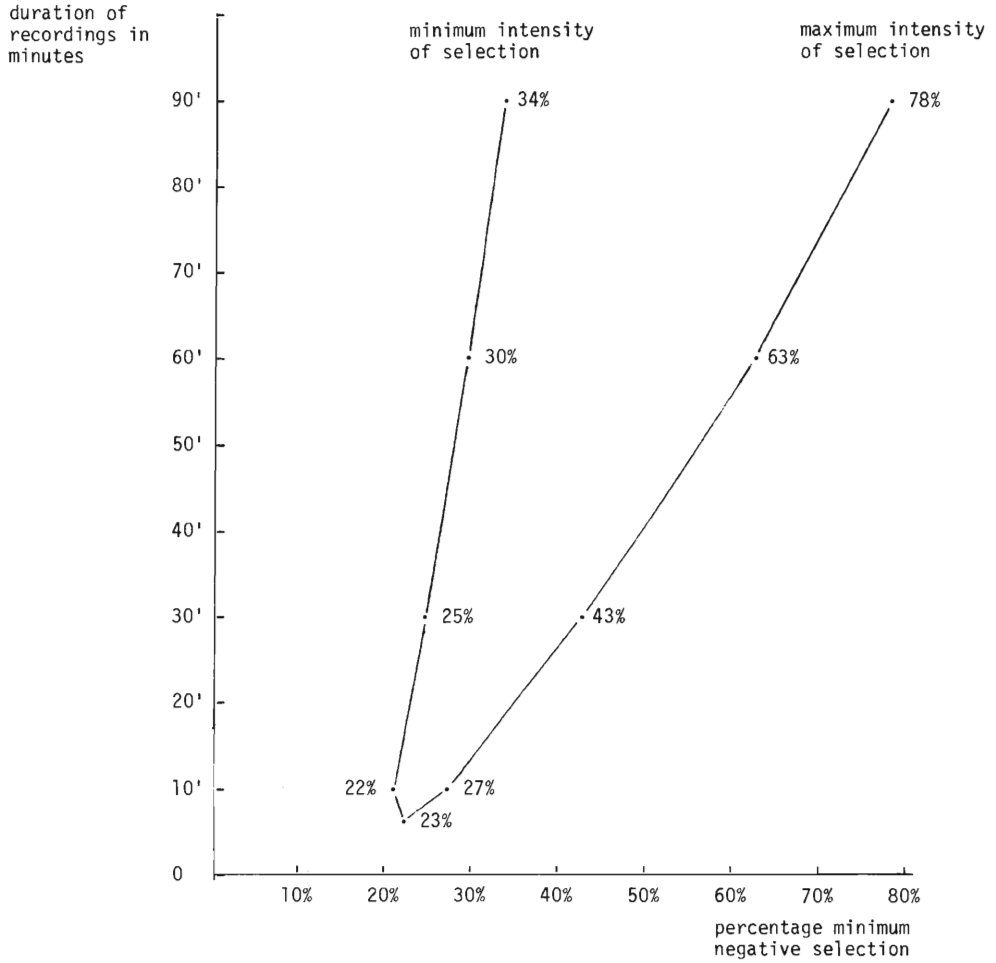


Table 6: Minimum negative selection with recordings of different duration

## Fragen der Selektion in Research-Schallarchiven

### Zusammenfassung

Der erste Teil des Referats faßt einige Gedanken aus einem Beitrag zur IASA Jahresversammlung in Jerusalem (1974) über Maßstäbe der Selektion zusammen. Der zweite Teil beschäftigt sich mit dem Selektionsvorgang selbst.

Selektion ist notwendig wegen des Mangels an Raum, Geld und insbesondere an Personal. Sie sollte jedoch auf allgemeinen Richtlinien der "Archivpolitik" und auf bestimmten Maßstäben zur Definition dieser Richtlinien basieren. Allgemeine Maßstäbe sind folgende Punkte:

1. Die medienartigen Merkmale des gesamten Materials,
2. die Arbeitsverteilung zwischen Archiven,
3. die Länge und Vollständigkeit der Aufnahmen,
4. Einzeldokumente oder vollständige Sammlungen,
5. Bewertung der Bedeutung des Dokumenteninhalts,
6. sozialgeschichtlicher Wert des Dokumenteninhalts.

Der Selektionsvorgang unterscheidet sich in seiner Wertigkeit nach den Bedürfnissen des Archivs und der Art der Dokumente, die in das Archiv eingehen. Die Intensität der Bewertung kann von grobmaschiger Selektion (ganze Sammlungen) bis zu feinmaschiger Selektion (Dokument für Dokument) gehen. Die Zweckmäßigkeit von feinmaschiger Selektion sollte man insbesondere mit dem Katalogisierungsvorgang verknüpfen, der für die ausgewählten Dokumente angewandt wird.

Um herauszufinden, ob die Selektion die Probleme des Archivs erhöht statt dazu beiträgt, daß am Personal und Budget gespart wird, muß man den Selektionsvorgang genau analysieren. Seine Einzelschritte sind in der folgenden Tafel dargestellt zusammen mit der Zeitdauer jedes Schritts bei verschiedenen intensiven Selektionsstrategien, die ein mehr oder weniger intensives Abhören der Aufnahme bedeuten. Die ersten fünf Einzelschritte können als ein Vorkatalogisierungsvorgang gedeutet werden, wobei etwa fünf Minuten vom eigentlichen Katalogisierungsvorgang abgezogen werden müssen.

Das Schaubild verzeichnet drei Aufnahmen mit unterschiedlicher Dauer von 10 bis 60 Minuten.

| Dauer der Aufnahmen                         | 10'  |      | 30'  |      | 60'  |      |
|---|------|------|------|------|------|------|
|   | min. | max. | min. | max. | min. | max. |
| Einzelteile des Selektionsvorgangs          |      |      |      |      |      |      |
| 1. Auslagern                                | 3'   | 3'   | 3'   | 3'   | 3'   | 3'   |
| 2. Prüfung                                  | 5'   | 5'   | 5'   | 5'   | 5'   | 5'   |
| 3. Abhören                                  | 5'   | 10'  | 10'  | 30'  | 20'  | 60'  |
| 4. Erfassungsbeleg ausfüllen                | 5'   | 5'   | 5'   | 5'   | 5'   | 5'   |
| 5. Rücklagerung                             | 3'   | 3'   | 3'   | 3'   | 3'   | 3'   |
| 6. Bewertung/Ergänzung des Erfassungsbelegs | 5'   | 5'   | 5'   | 5'   | 5'   | 5'   |
| Gesamter Selektionsvorgang                  | 26'  | 31'  | 31'  | 51'  | 41'  | 81'  |

Tafel 1: Einzelteile und Dauer zweier verschiedener Selektionsvorgänge für drei Aufnahmen von verschiedener Länge (in Minuten).

Folgerung: wenn die Selektion nicht zum Aussondern einer Anzahl von Dokumenten führt, ergibt sich ein beträchtlicher Verbrauch an Personalzeit. Um einen Vergleich mit dem Katalogisierungsvorgang zu ermöglichen, muß man auch die Einzelschritte dieses Vorgangs mit der jeweiligen Einzelzeit kennen. Die nächste Tafel basiert wiederum auf denselben drei Aufnahmen der Tafel 1.

| Dauer der Aufnahmen                                      | 10' | 30'  | 60'  |
|--|-----|------|------|
| Einzelteile des Katalogisierungsvorgangs                 |     |      |      |
| 1. Auslagern   | 3'  | 3'   | 3'   |
| 2. Standardisierte Titelbeschreibung (ganzer Arbeitsvg.) | 45' | 45'  | 45'  |
| 3. Inhaltserschließung                                   | 20' | 30'  | 45'  |
| 4. Systematisierung und Stichwörter                      | 15' | 15'  | 15'  |
| 5. Dateneingabe  | 10' | 10'  | 10'  |
| 6. Rücklagerung  | 3'  | 3'   | 3'   |
| Gesamter Katalogisierungsvorgang                         | 96' | 106' | 121' |

Tafel 2: Einzelteile und Dauer des Katalogisierungsvorgangs für drei Aufnahmen von verschiedener Länge (in Minuten).

Tafel 3 zeigt die Dauer der Selektion mit Mindestintensität nach Tafel 1 und die Dauer der Katalogisierung nach Tafel 2 mit Abzug von fünf Minuten wegen des Vorkatalogisierungsvorgangs.

| Dauer der Aufnahmen              | 10' | 30'  | 60'  |
|----------------------------------|-----|------|------|
| 1. Selektion (Mindestintensität) | 21' | 26'  | 36'  |
| 2. Katalogisierung               | 96' | 106' | 121' |

Tafel 3: Dauer der Selektion und der Katalogisierung von Aufnahmen mit drei verschiedenen Laufzeiten (in Minuten).

Wir gehen jetzt von einem Bestand von 100 Aufnahmen aus, die einer feinmaschigen Selektion unterzogen werden. Dabei wird vorausgesetzt, daß jedes Dokument positiv bewertet wird (Selektion mit Mindestintensität) und deshalb auch katalogisiert werden soll.

Die folgende Tafel zeigt die Anzahl der Stunden, die man für jeden Vorgang braucht.

| Anzahl der Aufnahmen | durchschnittl. Dauer der Aufnahmen | Selektion (mindestintensität) | Katalogisierung |
|----------------------|------------------------------------|-------------------------------|-----------------|
| 100                  | 30'                                | 43,3 Std.                     | 176,7 Std.      |

Tafel 4: Dauer des Selektions- und Katalogisierungsvorgangs für 100 Aufnahmen von einer durchschnittlichen Länge von 30 Minuten (in Stunden).

Folgerung: eine Person, die sieben Stunden pro Tag effektiv arbeitet, würde für die Selektion mehr als 6 Tage brauchen und mehr als 25 Tage für die Katalogisierung dieser 100 Dokumente. Daraus folgt: so lange es gelingt die Gesamtzeit für die Selektion und Katalogisierung von Dokumenten gleichzuhalten mit der Zeit, die für eine Katalogisierung ohne vorherige Selektion benötigt wird, führt die Selektion zu Vorteilen für das Archiv.

Es gibt einen Wendepunkt, bei dem es sogar vorteilhafter erscheint zu selektieren, auch wenn das Archiv dadurch Zeit verliert. Man findet diesen Punkt, wenn man die Zeit für den Selektionsvorgang abzieht von der Gesamtzeit, die man für die Katalogisierung aller Aufnahmen ohne Selektion gebraucht hätte. Diese Restzeit bleibt für die Katalogisierung übrig, sie braucht man nur durch die Katalogisierungszeit für jede einzelne Aufnahme zu teilen, um die Gesamtzahl der Dokumente zu finden, die für die Katalogisierung in Betracht kommen.

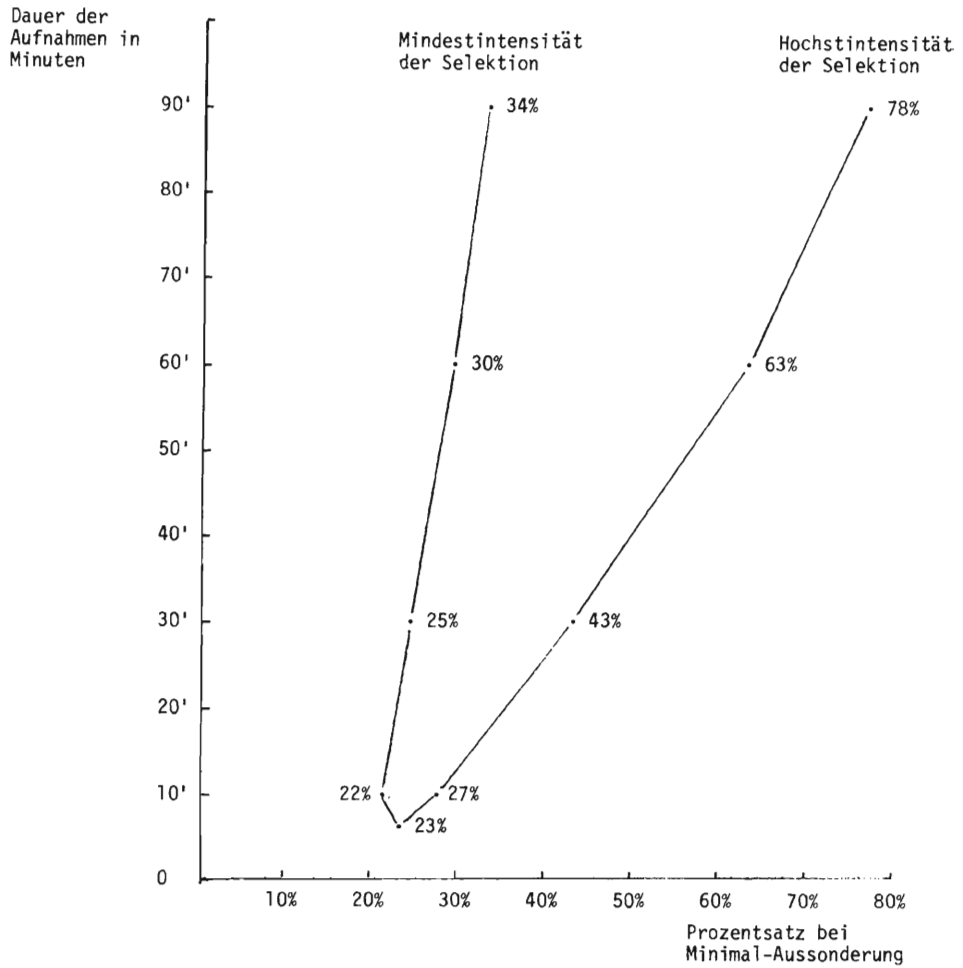
Folgerung: ein Archivar sollte in diesem Fall sein Personal beauftragen, mindestens ein Viertel der 100 Dokumente auszusondern, um die Selektion zu einem nützlichen Hilfsmittel zu machen im Hinblick auf Personal- und Kostenersparnis. Diese Voraussetzung beruht auf einem Selektionsvorgang mit Mindestintensität. Eine größere Intensität führt zu einem ungünstigeren Zeitfaktor, der sogar über 50 Prozent hinausgehen kann.



100 Schallaufnahmen verschiedener Dauer  
Feinmaschige Selektion mit verschiedener Intensität

| Durchschnittliche Dauer der Aufnahme   | 10'   |       | 30'    |       | 60'    |       |
|--|-------|-------|--------|-------|--------|-------|
| Intensität der Selektion   | min.  | max.  | min.   | max.  | min.   | max.  |
| Gesamtdauer der Katalogisierung ohne Selektion                                       | 9600' |       | 10600' |       | 12100' |       |
| Gesamtdauer der Selektion minus Vorkatalogisierungsphase                             | 2100' | 2600' | 2600'  | 4600' | 3600'  | 7600' |
| Verfügbare Gesamtzeit für Katalogisierung nach Selektion                             | 7500' | 7000' | 8000'  | 6000' | 8500'  | 4500' |
| Dauer der Katalogisierung pro Dokument   | 96'   |       | 106'   |       | 121'   |       |
| Anzahl = Höchstprozentsatz der Dokumente, die für Katalogisierung in Betracht kommen | 78    | 73    | 75     | 57    | 70     | 37    |
| Anzahl = Mindestprozentsatz der Dokumente, die ausgesondert werden müssen            | 22    | 27    | 25     | 43    | 30     | 63    |

Tafel 5: Berechnung der Mindestprozentsätze von Schallaufnahmen verschiedener Dauer, die in einem feinmaschigen Selektionsvorgang von zwei unterschiedlichen intensiven Arbeitsgängen ausgesondert werden müssen, um zu verhüten, daß durch Selektion zusätzliche Zeit benötigt wird. Ein größerer Prozentsatz ausgesonderter Aufnahmen ist aus Ersparnisgründen vorteilhafter für das Archiv. Ein kleinerer Prozentsatz bedeutet zusätzlichen Zeitverlust und läßt den Selektionsprozess im Hinblick auf eine Ersparung ungünstiger erscheinen.



Tafel 6: Minimal-Aussonderung bei Aufnahmen verschiedener Dauer

DR. ULF SCHARLAU, Süddeutscher Rundfunk, Stuttgart, Federal Republic of Germany

## SELECTION IN RADIO SOUND ARCHIVES: A PROBLEM OF METHODS OF DOCUMENTATION

The main purpose of most archives is the collection and recording of archive material mainly for documentation. In opposition to this the demands of radio archives are defined by the more extensive commission of a broadcasting station, which is formulated rather generally in the broadcasting act of the Süddeutscher Rundfunk: the proposition of broadcasting is "the arrangement and transmission of performances of all kinds by using electric vibrations in word, sound and picture, as far as they address the public". Hereby two essential aspects of radio archives' work are formulated: firstly the variety of the collecting field which includes the variety of archive material, and secondly the audience--millions of broadcasting listeners who originate from very different social levels and who have various interests and expectations from radio programs. The Süddeutscher Rundfunk therefore has established four programs which differ considerably from each other. This is the reason why a broadcasting archive must be able to fulfill all these claims with its material. The sound archives are mainly archives for production and have to provide the material which is necessary for everyday broadcasting use. This is the reason why for many years normally only those sound carriers of music or spoken word were kept which would be repeated in other programs. For years the main criterion for keeping a record was the possibility of repetition, in other words, its repertoire value. Only when the archive material grew old, an increasing sense for historical phenomenon slowly caused a change in the evaluation of archive material, especially when after one or two decades from the production day of a record, a more objective view of form and subject became possible.

### FUNCTION AND CONTENT

Today the sound archives have a double function: Firstly they have to supply the daily programs, and secondly to prepare their material so that science, arts and research can make use of it. The radio archivist has to collect those records and to make them fit for use, which are needed when making a program. Besides he also has to find out if this record is a document by itself, which will be valuable in the future because of its contents, which might be characteristic for the feeling and thinking of the time when it had been produced. The different forms of produced records which have to be looked at closely and have to be analysed are, and I give only a few examples: news, news analysis, debates in Parliament, public shows, news reports, interviews, statements, sports news, essays, recitations, radio plays, light entertainment programs, school radio, programs for special audience groups and in the field of music recordings, all types of music including serious music, light music, pop and jazz.

When doing this work the main problem is the great number of recordings which come into German radio sound archives every year. The figures for my archive in 1980 were:

- 5000 commercial records of light music containing 33,000 individual titles
- 800 commercial records of serious music
- 4430 music tapes (commercial and radio recordings)
- 4200 tapes of spoken word

How can we master such a (horrible) flood of material? Shortly before or after broadcasting every production (commercial and radio production) comes into the sound archives where it is worked-up and cataloged by a specially trained staff. In our case selection does not mean a decision to keep or to erase, because as a rule we keep nearly everything. Selection in relation with our daily work means the decision of how intensive the cataloging must be, because with the intensity of registration the quality of information and research about a recording increases.

My colleague, Mr. Xylander from Radio Munich explained to you last year in Cambridge how matters are in the field of spoken word. His methods are mainly identical with our way of working, as I refer you to his report "Documentation of Spoken Word-- Soundtracks in Broadcasting" published in the last issue of PHONOGRAPHIC BULLETIN. Therefore I now want to restrict myself to music recordings only.

## CATALOGING

Music recordings of light music are first of all a commodity for every day broadcasting. Here it seems sufficient to register the basic data such as composer, title, artists, licence rights and so on. In the every day practice of light-, dance-, pop- and jazz music titles or musicians are asked and looked for. By the way, since we started with EDP we are able to combine by research different data elements with each other and therefore can get a more precise selection than by a conventional cataloging system. This means, however, that we have to enlarge the input because of the various possibilities of combining formal, special musical or those aspects concerning technical or artistic problems. We can now for example ask a computer to look for a recording of "Yesterday" not sung by the Beatles, in an instrumental version, with small cast and not longer than three minutes. Such a question may seem curious to you, but in every day work it is quite common for a radio archive.

In the field of serious music we started years ago to intensify the conventional working methods of cataloging. Here we have a very efficient cataloging system at our disposal, which demands not only the documentation of formal dates, but also of criterion concerning the contents and certain aspects of music-history and musicology. When cataloging recordings of instrumental music the musical genre and casting are also registered. Choral music, for example, is divided into sacred and secular music, and within the different species into forms like oratorio, mass, madrigal and solo song. Important historical dates to be noted are years of composition, dedication, literary or other subjects for the music and so on. For example, we have to answer questions about a piece of music which has been dedicated to the Emperor Napoleon, or about works which have been written between 1780-1800 outside the German musical world or about a musical profile of works which were published in 1900, or after a catalog of works of women composers. All those questions are difficult even for an archivist with special training. He will normally not be able to answer those questions from his own memory, but will need special catalogs, which depend on the intensity of registration which he put in before.

i will try to generalize. In radio archives selecting, collecting, cataloging and erasing are mainly directed by the needs of the radio station and its main purpose: namely, preparation and realization of daily programs of all kinds. The process of selection in radio often is a process of planning which takes place before broadcasting and which is mainly the doing of the program maker and not so much of the archivist, who may not even be concerned in this matter. The program maker has to ask the questions: which available record has to be bought, which new productions should be made by the radio itself, or which artists should be asked to perform? The archivist afterwards will be confronted with the result of this planning process. He has to decide whether a recording has documentary worth or not, considering the internal radio point-of-view as well as the artistic and scientific one.

## CRITERIA OF DOCUMENTATION

There are quite a number of criteria of documentation that we have to keep in mind when looking at a recording. I can therefore say very generally that the worth of a recording can be its singular and unrepeatable character (for instance a concert with a very famous artist, the speech of a public personality in a special situation, or a live recording from the first landing on the moon). Or it can be its contents which are characteristic for a special problem or situation (for example interviews about the problems of unemployed workers). Here we have to form an opinion from the contents of a recording. At the same time we take structural criteria into consideration, for example the formal and artistic quality of a recording itself (the new recording technics like quadro or artificial head-stereo sound, artificial recording technics like a radio play production in collage technic, or certain pieces of contemporary music, which sometimes can only be performed by the technical means of the radio for which they are composed). These two fields--content and form--can easily overlap. An example might be the BBC radio speeches of Thomas Mann during the war, addressed to German listeners, or a concert with famous artists which is broadcast on the day of the UNO. Generally we can say that the more of these criteria are to be found in a recording, the more this recording is worth documenting.

## CONCLUSION

Selection and documentation in a radio archive needs a strategy and working method which differs greatly from those of other archives where documentation ends in itself. In a radio station the archive has to provide the daily programs mainly with repertoire material and therefore has to be prepared to offer a wide spectrum of recordings. The selective decision of the archivist is less a decision of whether or not to keep or to erase, than that of intensifying the documentation. Radio documentation and selection are composed of three functions: the formal registration, the recording of the contents and the presentation of different forms and branches of programs. Included are those records which reveal that they can be used for program purposes as well as for arts, science, culture and education outside the radio. It is the duty of the archivist to keep both these sides in mind: the help and advice for the program makers and the documentation actualities of the day. The Radio Sound Archivist must avoid mistakes in his selection, a demand which possibly can never be fulfilled totally, but I am quite sure he has this problem in common with every other archivist.

Auswahlkriterien in einem Rundfunk-Schallarchiv als Dokumentationsproblem

### Zusammenfassung

Das Schallarchiv einer Rundfunkanstalt ist von seiner Aufgabenstellung her vorrangig ein Produktions- und Gebrauchsarchiv, das alles zur täglichen Sendung benötigte Material bereitzustellen hat. Daneben ist ein Rundfunkschallarchiv auch eine Quellensammlung zur Kultur- und Zeitgeschichte. Die Aufgabe eines Rundfunkschallarchivs ist somit heute eine doppelte: einmal die Belieferung des Programms selbst und zum anderen die Aufbereitung seiner Archivalien auch für die Nutzung von Wissenschaft und Forschung.

Dies hat erhebliche Konsequenzen auf die Auswahlprinzipien bei der Dokumentation, die sich für den Rundfunkarchivar nicht weniger in der Entscheidung zwischen Aufbewahren und Löschen ausprägen, sondern in der Ausführlichkeit der Erschließung und Erfassung.

Der Dokumentationswert einer Rundfunkaufnahme ergibt sich aus dem Charakteristischen und Einmaligen oder dem Exemplarischen und Typischen ihres Inhalts einerseits als auch aus ihrer formalen Qualität oder anderen Besonderheiten, die in der Aufnahme begründet liegen. Mit der Dichte dieser Kriterien in einer einzelnen Aufnahme steigert sich ihr dokumentarischer Wert.

# Technical Report

DIETRICH LOTICHIUS, Norddeutscher Rundfunk, Hamburg

## MEASURES FOR THE PRESERVATION AND FOR THE PROTECTION OF ARCHIVED PROGRAM PROPERTY ON SOUND CARRIERS

*This paper was prepared cooperatively with Ursula Peters (Hanover) and was delivered by Mr. Lotichius at the Annual Meeting in Budapest, September 8, 1981.*

About a year ago the International Association of Sound Archives launched an appeal to study and to develop measures for the preservation of the valuable recording property fixed on all kinds of sound carriers and housed in the store rooms of Sound Archives in some place or other. It was specially recommended to exchange experience on existing means of security and to report what has been done for the rescue of jeopardized sound carriers in the case of damage. This, it is hoped, will stimulate a professional discussion about the risks caused by making use of fire extinguishing equipment applied to sound carriers.

In a circular letter addressed to Sound Archivists the Technical Committee of IASA requested information on the following points:

- 1) Does your institute have standardized fire regulations?
  - 2) Do these regulations deal with detection and/or extinction?
  - 3) Are these regulations specifically adapted to sound carriers?
  - 4) Have you had any experiences with fire in or around your archives?
- Please give details.

The Technical Committee furthermore asked to submit, if possible, printed fire regulations as issued for sound archive adaption.

In his article "Safety first - essential in the preservation of sound recordings" (PHONOGRAPHIC BULLETIN No. 5/1972), Dietrich Lotichius described safety measures in the Sound Archives of Norddeutscher Rundfunk which include protection against the spreading of fire in store rooms as well as precautions to speed up detection and fighting of fires. Happily here--as obviously in other of IASA members' sound archives--no case of a severe outbreak of fire has occurred since, which could have served as a test for the effectiveness of fire protection regulations in their present state. Therefore, it seems important enough to collect and to analyse even the experience with minor events of damage just to find out what sort of conclusions emerge with regard to optimal efficiency of fire extinction while observing greatest care to the sound-carrier property. In this context, a report may serve as useful information describing the handling of water that had penetrated into the store rooms of NDR Hanover Sound Archives. As in other cases of this nature,

those colleagues entrusted with the custody of valuable material found themselves confronted with a threat to their collection of sound carriers for the first time.

And this is how it all happened:

Following torrential rain in June 1980 an influx of water in the store rooms was detected one morning. A first inspection did not reveal any dangerous aspects. It looked as if water had entered through a ventilator opening in the wall. Not much humidity occurred on the floor, a spot-check did not reveal any severe damage to the tapes.

Only a week later, however, an awkward smell emerged from the shelves indicating that the way the water took was not as assumed but it came through some other canal that had once been used for other purposes than Sound Archives. This opening is situated above the racks and quite an amount of water must have poured down onto the shelves holding boxes with recorded tapes. For more than a week's time those tapes remained in this wet place before being discovered. As a consequence the boxes began to bulge and to grow mouldy while the center pieces rusted.

Expecting expert advice on what to do in this situation, the manufacturers of the blank tapes were contacted over the telephone. However, none of the engineers concerned was able to help since no experience with damage of the kind was to be had. All they were able to contribute was a recommendation to get the tapes dry in one way or other just to prevent further growing of fungus. Thus it had to be learned that so far no manufacturer of sound tape material seems to have thought about simulating possible damage to tapes in order to gain elucidation of adequate preventive or control measures--especially if valuable and possibly irretrievable recorded matter is concerned.

Now the tapes had to be looked after quickly. First they were stripped of their wet and mouldy cases, rubbed dry as far as possible and put into an empty box carrying the pertinent data of the recording. Scripts, if not spoilt altogether, were spread out to dry. When the tapes were manipulated they virtually fell apart. The center pieces stuck to the soaked cases and when opening the boxes slipped off the tapes so that they had to be re-spooled with greatest care and patience using so called emergency bobbins. These are center pieces containing an extension mechanism to prevent the tape from further falling into pieces.

Since no one was able to provide appropriate experience we had to make up our own minds about what to do. All possibly available engineering staff of sound radio and T.V. was mobilized to help with "Operation Dry Tape". The first thing to be done was to spool the tapes at normal speed while drying them with a soft cloth to get rid of the sticking together. Next step of the operation was to rewind the tapes, at normal speed, from the recording machine via remote guide rollers back to the recorder. During this long course the tape itself was exposed to the radiation of electric fires, the effect of which would be increased by placing objects such as open cases in an appropriate position.



About a week later owing to the never-ceasing endeavor of all colleagues concerned the tapes were back to normal. They were placed into freshly labeled boxes with the dried scripts added. So the recordings were fit for broadcasting use again. A total of 973 tape recordings were handled as described. We have marked them accordingly. Some of the tapes that had been more affected than others are subject to regularly repeated checks of their technical condition. With only one single exception the tapes were found to be alright in playback as well as in the broadcasting channel. Those not reproduced on the recorder showed at least no visual sign of irregularity.

The faulty sound carrier showed some minor distortion and a rhythmical deformation. There were clearly visible dark and light patches in the coating and the tape would stick slightly when played back. We succeeded in preserving the recording by dubbing the tape. Modulation level of the copy was found to be unharmed. In addition to the measures described any of the tapes that had suffered damage will be thoroughly examined prior to each repeat broadcast. Should the reproducing quality not meet standard radio requirements a dubbing can always be made at short notice.

To sum up, "Operation Dry Tape" may perhaps appear to have been handled in an inelegant way. Yet it is the result that matters. By starting this timely action valuable program property was saved from decay which very likely would have been lost for radio broadcast purposes if it had waited for expert advice. In any case this sort of instruction from industry had not been available at the time of damage.

This incident like any others that may have occurred elsewhere should represent an ample motive to develop regulations for the mastering of such events--an intention which is being pursued by the Technical Committee of IASA.

# News and Notes

## DISK VS. DISC

An item in the Fall 1981 issue of SPECTRA discusses the etymology of this well used word as well as its spelling. "Diskos" (from the Greek for plates which were thrown) became "dish", "disk" and finally "disc". When the Romans took up the sport they changed the final "k" to "c"; Romance languages kept it while the Germanic languages use "k". English is a hybrid. Webster stands firm with "disk" but admits "disc" as less than downright error. Medicine and entertainment have fixed, once and for all it seems, on "disc", the computer industry on "disk". Along come videodiscs, born of entertainment but adopted in infancy by data processing under the name "video-disk". It seems fair to expect that we will be finding a mixed "platter" in the literature (ed. note: including the PHONOGRAPHIC BULLETIN!).

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## ASSOCIATION FOR RECORDED SOUND COLLECTIONS

ARSC has received funding from the Ledler Foundation and the National Endowment for the Humanities for a two year project which will make more than a half-million historically valuable sound recordings accessible to researchers. ARSC is sponsoring the two-year project at the nation's five largest institutional sound archives which are working together as the Associated Audio Archives (AAA). These archives are the Library of Congress, The Rodgers and Hammerstein Archives of Recorded Sound in The New York Public Library at Lincoln Center, The Audio Archives of Syracuse University, The Archive of Recorded Sound at Stanford University, and the Yale Collection of Historical Sound Recordings at Yale University. When the project is completed, microfilm photographs of some 615,000 discs and a computer-based index of key information will be available at each AAA member institution. An index will provide access to author/composer, title, performer, publisher, and holding institution. The index will also be keyed to the microfilm photographs of the discs which will permit visual comparison of discs kept at different archives. The photographs and index will be made available by ARSC to other archives, libraries, and interested individuals at cost. It is important to mention that this phase of the project will include only pre-"LP" discs, commonly called "78's"; ARSC's goal, following this project, is to photograph and index the "pre-copyright" commercial disc records issued between 1948 and 1972. The ultimate goal is a single, comprehensive catalog of all sound recordings. Project director is Elwood A. McKee, a businessman and private collector from Rockville, MD.

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#### FEDERAL CYLINDER PROJECT

At the American Folklife Center of the Library of Congress, the Federal Cylinder Project is presently transferring an unusual collection of French folksongs and narratives from their original wax cylinders to magnetic tape. The recordings were made by Joseph Médard Carrière during the summers of 1934-1936 in the French-speaking communities of Missouri and Illinois south of St. Louis. The 87 cylinders were loaned to the Library by the Center for Acadian and Creole Folklore at the University of Southwestern Louisiana. The singers are descendants of Canadians who settled in what is now the state of Illinois. Carrière, a professor of language at Northwestern University, was born in Québec and his fluency in North American French dialects gave him a considerable advantage in collecting among the French-speaking communities throughout the Mississippi Valley. The recordings are of mixed technical quality--some are seriously marred by machine noise interference, others are relatively clear. The singers are unaccompanied, and the songs range from familiar church hymns to haunting narrative songs and laments of great antiquity. Documentary information concerning the circumstances of individual performances is scanty and difficult to interpret. Nevertheless, the collection gives a unique insight into continuity of language and tradition in the French communities of the Mississippi Valley.

Readers are reminded that the latest draft of the Federal Cylinder Project's "Inventory of Instantaneous Cylinder Recordings Documenting Folk Culture in the Collection of Federal Agencies" is available free of charge from the Center.

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#### SAVING OF FILMS AND TAPES

According to the FLC (Federal Library Committee) Newsletter of August 1981, the National Bureau of Standards in the Department of Commerce has begun research to determine how micro-film and magnetic tape deteriorate and how such material may be saved. Sponsored by the National Archives, the Bureau's study will provide data to suggest the best storage conditions for these materials. NBS will also develop test methods for estimating the materials' remaining useful storage life. Manufacturers of magnetic tape and photographic film have always been concerned with the stability of polymer-based materials, primarily within the limits of the normal needs of business consumers. The NBS project focuses exclusively on the performance of these materials for archival use.

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#### FORMATION OF COMMITTEE FOR THE PRESERVATION OF SOUND RECORDINGS

In cooperation with the 70th convention of the AES in New York City, an interest session toward the formation of a Committee for the Preservation of Sound Recordings will be held on November 2nd in the Barron Suite of the Waldorf-Astoria Hotel. Taking their directive from a quote from the Pickett and Lemcoe report: "if one were to adopt successful precedent, the formation of a Committee for the Preservation of Sound Recordings is indicated". The agenda will consist of two parts: 1) questions of organization, and 2) implementation of goals.

Interested persons should contact Mary Hoos, 4317 Barrington Road, Baltimore, MD 21229 (telephone: 301-242-0514).

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#### RESEARCH SEMINAR OF F.I.A.T.

As a result of the Ottawa General Meeting, the F.I.A.T. held a Seminar in Monte Estoril (Portugal) from October 18 to 24. The invitation was extended by the Portuguese Radio Television. The first archivistic Seminar had been held in 1979 in Santander, Spain, and had made possible valuable exchange of information. The themes of this year's seminar were derived from various F.I.A.T. committees and included: a) the choice of a minimum list of data, according to the cataloging practices of the various television organizations; b) the survey of selection and archiving as carried out by the various archive services, members of F.I.A.T., after one month's program chosen as an example (March 1979); and c) the study of the technical problems linked to the maintenance and archiving of video holdings.

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#### CORRECTION

In BULLETIN no. 30, p. 26: the paragraph beginning with "A sound archive is an institution" should be placed as the first paragraph under the heading "ORAL HISTORY AND SOUND ARCHIVES" on the same page.

# Recent Publications

Claassen, G. N. Die Suid-Afrikaanse Klankargief. Pretoria, S.A. Klankargief, Raad Vir Geesteswetenskaplike Navorsing, 1980. 52 p. (in Afrikaans and English) (Available from: Human Sciences Research Council, Private Bag X41, 0001 Pretoria, South Africa.)

Cuddihy, Edward F., "Aging of magnetic recording tape", IEEE Transactions on Magnetics, 16, no. 4 (July 1980).

Drolet, Leon, "Reference readiness for AV questions", American Libraries (March 1981).

Elste, Martin. Bachs Kunst der Fuge auf Schallplatten (mit einer Diskographie aller zyklischen Aufnahmen). Frankfurt, Buchhandler-Vereinigung GmbH, 1981.

Greenfield, Amy, "The case of the vanishing videotape", American Film (July-August, 1981), pp. 17-18.

Lance, David, "Where ends may meet: oral history archives", The Oral History Association of Australia Journal, no. 2 (1979-1980).

----- Guidebook to Oral History Practice. Paris, UNESCO, 1981.

Library of Congress, Archive of Folk Song. Irish music in America: a selected bibliography. Compiled by Marsha Maguire, 8/21/81.

----- Pennsylvania field recordings in the Archive of Folk Song. Compiled by Linda P. Gross, 8/18/81.

Olson, Nancy. Cataloguing of Audiovisual Materials: a manual based on AACR2. Minnesota Scholarly Press, 1981. 154 pp.

Recording Media Archival Attributes (Magnetic), a technical report prepared for the US Air Force by Ampex Corporation, Advance Technology Division, 401 Broadway, Redwood City, CA 94063. Report F 30602-78-C-0181.

Swartzburg, Susan G. Preserving Library Materials: a manual. Metuchen, N.J., Scarecrow Pr., 1980.





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