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Internationale Vereinigung der Schallarchive

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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 Membership 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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EDITORIAL

In this post-conference issue of the BULLETIN the reader will find reports and papers that were prepared for presentation at the conference. At the suggestion of the President one year ago in Budapest, it was decided to communicate as much conference business to the membership as possible. Readers may note a certain amount of redundancy between the committee reports and the General Assembly Minutes, but since the latter are presented in abbreviated form it may be useful to include the full committee reports that were available at press time.

A new feature will be noted beginning in this issue: The President's Corner. I am very pleased that David Lance accepted the invitation to prepare this column and I'm sure we will all look forward to reading it in every issue.

I would also like to take this opportunity to welcome Peter Burgis to the Editorial Board as News and Notes Editor. News items for future issues of the BULLETIN should be sent to him at the following address: National Library of Australia, Sound Recordings Library, Canberra City, A.C.T. 2600, Australia.

Three papers from the Brussels conference were presented here for your interest: Compaan, Gronow and Heins. For those of you who unfortunately could not attend the conference, I can only say that you missed a remarkable live demonstration of what Dr. Compaan describes in his paper. But then we soon will have the opportunity to buy the compact disc on the commercial market as you will read in the article. Pekka Gronow's paper, delivered in the Sources section, sets a high standard for historical research in the sound recording industry which I hope will be continued in subsequent issues. Ernst Heins provided a provocative and controversial subject for consideration; his paper was the basis of remarks and discussion by three respondents.

Mr. Rentz' article was born of the stimulating atmosphere surrounding the creation of the Australian National Branch. I hope that other national branches will generate articles for publication in future issues of the BULLETIN.

Ann Briegleb

PRESIDENT'S CORNER

For the consistently high quality of papers throughout the meeting, the Brussels' conference may well have been without equal in IASA's history. So it strikes me from the hindsight of ten annual conferences. The burgeoning professionalism was particularly marked among the younger and newer members who contributed so noticeably and so effectively during the week. This feature was a testimony to IASA's current health and augurs well for its future. It also illustrated how much the Association has to give to its own members and to the international communities of archives and libraries in the field of sound documentation.

The most tangible examples of the fruitfulness of IASA's work may be found in its current publications programme. A second and much expanded edition of the Directory of Member Archives has been prepared for printing and should become available to members before the end of 1982. The text of a book entitled Sound Archive Programmes: Their Planning, Organisation and Management is complete and has been handed to UNESCO, which has expressed an interest in its publication. Much needed by archives and libraries throughout the world, a Technical Manual has reached a sufficiently advanced stage in its compilation that we can confidently expect it to appear in print before very long. A Training Manual is a more distant prospect but its preparation is an integral part of the Training Committee's formal plans. The thorny but fundamental subject of Selection was firmly grasped at conference sessions in Budapest and Brussels. This subject will be embraced again at Washington in 1983 and the resultant papers edited to form the basis of a special publication which will appear within the next two years. A major bibliography of sound archive literature is also in preparation, the first element of which is included in this issue of the PHONOGRAPHIC BULLETIN. The recent extension of the journal's Editorial Board--with Joel Gardner (USA) joining it as Reviews and Recent Publications Editor and Peter Burgis (Australia) taking over responsibility for the News and Notes columns--holds promise of an expansion of the BULLETIN's information role.

Up to 1978, the Association (then nearing a decade of existence) had published nothing other than the PHONOGRAPHIC BULLETIN. In that year a monograph on oral history and the first edition of IASA's directory both appeared as separate publications. During the subsequent five years the interest in new publications has quickened with the results and the projects already mentioned. Initiatives have generally been taken by individuals rather than by the Associations; that is to say IASA has tended to respond to the interest of an individual member in a certain field rather than systematically to plan a publications programme and then seek suitable people as authors or editors. Thus a Technical Manual will appear because Dietrich Schüller identified a need for it and felt motivated to fill that need. The Executive Board of the Association happily placed its seal of approval on such an undertaking. Helen Harrison's interest in Selection, similarly, is the main reason why this publication will also be published under IASA's imprint.

Individual inspiration then, not Association prescription, is at the root of our publications programme. Where else and where next will this *laissez-faire* policy lead us? The newer members of IASA, to whose energetic contributions at the Brussels' conference I drew attention

in my opening paragraph, may stimulate us to take on new projects. All members ought to be encouraged by the pattern of our present programme's development, to feel that the Association is likely to be persuaded to accept new proposals that are enthusiastically and cogently presented.

Some of the needs are clearly evident. In the field of cataloguing, for example, no publications have so far been considered nor any projects put forward. The legal basis of sound archive work suffers from the availability of much specialised literature, but no major collection of relevant information may be found in a single volume. Different countries may pursue radically different philosophies and totally opposing practices for the administration of sound recordings and there is still not a single published study of the cost-benefits of any one of the alternative models let alone a comparative analysis. IASA has but a single monograph--on oral history--relating to the disciplines which draw on sound documentation as a major source and this, perhaps, is the single most surprising deficiency.

This short list of fields in which there is a need for reference works of a good professional standard could go on and on. I hope it may stimulate other members to give--through letters to the Editor of the PHONOGRAPHIC BULLETIN perhaps--their own assessments of where the greatest needs lie and, better still, to offer to fill some of those needs which they identify.

To organisation and institutional finance officers, who have to be convinced that there is a real case for paying membership subscriptions to international associations, and to cynics who see attendance at international conferences as expensive disruptions to the routine work of their archives, an association's best answer is to publish. This, surely, is what international bodies such as IASA are primarily for--to register and to distribute individual or collective knowledge that serves a community of interest. How else may associations demonstrate or justify their professional existence? There is an obligation that, from the otherwise purely vaporous meeting places where we congregate, ideas should germinate, plans be laid and publications appear. This is how an Association is best able to serve the majority of its members who are unable to attend annual conferences and to offer more widely something of substance in the field of archivism that IASA exists to foster and to develop.

A relevant publications programme is a *raison d'être* of the Association. If the past pattern of its formulation remains the same in the future, then exactly what the character of our programme will be depends largely on the enthusiasms and interests of individual members. It will be interesting to see what this creative anarchy may reveal!

D. L.

Annual Meeting, Brussels, July 1982

MINUTES OF THE GENERAL ASSEMBLY, 7 JULY 1982

1. President's Address

David Lance welcomed delegates to the IASA Conference in Brussels and extended a particular welcome to an observer, Brigitte van der Elste, the Executive Secretary of FIAF, and to three members of IASA, from Australia (Peter Burgis and Val Napthine) and New Zealand (Jim Sullivan), attending their first IASA conference. The President moved acceptance of the minutes of the Budapest assemblies and these were agreed as an accurate record.

The President asked members to consider the question of conference organization and costs and raised several issues the membership might like to comment upon. Are the programs and events satisfactory or relevant? Are the prices for participation and extra events reasonable or acceptable and should they be charged separately or absorbed into the participation fee? Any comments on the costs or content of the conference should be addressed to the General Secretary.

Moving to the Washington Conference in 1983, David Lance reminded members that there is a standing invitation for members to propose any subjects they would like to see included in future conference programs and the Board also invited papers from members. A feature of the Washington Conference would be a session presented by ARSC (Association for Recorded Sound Collections) detailing the foundation, development and future plans of ARSC and an exposition of the Triple-A project--a major project administered by ARSC to produce a union catalog of pre-LP recordings held at the Library of Congress, the New York Public Library and the Universities of Stanford, Syracuse and Yale.

The President outlined the publications program of IASA. In Budapest, Brussels and Washington sessions on selection are to be held and the Board has decided to use the papers as a basis for a special publication on Selection. The General Secretary has agreed to edit the publication. The PHONOGRAPHIC BULLETIN is constantly looking for material to publish and David Lance urged the membership to contribute articles on their work for publication.

Sound Archive programs: a guide to their Planning, Organization and Management, a publication edited by the President has been sent in draft to Unesco for consideration as a joint publication.

The Directory of Member Archives is now in camera-ready copy and thanks were due to Grace Koch for all her efforts in seeing the Directory through to its present phase.

At Budapest Rolf Schuursma announced in his presidential address that IASA had resubmitted its application for Grade B associate status of Unesco. The position is that on October 4, 1979 our Grade B application was submitted; on July 6, 1980 the application was rejected by Unesco; on April 19, 1981 Rolf Schuursma wrote asking Unesco to reconsider its decision. There have been no further developments. The Board has now decided to defer reapplication until we are confident that we have a strong enough case to ensure acceptance; we have more information about the workload a Grade B status will impose on IASA and we have the administrative capacity to handle the workload.

In conclusion David Lance mentioned a long-standing project of the Association to make an international survey of the broadcasting and recording of parliamentary proceedings. This year the Board received an offer from Jonathan Morgan, head of the Parliamentary Sound Archive in London to carry on the work initiated by Timothy Eckersley. The survey will be carried out and a report prepared by Jonathan Morgan before the end of 1983.

2. General Secretary's Report

Helen Harrison reported that the work of the association since Budapest had concentrated on one or two major projects, a developing publications program and the preparation of the conference program in Brussels.

One of the major projects involved the Constitutional amendments which have now been debated by the National Branches and the Working Group. Amendments will be drawn up for Articles 9 and 11 and the by-laws to article 9 all dealing with National Branches and Affiliated organizations. In addition the Board is considering the electoral procedures and in particular a postal ballot for elections. Because some areas of the constitution are to be changed substantially the Board will take the opportunity to write in some necessary administrative changes, particularly some rewordings in the role and responsibilities of the expanded Secretariat. The Board is hopeful that all these amendments will be drawn up for presentation to the membership in time for discussion, voting and ratification in Washington.

The General Secretary then reported further details of the publications program. An up-to-date list of members was sent with a recent issue of the PHONOGRAPHIC BULLETIN. The more detailed Directory of Member Archives has now been completely revised by Grace Koch. Grace reported that there are 168 full entries in the new edition (115 entries in the first edition) and that the Directory is current to 1981. The Directory should be ready for distribution to all paid-up members of IASA by the beginning of September.

Helen Harrison drew the attention of members to the list of recently published material compiled by Joel Gardner in the latest issue of the PHONOGRAPHIC BULLETIN. The Board has asked Hans Bosma of the Netherlands to look into the possibilities of producing a bibliography of sound archive publications to complement this listing. Hans Bosma reported that he was asked to investigate whether the use of computerized bibliographic data bases could be of any help in finding literature within the scope of IASA and if so to compile a bibliography with the results of an on-line literature search. The data bases which yielded the most relevant abstracts were LISA (350 references) and RILM (152 references) although the highest proportion of relevant references came from RILM. Hans recommended that the list of references compiled to date should be published and updated at regular

intervals. He also recommended a further analysis of sources to be made to discover more references. Helen Harrison then outlined proposals for publishing the bibliography. A listing of the bibliographic description with subject and author indexes will appear in a future issue of the PHONOGRAPHIC BULLETIN and at a later date when the abstracts have been cleared for copyright it is hoped to issue a special publication of the bibliography including descriptions, abstracts and indexes. The bibliography will be updated by Joel Gardner's column of recent publications.

In addition to the Unesco relations outlined by the President, the General Secretary mentioned current relations with several other non-Governmental organizations including FIAF, FIAT, ICA and ICA. These NGOs are all members of the Round Table of the AV Media and IASA has been represented at their meetings by Rolf Schuurmsma. Rolf indicated that one of the major concerns of the AV Round Table is in improving conditions for archivists and librarians in the Third World. The next meeting of the AV Round Table is to be in October in the Hague.

IASA has been asked to participate in other conferences throughout the year. These conferences include:

- Unesco Safeguarding of Folklore, held in Paris, February, 1982. Three members attended, Trefor Owen of the Welsh Folk Museum, Paul Rovsing-Olsen of the Danish Folklore Archive and Dietrich Schüller;
- The IFLA/UNESCO meeting in Paris, May, 1982. Our representative was Marie-France Calas of the Phonothèque Nationale. A report appeared in the PHONOGRAPHIC BULLETIN, no. 33;
- The World Intellectual Property Organization committee meeting of government experts on copyright was held in Paris in June;
- Also in June the Records and Archives Management Programme (RAMP) was held in Berlin and Dr. Heinz Lanzke of the Deutsches Musikarchiv represented IASA.

Invitations continue to come in and the General Secretary asked members to assist the Board in representing IASA if they are asked to attend one of these many relevant meetings.

4. Treasurer's Report

Ulf Scharlau presented the financial account:

Receipts

Balance 1 July 1981	28,219 DM
Membership dues	12,402 DM
Bank interests	1,901 DM
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	42,522 DM

Expenditures

Postal rates	2,658 DM
Translations and typing	1,723 DM
Phonographic Bulletin printing	2,003 DM
Editing costs	2,206 DM
Research fees	269 DM
Congress Budapest	575 DM
Repayment of dues	31 DM
Bank rates	16 DM
Envelopes, leaflets, printing	814 DM
IFLA subscription	460 DM
	<hr/>
	10,755 DM

Balance at 1 June 1982

Credits	42,522 DM
Debits	10,755 DM
	<u>31,767 DM</u>

Commenting on the accounts, the Treasurer asked members to note that although the financial situation looked healthy, certain factors have changed in the past year which would have a direct effect on the association's financial position. Although membership has continued to increase there are some 5,000 DM outstanding in members dues. Mail, translation and other service costs have risen. Also IASA's publications program was drawing more heavily on existing funds, although it was hoped to recover some of this in sales at a later date. The Treasurer wanted to inform members that an increase in dues was inevitable and that he would probably be making proposals for increases in time for consideration in Washington.

5. Membership Secretary's Report

The Membership Secretary reported that IASA membership stands at 336 members, 154 institutional and 182 individual members plus 24 subscribers to the BULLETIN. The total rise in membership from July 1981 was 51 members. The Australian branch had been the most effective in recruiting members and the Membership Secretary has contacted over sixty different broadcasting stations in the first attempt at a recruitment drive.

The Membership Secretary now has the responsibility for collecting outstanding dues. The Treasurer sends an invoice to all members in the autumn for the following year and a first reminder in January of the financial year in question. After three months the Membership Secretary receives a list of outstanding dues and sends a reminder to recalcitrant members: payment within three months or membership will be terminated. The Board receives the list for final decision about termination.

Finally the Membership Secretary returned to the question of a recruitment drive and reminded members that it was not possible for one person to carry out grand scale recruitment and asked for assistance in decentralizing the membership drive. He urged all members to try and recruit further members in their own country.

6. Editor's Report

The Editor reported on the publication of the PHONOGRAPHIC BULLETIN since Budapest. There have been three issues and developments which have been decided for the contents will appear in the next few issues. Already the BULLETIN carries a Reviews and Recent Publications column contributed by Joel Gardner and the Editor asked the membership to send any suitable material to Joel for inclusion. The President had agreed to contribute a column on the work and aims of the Association and the first one should appear in the next issue. The Editor has also decided to invite 'guest' editors for issues on particular topics and Dietrich Schüller has agreed to edit a technical issue early in 1983, and Ulf Scharlau to edit an issue devoted to IAML/IASA Joint committee interests with a report on a survey into the use of EDP in sound archives. Peter Burgis of Australia has agreed to contribute a News and Notes column to future issues.

The Editor also noted her concern to increase the standing of the BULLETIN by improving the format and printing although this was a long-term goal. In conclusion the Editor

urged members to contribute material about their own archives, or current projects of work which would have a wider appeal to the membership. Much of the material published in the BULLETIN came from conference papers, but work outside the conference topics was of equal interest and all contributions would be welcomed.

7. Committee Reports

(i) IAML/IASA Joint Committee

Ulf Scharlau reported briefly on the program in Brussels and recommended that the session on EDP was taken up by the Cataloging Committee, particularly for Washington. The IAML/IASA session for Washington will concentrate on the Selection of popular music material and include papers from a national archive speaker, a radio archive and a teaching institution. The session will be chaired by the Vice-President of the committee, Derek Lewis.

(ii) Cataloging Committee

Anne Eugène reported on the committee membership. After Budapest two additional members were invited to join the committee, Diana Hull of the British Institute of Recorded Sound and Helmut Kowar from the Austrian Phonogrammarchiv. Eckehard Baer of the Deutsches Musikarchiv has joined the committee in Brussels. Alexander Jansen had to resign as Secretary, but will remain a member of the committee. The economic difficulties and personnel impeachments prevented three members attending the Brussels conference and Anne Eugène expressed concern for the Washington meeting.

Nevertheless the committee had a useful closed session devoted to questions of ISBD (NBM) revision and a further informal meeting was to be held with the IAML/IASA member of the IFLA committee for ISBD (NBM) revision. The open session in Brussels was devoted to specialized problems of cataloging as an alternative to the presentation of cataloging services in archives held in Budapest. Next year the committee will return to the presentation of systems of cataloging probably with a close look at the use of computer systems in cataloging.

(iii) Copyright Committee

In the absence of a chairman for the committee Rolf Schuurmsma outlined the plans made for revitalizing this committee. An open meeting was to be held in Brussels chaired by Rolf to consider a paper prepared on the future membership and work of the copyright committee. It was hoped to arrive at a statement of the aims of the committee, to recruit members and an executive and draw up plans for future work including the conference sessions in Washington.

(iv) Technical Committee

Dietrich Schüller reported that Clifford Harkness had been appointed as Secretary of the Committee. Two new members of the committee were recruited in Brussels: Jean-Marc Fontaine (Ministry of Culture, France) and Hans Schubert (Deutsches Rundfunkarchiv). During the past year, contacts were made with the Committee on Sound Preservation in the USA and it was hoped that Bill Storm of Syracuse University would represent IASA's interests on this committee.

The main subject for the session to be held in Brussels would be on the demonstration of the Philips compact audio disc. The item about the Lexikon pitch corrector had to be cancelled, but was to be held over for presentation at a later date.

In Washington the Technical committee hoped to present a double session devoted to rerecording.

The Technical manual is in preparation and progressing; a chapter outline will be settled shortly. It is hoped to include the ISO glossary of terms within the manual.

Future plans of the committee are an investigation of LP preservation, archival tape tests, research on stray magnetic fields and research on the use and abuse of the cassette tape recorder.

(v) Training Committee

Rainer Hubert reported on the committee's work in the past year. They had continued the training survey and Grace Koch had sent out a second questionnaire. Results would be announced in the open session in Brussels. Prue Neidorf has been collecting information about existing courses for training sound archivists and related professionals. This work has had little response to date but will be continued. The committee contacted other international media organizations with a view to cooperation in the area of training and again the response was disappointing but the committee would persevere particularly in the contacts derived from the Round Table of AV Media. Work for the future is to compile a subject core of necessary training topics ("what every sound archivist should know") and try to relate this to different types of sound archives such as a national archives, record libraries, oral history archives and so on. Another area of interest will include compilation of a list of sound archives willing and able to receive trainees from Third World countries. Further the committee is considering a longer term plan to produce a training manual.

In Washington there are plans to combine the open session of the committee with a visit to the Archive of Folk Culture in the Library of Congress.

(vi) National Branches Working Group

Grace Koch reported that the meeting in Brussels was attended by representatives from Australia, Austria, France, the Netherlands, the UK, the Inter-Nordic branch and the IASA Board. Observers attended from Canada and Switzerland. The work of the committee during the year had centered on the amendment to the Constitution concerning the definition and status of the National Branches and affiliated organizations. Rolf Schuurisma prepared a draft amendment, incorporating suggestions put forward at last year's committee meeting in Budapest and this was circulated to the committee for comment. This year the committee meeting examined the draft and decided to combine the Australian branch comments with the Board's draft. The UK branch requested a by-law on the procedure of levying National Branch dues and Rolf Schuurisma has kindly agreed to prepare the amendment for presentation to the membership in time for discussion and voting in Washington.

The NBWG encourages the formation of National Branches and this year was delighted to announce that an Inter-Nordic Branch has been formed.

Other discussion in the meeting centered around training for sound archivists in the Third World, the exchange of Newsletters and information and recruiting new members. Special thanks were extended to Rolf Schuursma for his work for this committee.

8. National Branch Reports

(i) Australia

Peter Burgis reported that the Australian branch was formed four years ago and today has 101 members of whom 85 are private members. About ninety people attended the third annual conference which was held over a period of three days, and the proceedings were recorded for posterity, as well as highlights being broadcast by ABC radio. The membership elected twelve members to the committee for a two-year term.

The branch has been producing a newsletter for more than two years and was given responsibility for compiling the Directory of Member Archives for IASA and Peter extended his congratulations to Grace Koch for carrying this work to a successful conclusion with such efficiency.

The Australian branch has campaigned strongly to improve the sound archive situation in the country and made considerable progress in improving the acceptance of sound preservation as an archival science. Much of their success he attributed to the policy of recruiting the creators, the preservers and the users of sound material.

(ii) Austria

Rainer Hubert reported that the Association of Austrian Sound Archives has 32 members, both individual and institutional. The journal The Schallarchiv is published twice a year and has more than 100 subscribers. In the past year the Association has continued to organize AV-media training courses for librarians. The courses last for ten days and the main purpose is to show librarians how to catalog AV-media. Recently the branch, in cooperation with the Austrian UNISIST committee on AV training, started to build up a program for comprehensive professional training for AV-media archivists. This policy corresponds with the preparations of the Association of Austrian Sound Archives to become an association of media archives, something which may occur in the autumn of 1982.

(iii) France

Marie-France Calas presented a report from Jean-Claude Bouvier that AFAS had held a meeting in December 1981 to consider progress of discussions underway on the project for setting up a regional network of sound archives. AFAS asked for a meeting with the Minister of Culture on this question and on the 1st February 1982 a delegation of J. C. Bouvier, M.-F. Calas and Ph. Joutard were received by Ministry officials and consequently at the suggestion of the Ministry a sub-committee was formed to make recommendations for establishing regional sound archives.

This sub-committee suggested that projects were established in three regions: Poitou-Charentes, Midi-Pyrénées, and Provence-Côte d'Azur and they are now engaged in drawing up concrete plans for these archives. Other activities of AFAS reflect their preoccupation with this major project. The bulletin Sonorités continues the debate and is published with generous support from the Bibliothèque Nationale.

Inevitably in the coming months the project will continue to be the center of AFAS activities. But work is also continuing on the legal problems posed for sound archivists particularly with regard to contracts for deposit. AFAS hopes to make some progress towards actual legislation. Finally, important though these projects are, AFAS does not forget that it is affiliated to the international Association and hopes to be able to contribute its experience in the realm of regional archives for the benefit of the whole IASA membership.

(iv) The Netherlands

Hans Bosma, Secretary of the Netherlands branch reported that they have 21 individual members and had met twice since Budapest. The Netherlands branch has an informal nature and their meetings are based on a visit to the host archive plus an exchange of information and views. At the last meeting the branch had discussed the possibilities of and the need for a National Sound Archive. The first attempt to acquire funds for this project has failed due to lack of money but the idea has not been abandoned and the interest of member archives will continue to press for this. Hans ended his report with a plea that thought should be given in the coming years on managing archives and libraries in the most efficient and economic way, so that IASA is not the International Association of Survived Archives, but the International Association of Surviving Archives.

(v) The United Kingdom

Helen Harrison reported that the UK branch now stands at some 26 institutional and personal members. In the past year activities have been modest, but included the annual general meeting and two issues of the branch Newsletter. The AGM was held in the North West Sound Archives and included an illuminating visit and talk by the archivist on the history, origins and materials of the archive--material which ranges from the moon echoes of the Jodrell Bank radio telescope to an interview with the man who wrote the first computer program in the world. There was also a demonstration of computer cataloging and retrieval using a regional computer center. Elections held at the meeting confirmed the officers of the group for the next year and the meeting continued on the subject of constitutional amendments of IASA as requested by the NBWG. In view of the proposed changes to the IASA constitution, members of the UK branch have deferred their own constitution, relying instead on some guidelines for branch elections until the main constitution is complete. During the forthcoming year we hope to recruit more members and consider holding more frequent meetings to improve the cohesion of the branch. In order to do this we are also considering levying an independent subscription to fund the necessary administration costs. To date we have relied on member institutions and especially office holder's institutions to subsidize our activi-

ties, but few of these willing institutions exist. With a small income the branch may be able to call on more people to hold office without recourse to the undignified coercion methods used in the past.

(vi) Inter-Nordic

Anna-Maria Foyer gave a very short report from a very young national branch. The broadcasting companies in Denmark, Norway and Sweden had one meeting to draw up lines of work, but it is important to point out that the branch will not be a broadcasting branch--it had to start somewhere and the opportunity arose in the broadcasting area.

The Scandanavian broadcasting companies will be asked to contact institutions, libraries, museums, and universities with sound archives asking for additional members. The next meeting of the branch will be held in Copenhagen in the autumn.

9. Future Conferences

The General Secretary reported that next year the Conference will be held in Washington, D.C. from the 8th to 13th May. Organization is already well in hand by our American colleagues.

The conference will be based in a hotel complex in the Washington area and the opening sessions plus some of the extra events will be held in the Library of Congress.

The IASA program will be formulated as soon as we can draw breath from this one in Brussels, but already several of the committees have answered the plea to prepare their programs and we have seen some of them outlined in this Assembly. The main session will continue the theme of Selection and we also have the ARSC program. The preliminary program will be available before the end of the year.

In addition to the sessions we also plan to continue with a visits program for IASA members and the Library of Congress and the National Archives offer us an excellent opportunity. The extra events program planned for Washington will be of wide ranging interest with something for everyone.

After Washington the conference of 1984 was to have been held in East Berlin, but there is now a suggestion that this may be postponed until 1985 and the 1984 conference held in Italy.

10. Any Other Business

A suggestion came from the floor that at future conferences some effort should be made to avoid a clash in working sessions of committees. Members would often be interested in attending more than one of these sessions as an observer. While sympathizing with this view the General Secretary pointed out that our programs are becoming very full and clashes are unavoidable. The working sessions are the only sessions in which we should allow such coincidence but she would try to avoid too many clashes of interest in the future.

The General Secretary mentioned the introduction of an informal exhibition in Brussels. It was hoped to widen this exhibition next year and members are invited to consider contributing materials to a larger exhibition in Washington.

TRAINING COMMITTEE APPEAL

The Training Committee of IASA would like your help in compiling a list of sound archives who are willing to accept trainees from Third World countries. An important development for IASA in the last few years has been the increase of its membership in countries of the Third World. This is remarkable and very pleasing because sound archives in these regions have an essential role to play in preserving cultural lore and in furthering cultural development generally.

While IASA should be gratified by the increase in membership it must be recognized that gratitude is not enough. Special problems exist and one of these is in the area of the education and training of the sound archivists who work in these countries.

The Training Committee has already received several requests from these countries asking about the possibilities of obtaining traineeships in competent sound archives and has been able to arrange placement. Unesco has also asked for our help in improving training possibilities and placing trainees.

The most effective and efficient way of furthering training for Third World sound archivists seems to us to offer traineeships in competent and willing sound archives. As the needs of trainees vary according to the field of sound archivism they are working in, it is necessary to have the cooperation of all types of sound archives--ethnology archives, record libraries, national and broadcasting archives. We would like to compile a list of sound archives of different types and of different geographic locations to enable us to cope with each request in the most adequate way.

In order to carry through such a scheme, however, we need your cooperation. This is the reason for the first appeal here in the BULLETIN: to ask for your help. We would appreciate it very much if all members archives willing to help in this enterprise would contact us. If your archive would be willing and able to take a trainee for a period of time, please let us know. It would be most useful if you could let us know the duration and content of possible trainee programs in the archive in question, as well as an indication as to whether any financial support could be offered to the trainees.

Please send your letter to this address:

Dr. Rainer Hubert,
(Chairman of the Training Committee, IASA)
Osterreichische Phonotheek,
Webgasse 2a
A-1060 Wien
Austria

NATIONAL BRANCH REPORTS

AUSTRALIA

Prior to the Branch's establishment four years ago, there was only a handful of private members and no institutional members. Today the Australian Branch comprises 101 members of whom 85 are private members. There are sixteen institutional members.

In May of this year we conducted our Third Annual Conference, which was held in Canberra. About ninety people attended the conference with an average attendance of fifty to eighty persons per session. During the course of the three days the conference program presented twelve major papers as well as both a technical forum and a discographical session. The Australian conference was opened by Mr. Harrison Bryan, Director-General of The National Library of Australia, and was addressed by Dr. David Armstrong, General Manager, Australian Bicentennial Authority. A special guest from overseas was Mr. Jim Sullivan, Radio Archivist, Radio New Zealand.

The proceedings of the conference were recorded, permitting members who were unable to attend to obtain copies and allowing us to preserve the papers in the National Library. The complete proceedings of all our conferences have been recorded.

Highlights of the conference were broadcast nationally by ABC Radio (with an estimated listening audience of half a million people), and substantial press publicity was obtained relating to the problem of preserving our sound history. An election of officers took place at the conference during which twelve members were elected to the national committee for a two-year term. Eight of the previous committee members were re-elected and four new members were chosen. I am pleased to report that five members of IASA (Australia) are at this conference. Regional meetings (informal get-togethers) were held in Sydney, Melbourne, Canberra, Adelaide and Hobart.

We have produced a quarterly newsletter for more than two years. Issue No. 9 is now available. Our editor, Dr. Moyle, is present and would be pleased to advise you on subscription details.

The Australian Branch was given the responsibility this year of producing the International Directory of Members. This task has been carried out most efficiently and energetically by Grace Koch. This will be by far the most comprehensive directory published by our association and I extend my congratulations and thanks to Grace for a job well done.

The Australian Branch of IASA has campaigned strongly to improve the sound archiving situation in our country. While we are seen as a moderate and responsible group we have not hesitated to liaise with politicians and institutional administrations in order to rectify shortcomings in staffing, funding, and resources of sound archives. In some instances we have been forced to publicly criticize what we considered lack of concern for preservation of sound documents. This approach has made us well-known in a short time in the sound recording and library world, our views having been voiced several times on national television. Consequently, many politicians are aware of our existence, as is the media and record industries.

IASA (Australia) has made considerable progress in elevating the acceptance of sound preservation as an archival science, and has induced several institutions to form sound archives. Our success is the result of the skills obtained by creating a broad membership base (BMB)

which includes sound archives, sound librarians, oral historians, non-oral historians, private archivists or record collectors (ranging from carpenters to surgeons, dentists and lawyers), broadcasters (Radio and Television), film makers, performing artists, musicologists, education-
alists and members of the media world including advertising agencies, journalists and, of course, the recording industry. We have gathered together the *creators* of sound, the *preservers* of sound, and the *users* of sound.

I do not need to remind you that all three groups are interdependent: if no one created sound recordings we would be redundant, if no one used sound recordings we would become obsolete.

IASA has very strong ties with the broadcasting industry--which is desirable and proper. In future years I would recommend we establish much closer links with the record manufacturing industry, whose current representation in our ranks is limited. From our own experience I recommend the BMB system (Broad Membership Base) which, if pursued, will enrich your own sound archiving life, just as it will enrich the lives of the new member you introduce to IASA.

In conclusion, I wish to thank the Executive Board of IASA for their cooperation and support during our formative years.

P. Burgis, Chairman

FRANCE, ACTIVITÉS DE L'ASSOCIATION FRANÇAISE D'ARCHIVES SONORES

Six mois à peine se sont écoulés depuis notre dernière Assemblée Générale, qui eut lieu dans ces mêmes locaux du Musée des A.T.P. le 4 décembre 1981. Six mois, c'est peu pour faire le bilan des activités d'une Association; et pourtant il est vraisemblable que cette période, malgré les difficultés auxquelles nous avons été confrontés, aura été décisive pour l'avenir des Archives sonores en France. Elle a en effet été consacrée, pour l'essentiel, à tenter de faire aboutir les projets concernant les Phonothèques Régionales dont les grandes lignes avaient été définies au cours de l'année 1981, présentées dans un rapport adressé le 27 octobre à M. Le Ministre de la Culture et commentées ici même lors de l'Assemblée générale du 4 décembre dernier.

Avant d'engager les discussions avec le Ministère de la Culture, il était nécessaire d'avoir des idées plus précises sur la marche à suivre, et d'abord de provoquer un débat avec les Archivistes, dont le besoin s'était fait particulièrement sentir lors de la journée d'études du 16 mai 1981 à Aix. C'est ainsi qu'une réunion entre des représentants de l'AFAS et de l'Association des Archivistes Français (AFB), qui a eu lieu dès le 5 décembre, a abouti à la formation d'un groupe de travail mixte AFAS-AFB. Ce groupe, estimant nécessaire qu'une démarche soit entreprise au Ministère de la Culture pour faire créer les phonothèques régionales dans le cadre plus large des Médiathèques, a proposé, dans sa séance du 15 décembre 1981, que soit demandée au Ministère de la Culture la constitution d'une Commission chargée d'approfondir le projet, d'étudier de près un certain nombre de questions fondamentales et de soutenir un certain nombre d'opérations pilotes.

C'est sur cette base-là qu'en janvier 1982, l'AFAS a demandé de rencontrer des représentants qualifiés du Ministère de la Culture. Le premier février, une délégation de l'AFAS, composée de J. C. Bouvier, M.-F. Calas et Ph. Joutard a été reçue d'abord par Mme Colin-Goquel, conseiller technique auprès du Ministre, puis par M. Gattegno, Directeur du Livre. Les résultats de ces deux entrevues ont été positifs: la volonté de l'AFAS de décentraliser les Archives sonores et en même temps de créer un *réseau* de phonothèques régionales, a paru suffisamment heureuse aux représentants du Ministère pour qu'ils donnent leur accord à la constitution d'un groupe technique et se montrent favorables à l'idée d'encourager dès maintenant des expériences régionales.

Pour concrétiser ces propositions, à l'initiative de Mme Lévy, chef de la Mission du Patrimoine, que soutient activement depuis le début notre projet, deux réunions ont ensuite été organisées, les 29 mars et 17 mai 1982, au Ministère, entre des représentants de l'AFAS et des représentants des différents secteurs de la Culture concernés: Mission du Patrimoine, Direction du Livre, Mission du Développement Culturel, Direction de la Musique, Direction des Archives. Il a ainsi été décidé, le 17 mai, que l'AFAS demanderait le plus tôt possible un crédit spécial au Ministère de la Culture pour la constitution d'une Mission technique, que serait chargée pendant six mois ou un an d'envisager l'ensemble des problèmes techniques et administratifs posés par l'implantation des phonothèques régionales, de suivre de près les projets en cours de réalisation, en liaison étroite avec les personnes chargées des études préalables dans les régions concernées, d'organiser enfin la concertation entre ces projets.

Une note demandant des crédits a été immédiatement rédigée à l'intention du Ministre de la Culture. La Mission technique de l'AFAS devrait apporter dans l'immédiat son appui aux projets situés dans les régions de: Poitou-Charentes, Midi-Pyrénées, et Provence-Côte-d'Azur, dans lesquelles des actions sont déjà engagées. L'Assemblée générale devra discuter de ce projet.

Pendant ce premier semestre de 1982, les autres activités de l'AFAS ont eu généralement une relation directe avec cette question des Phonothèques régionales. C'est ainsi que les rencontres "sur le terrain" auxquelles l'AFAS a participé, ont été organisées dans cette perspective: en février, la tenue du Conseil d'Administration de l'AFAS à Poitiers a permis une discussion publique fructueuse avec l'UPCP sur la future Phonothèque Régionale de Poitou-Charente; et de même, la journée d'études qui a eu lieu à Alençon, le 2 avril 1982, à l'occasion de l'inauguration de la Section d'Archives Sonores des Archives Départementales de l'Orne, a été pour l'AFAS l'occasion de mieux connaître les richesses et les possibilités régionales et d'engager le débat sur les problèmes posés par la création d'une Phonothèque Régionale.

Il n'est pas jusqu'au Bulletin de l'AFAS Sonorites, qui n'ait été accaparé par ces préoccupations: le dernier numéro, publié en mars 1982, contient le texte des communications et interventions de la journée d'études du 16 mai 1981, qui a donné véritablement le coup d'envoi au projet de phonothèques régionales. Après des péripéties, les années précédentes, ce Bulletin de l'AFAS paraît maintenant d'une façon régulière grâce au dévouement et à la compétence de M. Monneraye et à la générosité de la Bibliothèque nationale. Mais il ne pourra continuer à vivre que s'il est assuré du concours actif de tous les adhérents de l'AFAS et de ceux qui s'intéressent à notre action que nous soyons conservateurs, collectionneurs, chercheurs, producteurs, etc., nous avons tous des idées ou des informations à communiquer pour alimenter les colonnes de Sonorites.

PROJETS DE L'AFAS

Il est évident que, dans les mois à venir, ce projet de phonothèques régionales va continuer à être au centre des activités de l'AFAS: si la mission technique peut être mise sur pied, comme nous l'espérons, il faudra en suivre de près le déroulement, favoriser la concertation entre les premières opérations envisagées, assurer la liaison avec le Ministère de la Culture et les instances régionales, de façon à ce que, dès 1983, les premières réalisations concrètes soient engagées avec les moyens nécessaires.

Les moyens: ça veut dire, en particulier, un personnel qualifié. De ce point de vue-là, l'AFAS doit poursuivre sa réflexion et son action pour que soient mieux définies les professions des "documentalistes du son", aux différents niveaux (catégories A, B, C, D) et mises en place les formations scientifiques et techniques adéquates.

Dans un autre ordre d'idées, l'AFAS doit aussi poursuivre les travaux qu'elle a déjà commencés sur les problèmes juridiques posés par les Archives Sonores. Des propositions précises devront être faites sans trop tarder, d'une part pour améliorer les contrats de cession existants, à la lumière de l'expérience acquise, d'autre part, pour essayer de faire progresser la législation actuelle. Grandes responsabilités que l'AFAS ne peut pas esquiver!

Enfin, pour importants qu'ils soient, nos projets de création et nos problèmes juridiques ne doivent pas nous faire oublier que l'AFAS est affiliée à une grande Association Internationale, IASA, avec laquelle nous devons trouver le moyen d'instaurer une collaboration plus étroite et plus efficace. Au mois de juillet prochain se tiendra à Bruxelles le Congrès annuel de IASA: l'AFAS y sera représentée. Mais cette présence, tout à fait indispensable, ne suffit pas. Il faudrait sans doute que nous soyions capables de désigner à l'intérieur de l'AFAS une sorte de correspondant attiré de IASA, qui nous permette d'être mieux informés du travail important qui a été réalisé à l'étranger, dans le domaine des phonothèques régionales notamment, et en même temps, de nourrir la réflexion de l'organisation internationale de nos propres expériences.

Après deux ans et cinq mois d'existence, l'AFAS a acquis en France une représentativité et une notoriété que montre assez bien la diversité des adhérents. Il serait, certes, bien présomptueux de dire qu'en si peu de temps, nous avons réellement satisfait les besoins qui ont motivé la création de l'AFAS et attiré vers nous tant de personnes ou institutions préoccupées par les problèmes de constitution et de développement de fonds d'archives sonores. L'inventaire des richesses existantes est loin d'être terminé, même si nous pouvons nous flatter d'avoir publié une première "liste des collections de phonogrammes conservés en France"; les problèmes juridiques ou déontologiques sont maintenant bien cernés, mais sont loin d'être résolus; les phonothèques régionales en sont encore à l'état de projets. Mais je crois que nous sommes allés dans la bonne voie, en tout cas, dans la voie des principes selon lesquels l'AFAS a été créée, en favorisant la décentralisation des archives sonores en France et en prenant des initiatives pour que cette décentralisation s'inscrive dans les faits. Rien n'est encore joué: il dépend certes des régions que les projets envisagés voient le jour. Mais il est de la responsabilité de l'ensemble des adhérents de l'AFAS que les nombreux problèmes posés par l'extension des archives sonores en France soient pris en compte d'une façon sérieuse et durable pour une réelle mise en valeur du patrimoine sonore des régions de France.

Jean-Claude Bouvier, Président

NETHERLANDS

In the past year our branch, consisting of 21 individual members, had two meetings: one on November 6 and one on May 27.

As you may know, our Branch--at least as long as we are allowed to call it a branch--has a very informal character. No dues have been asked and no newsletter is available. Most of the time an important part of the meeting is a visit to the host archive, museum or library. Exchanging information is the main purpose of our activities. Each meeting has one point on the agenda which gives the members the opportunity for a brief and specific comment about developments in their organization or institute.

Information is then given about new collections, equipment, service, cooperation between organizations and, last but not least, about the difficulties related to economic recession. Financial and staffing problems have been mentioned rather often.

In our last meeting on May 27, we discussed for the first time the possibilities of and the need for a National Sound Archive. A committee, in which our National Branch was not officially represented, presented a report to the government in April this year. The report included a request for a financial commitment from the government of one million guilders (initial cost). Unfortunately, this request was turned down due to a lack of funds. The committee which is responsible for this report has a broad basis. Representatives of the NVPI (Dutch branch of the IFPI), performing artists, government bodies and archives had their influence in the discussion. The NVPI was especially cooperative. Composed of record manufacturers, the NVPI offered two free copies of all recordings that fall under the proposed selection criteria of the archive. Naturally, the majority of the holdings of a National Archive would be commercial records. Non-commercial recordings were, however, not excluded. This report may be seen as an addition to the so-called SAVA note written in 1977 which was concerned with proper archiving procedures and the need for public availability of non-commercial recordings.

Our Dutch branch has 21 members (one more than last year), in which the main archives are represented. Hopefully we will grow in the near future (one more each year) for only intensive communication between our organizations can give us a chance of surviving these bad times.

When commercial organizations can only survive by strategic planning and cutting costs, non-commercial and sometimes inefficient libraries and archives have to deliver a double effort. My idea is that a topic for the next years should be: How to manage our archives and libraries in the most efficient and economic way.

Let IASA *not* be the International Association of Survived Archives *but* the International Association of Surviving Archives

H. Bosma, Secretary

UNITED KINGDOM

The UK branch now stands at some 26 institutional and personal members. During the past year activities have been very modest, but have included the issue of two Newsletters, one edited by Laura Kame1 of the Imperial War Museum and the most recent (hot off the press, edited by the new Editor). We have also had the annual general meeting ably organized by Bill Linnard, the retiring Secretary of the UK branch.

The Annual General meeting is usually held in a different location each year giving members a chance to sample the wide variety of archives which make up the membership of the branch. This year it was held at the North West Sound Archives housed in an impressive Norman castle overlooking the town of Clitheroe in the Ribble Valley, an area of England which proved a very pleasant surprise to many people present. The area of England is always regarded as a wilderness of industry and rain by those who do not know it. The day included a talk by Ken Howarth, the archivist, about the history and origins of the North West Sound Archive, illustrated with extracts of tape recordings of local subjects ranging from the Peterloo massacre, through the medical use of leeches to moon echoes from the Jodrell bank radio telescope and an interview with Tom Kilburn, the man who wrote the first computer program in the world. Later we had a demonstration of one way to clean dirt from the grooves in discs and finally a demonstration of computer cataloging and retrieval of archive tape using the Manchester University regional computer centre. We hope to persuade the NWSA to write on this system for both our Newsletter and the PHONOGRAPHIC BULLETIN.

At the business meeting the UK branch held its elections and confirmed myself as Chairman of the branch for another year. Alison Johnston of the BBC Sound Archives was elected Secretary and Chris Clark of BIRS was elected editor of the Newsletter. The proposals for constitutional amendments were discussed and subsequently each member of IASA UK received the detailed proposals for consideration and comment. I was able to bring the reactions of the UK branch to the meeting yesterday of the National Branches Working Group where they were considered together with other branches reactions.

Last year at the General Assembly we reported that the UK branch was considering a constitution. In view of the possible changes to the IASA constitution we have instead drawn up a set of guidelines for branch election purposes rather than a full constitution, and agreed to reconsider a constitution for the branch once the IASA debate is concluded.

During the forthcoming year we are going to attempt to recruit more members and consider holding more frequent meetings. The membership gets together only once a year at present and it is hoped that if we can support more meetings, there will be more cohesion in the branch. In order to organize more meetings we are also considering levying an independent subscription to fund the necessary administration costs. To date we have relied on the member institutions and especially the office holder's institutions. Few of these can support the branch and we are therefore restricted to drawing our officers from only a few willing institutions. With a small income the branch might find itself able to call on many more people to fill the offices of the Chairman, Secretary and Editor without recourse to the rather undignified coercion methods we have used in the past.

The next AGM of the UK branch is to be held a few weeks before the main Washington conference and we will hope to report back to you on any progress we have made.

Helen Harrison, Chairman

MINUTES OF THE NATIONAL BRANCHES WORKING GROUP

Present: Hans Bosma Netherlands
Peter Burgis Australia
Marie-France Calas France
Anna Maria Foyer Nordic Branch
Marit Grimstad Nordic Branch
Helen Harrison United Kingdom
Rainer Hubert Austria (Secretary)
Grace Koch Australia (Chairman)
Alice Moyle Australia
Rolf Schuurmsma (for IASA Board)

Observers: Ernest Dick Canada
Hans-Rudolf Dürrenmatt Switzerland
Adrian Schumacher Switzerland
Ekkehard Baer (absent) BRD
Don Roberts (USA - ARSC)

1. The minutes of the Budapest National Branches Working Group were ratified by acclamation.
2. National Branches and Affiliated Organizations in Australia, Austria, France, the Netherlands, the Nordic Branch, and the U.K. gave their reports. A special welcome was extended to the new Nordic Branch. Observers from Canada and Switzerland were invited to give brief resumes of the position of sound archives within their countries.

An appeal was made by Rainer Hubert, Chairman of the Training Committee, to National Branch and Affiliated Organization representatives about the possibility of accepting trainees from the Third World. It was decided that Rainer Hubert will write to all representatives about this request, giving further details.

3. Exchange of newsletters was discussed and addresses updated. It was emphasized that the Editor of the PHONOGRAPHIC BULLETIN should receive copies of all newsletters.
4. Discussion was held on ways to attract new members, and emphasis was made on attracting the most prominent of the private collectors. It was mentioned that the amendment pertaining to Affiliated Organizations of IASA would bring in more members.
5. An extended exchange of ideas was held on the latest Constitutional Amendment Proposal pertaining to National Branches and Affiliated Organizations as presented by Rolf Schuurmsma on behalf of the IASA Board. It was decided that the Chairman and the Secretary would combine the Constitutional Amendment Proposal with comments made by the Australian Branch, and that this document would be circulated to the Executive Board of IASA on 7 July. The U.K. Branch requested that a section be added dealing with the levying of Branch dues, and Rolf Schuurmsma offered to draw up such a section. Special thanks was extended to Rolf Schuurmsma for his work in writing the Constitutional Amendment Proposal.

The meeting was adjourned at 17:55

Dr. Rainer Hubert, Secretary

MINUTES OF THE IASA COPYRIGHT COMMITTEE OPEN MEETING. BRUSSELS, 9 JULY 1982

The chair was taken by Rolf Schuurmsma, Helen Harrison acted as Secretary.

Rolf Schuurmsma introduced the session with a brief resume of the situation. The Copyright committee of IASA had fallen into disarray with the resignation of the Chairman, Robert Ternisien. A replacement Chairman could not be found from existing members, nor a Secretary.

Rolf Schuurmsma referred members to his position paper dated December 1981 and outlined that the purpose of the present meeting was to examine the terms of reference in the position paper and determine whether they are workable. Also to find people to build a new committee and to find a Chairman and Secretary.

The Agenda was established and agreed:

1. The aims and purposes of the Copyright Committee
2. Members of the Committee and Executives
3. Priorities of the Committee
4. Program of the committee in Washington
5. Any Other Business.

1. AIMS AND PURPOSES

It was agreed that IASA should continue its activity in the field of copyright and revive the existing committee accordingly.

The frame of reference of the copyright committee was discussed and it was decided that the committee should:

- i. Encourage a continuing exchange of information concerning developments in the copyright sphere both at a national and international level.
- ii. The Committee should study the "Unesco Recommendation for the safeguarding and preservation of moving images" adopted on 27 October 1980 in Belgrade and make its findings on audio records known to Unesco and other interested parties. Further to this cooperation the committee should collect information about legal deposit of sound recordings and make its views known to other relevant associations.
- iii. Draw up model contracts and guides as a basis for discussion with other relevant bodies in the production of an international standard.
- iv. Collect information about the copyright problems of the use of broadcast materials outside radio and television. IASA members were invited to collect, edit and translate relevant material and make it available to the committee.
- v. Study the legal aspects of national and international traffic of sound recordings and publish its findings.
- vi. The committee shall maintain close contact with other copyright committees of the NGOs in the AV field.

- vii. The committee shall prepare one business session and one open session for the annual conference and members of both associations should be invited to attend the open session.

2. COMMITTEE MEMBERS

A call for volunteers for the copyright committee yielded the following personnel:

Hans Bosma (Netherlands)
Marie-France Calas (France)
Ernest Dick (Canada)
Pekka Gronow (Finland)
Trevor Percy (United Kingdom)
Robert Ternisien (Canada) had also expressed a wish to remain a member of the committee.

The question of Executive Officers could not be resolved.

3. PRIORITIES OF THE COMMITTEE

Pekka Gronow suggested that these should be:

- i. Work with original unpublished materials and the associated problems
- ii. Problems of broadcasting archives and the contracts involved
- iii. Sound archives and legal deposit
- iv. Commercial issue of sound recordings, i.e., published material.

It was agreed that members of the committee would correspond on these matters and try to report to the Board for its November meeting.

4. PROGRAM FOR WASHINGTON

Rolf Schuurmsma suggested two sessions for Washington. One a working session of members of the committee plus a representative of the Executive Board plus observers. It was suggested that Rolf continue in his role as 'temporary chairman' for this session. The committee would try to agree to a frame of reference and priorities for its work, and to decide on the program for the next few years.

The second session in Washington would be an open session. Suggestions for this session included a copyright 'surgery', legal versus voluntary deposit, the workings of recent US copyright law. Ernest Dick agreed to organize this session on behalf of the committee.

5. ANY OTHER BUSINESS

Helen Harrison agreed to act as a documentation center for the new committee for the forthcoming year. Any member of IASA who has information to pass on to the committee should send it to the General Secretary for distribution.

Pekka Gronow is to investigate the degree of involvement of Unesco in copyright of sound recordings.

Trevor Percy agreed to provide a survey of legal provisions for legal deposit in time for presentation in Washington.

TECHNICAL COMMITTEE REPORT

Unfortunately, yet again the lack of travel funds and excess work load on committee members somewhat restricted the Committee's activities during the past year. However, the Committee is pleased to report that several projects were completed during the year and contacts were established with the I.C.A. Conservation Committee and the Committee for the Preservation of Sound Recordings. The IASA Board has declared that the respective Chairman of the Technical Committee will represent IASA at future meetings of the Committee for the Preservation of Sound Recordings. In cases where the Chairman is unable to attend the duty will be delegated to Bill Storm.

There have been four technical items published under the auspices of the Technical Committee in PHONOGRAPHIC BULLETIN Nos. 31, 32, 33.

The Committee membership has been increased by the addition of Hans Schubert from the Deutsches Rundfunk Archiv, Frankfurt, and Jean Mark Font from the Centre De Recherches Sur La Conservation Des Documents Graphiques. The expertise of both these members is a welcomed addition to our Committee and we were pleased to welcome them at the Brussels Conference.

OPEN TECHNICAL SESSION BRUSSELS

The open session of the Technical Committee took place on Thursday, 8th July, as published in the conference program.

The speaker, Dr. Compaan of Phillips Eindhoven, presented a talk entitled 'Compact disc digital audio: the optical way of sound recording'. This was an audio-visual presentation portraying the principles of the compact disc and dramatically demonstrating the reproduction quality of the compact disc. Dr. Compaan's talk was well received and produced a lively discussion during question time. A copy of Dr. Compaan's talk with illustrations will be published in PHONOGRAPHIC BULLETIN.

To allow sufficient time for the compact disc presentation, a decision was made to distribute copies of the 'fire regulations' report in preference to a verbal presentation. This report will be published in a future PHONOGRAPHIC BULLETIN.

Two other documents were also made available for collection during the session:

1. A bibliography of technical items published in the PHONOGRAPHIC BULLETIN - this bibliography will be updated on a regular basis and is available from the Committee Secretary.
2. A draft report on the Technical Committee activities since the Budapest Conference.

Two envisaged items had to be dropped. Bill Storm could not raise travel funds. The Lexicon pitch variator was not available in its latest model.

WORKING TECHNICAL SESSION

The working session of the Technical Committee took place as published on Monday 5th July. Several other unscheduled meetings took place throughout the week to fulfill our agenda.

Members present at the working session included Dietrich Schüller, Lloyd Stickells, Hans Schubert and Clifford Harkness. The following topics were discussed:

1. An investigation into the deterioration of vinyl records through normal playback had been carried out by Lloyd Stickells. The results of this project will either be printed in the BULLETIN or presented, time permitting, at the Washington Conference.
2. The archival tape test will be postponed until after the Washington Conference. It is hoped that more tapes will be available for test and any teething problems with quality control will have stabilized during this period.
3. A study on the effects of magnetic stray fields has been in progress at the Phonogrammarchiv. Committee members will be carrying out personal tests during the year, the results of which will be discussed at the Committee's working session during the Washington Conference.
4. A glossary of technical terminology appropriate to sound archives will be prepared in four or five languages. A preliminary list will be circulated to Committee members who will be invited to suggest suitable additional items.
5. The use of the cassette recorder has become more prevalent. However, its suitability to produce archive master tapes is questionable. A project to assess the limitations of the cassette recorder will be completed and a report prepared for presentation during the year.
6. A chapter outline for the technical manual has been decided. It is hoped that contributions from Committee members will be completed in sufficient time to allow for circulation and discussion at the Washington Conference.

WASHINGTON CONFERENCE 1983 (8th-14th May)

The main theme of the technical session will be "Re-recording". A postponed contribution will be given by Bill Storm about his newly built re-recording laboratory.

The Technical Committee anticipates considerable interest in topics offered during the Conference and hopes to provide a double session to allow for sufficient debate.

COMMITTEE MEETINGS

The Committee discussed the question of holding annual meetings every two years separately from the main body. Meetings would be held in a central European location.

CONCLUSION

Technical Committee members are invited to comment on this report and the total membership is invited to suggest further topics.

Clifford Harkness, Secretary

MINUTES OF THE SECOND WORKING SESSION OF THE TRAINING COMMITTEE

Attendant (members): Elizabeth Giuliani
Helen Harrison
Rainer Hubert (chairman)
Grace Koch (secretary)
David Lance
Prue Neidorf

(observers): Peter Burgis
Val Naphine
Jim Sullivan

First the minutes of the last working session (Budapest, Sept. 1981) were approved as well as the agenda of the session.

1. REPORTS ON COMMITTEE WORK DONE IN THE LAST YEAR

Grace Koch reported about the training survey, stating that the questionnaire was sent to all IASA members for a second time. Sixteen answers were received, making a total of 26 answers to the whole inquiry. The final report about the training survey will be submitted to the open session of the training committee.

Concerning the collection of material about already existing training courses, Prue Neidorf stated that material from the U.K., Western Germany, Austria and the U.S.A. was received. Due to this rather small basis, the report on the open session will be provisional. During the next year the acquisition of more materials will be attempted.

Rainer Hubert reported about contacts with other international media associations. Letters were written to IFLA, ICA, FIAF and FIAT asking for information about training in their field of activity and suggesting closer cooperation, but only the FIAF answered. This answer as well as answers to the TC questionnaire imply that the interest for multi-media training as well as for cooperation is rather limited. The committee therefore will have to go its own way without waiting for help or stimulation from other media organizations. Nonetheless the committee will continue attempting to bring about closer contacts with these associations.

2. SUBJECT CORE AND GUIDELINES FOR USEFUL COURSES

The now finished training survey offers a sufficient basis for devising a subject core of useful training courses. Steps to achieve this end include:

- i) compiling a general core, that is a list of subjects every sound archivist should know (Prue Neidorf and Grace Koch);
- ii) typology of working areas in the field of sound archivism (e.g., radio archives, national archives, recording libraries) (R. Hubert);
- iii) drawing up special cores following the division given by the typology; for each special section a specialist should come up with a special core.

The function of such a subject core is not to create a list of professional qualifications, for this has to be done by the particular country or institution.

3. MANUAL OF SOUND RECORDING TRAINING

The possible content of a training manual was discussed and the committee agreed that the manual should be made primarily for the trainee, but also should help institutions and their heads in questions of training. It was stated that a manual covering all fields of sound archivists' work might collide with other IASA publications.

While final decisions about its content were not reached, some suggestions were already made:

- final report on the training survey
- summary of the collection of data about existing courses
- subject core of useful courses
- bibliography about training

Methods to get further contributions:

- asking experts for special chapters
- looking for already existing articles fitting into the manual.

4. TRAINING OF SOUND ARCHIVISTS OF THE THIRD WORLD

The importance of this item stems from requests made by sound archivists from the Third World as well as from a request by Unesco to improve training for the developing countries. This will be done by offering trainees places in qualified sound archives. Therefore a list of willing and competent archives has to be compiled. Steps:

- i) an appeal for help in the BULLETIN (R. Hubert, to be sent to H. Harrison);
- ii) asking the National Branches for help in finding qualified archives;
- iii) another appeal for help in the open session at Washington.

The function of the TC will be that of an information center, that is it will offer information about archives willing to receive trainees.

5. PRIORITIES OF THE FUTURE WORK OF THE COMMITTEE

After a discussion the committee agreed that for the time being no increase of membership nor a list of priorities is necessary. Especially in connection with the training manual it will however be necessary to find persons from outside the committee to help.

6. PREPARATIONS FOR THE WASHINGTON CONFERENCE

It will be attempted to combine the working session or the open session of the TC with a visit to the Archive of Folk Culture of the Library of Congress. Provisional agenda for the open session:

- training in the Archive of Folk Culture;
- the needs of Third World training (H. Woakes?);
- report on the Third World training scheme and appeal for help (R. Hubert);
- progress report on the collection of data about existing courses (P. Neidorf);
- progress report on the subject core of useful courses (Grace Koch).

Grace, Koch, Secretary

MARIE-FRANCE CALAS: IASA Representative

REPORT OF UNESCO MEETING, PARIS, 7-11 JUNE 1982

Du 7 au 11 juin 1982 s'est tenue à Paris la deuxième réunion du Comité d'experts gouvernementaux sur les problèmes découlant, sur le plan du droit d'auteur, de l'utilisation d'ordinateurs pour l'accès aux oeuvres ou la création d'oeuvres.

Il s'agissait pour l'UNESCO d'élaborer un certain nombre de recommandations visant à régler les problèmes posés par l'utilisation de l'ordinateur en matière de copyright et harmoniser les conventions internationales sur le droit d'auteur avec les technologies nouvelles.

Le projet de recommandation qui a été examiné lors du 2ème Comité ne traite que de *la protection des auteurs et de leurs oeuvres entrées en machines ou créées par les machines et communiquées ensuite au public*, que ce soit sous forme directe (écran) ou imprimée (listings).

Il ne s'agit pas d'étudier la protection des programmes informatiques, ce qui doit faire l'objet d'autres réunions. En effet, actuellement la protection de ces programmes est du domaine d'organismes spécialisés en protection industrielle.

Bien que les écartant de son champ d'application, le 2ème Comité a exprimé le souhait que ces programmes puissent bénéficier des lois et des conventions internationales sur le droit d'auteur.¹

Le 2ème Comité a préparé un ensemble de recommandations dont on retiendra deux principes:

1. le droit d'auteur doit pouvoir être exercé pleinement sur toutes les oeuvres créées par et pour l'ordinateur, sans pour autant être un obstacle à la diffusion des idées et des informations. Il doit tout au contraire être un stimulant pour la création et le développement de la société.
2. prononcer des recommandations suffisamment souples pour qu'elles laissent la plus grande initiative aux législations nationales et à la voie contractuelle et qu'elles n'enferment pas la terminologie dans des définitions technologiques trop vite dépassées.

Voici, en résumé, les grandes lignes du projet de Recommandations qui sera diffusé:

1. Quelles sont les mises en mémoire qui relèvent du droit d'auteur et pour lesquelles l'autorisation de l'auteur est nécessaire?²
2. Il s'agit des textes intégraux d'oeuvres protégées, les résumés analytiques, les condensés, les présentations d'oeuvres qui en constituent des adaptations.
3. Les compilations et les recueils devraient faire l'objet de l'autorisation préalable du titulaire des droits, exception faite de certains documents, tels les lois, décrets, et décisions judiciaires.

Les bases de données automatisées constituent des créations intellectuelles, les thesaurus, établis pour l'exploitation de bases de données. Par thesaurus, il faut entendre à la fois un instrument de contrôle de la terminologie et un vocabulaire contrôlé et dynamique, de termes ayant entre eux des relations sémantiques et génériques et qui s'applique à un domaine particulier de la connaissance. Les annotations et les simples indications bibliographiques pour lesquelles l'autorisation de l'auteur est inutile sont exclues de cette catégorie.

Les droits concernés.

La mise en mémoire peut entraîner la reconnaissance d'un certain nombre de droits:

1. droit de communication: mise à la disposition du public par une communication directe;
2. droit de reproduction;
3. droit d'en faire des adaptations, de les traduire, d'en tirer d'autres oeuvres;
4. droit moral.

Les actes concernés.

1. Entrée des données: La mise en mémoire des documents passe par la reproduction sur un support lisible par la machine des oeuvres protégées et leur fixation dans la mémoire de l'ordinateur. Ces actes sont déjà définis par les lois nationales et internationales sur le droit d'auteur.
2. Sortie des données: Elle peut avoir lieu sous n'importe quelle forme technique possible: reproduction papier, sur écran, par transfert d'une base de données sur un autre système informatique.

Les droits moraux.

Ce sont les dispositions prévues par les lois nationales et conventions internationales actuelles.

Les limitations à la protection des droits d'auteur.

Ce sont les législations nationales qui devront les définir en tenant compte des spécificités des ordinateurs.

L'exercice et la gestion des droits.

Le 2ème Comité a recommandé la pratique d'accords contractuels ou de licences librement négociés à titre individuel ou collectif, tout en attirant l'attention sur les abus éventuels des monopoles. Il a été proposé que les utilisateurs d'oeuvres protégées signalent aux sociétés d'auteur l'acte d'entrée projeté, ainsi que les buts de l'utilisation.

On voit toute l'importance que revêtent ces débats pour les Phonothèques et autres Médiathèques: elles produisent des bases de données qu'il convient de protéger et elles utilisent toute une information de plus en plus accessible à travers l'ordinateur.

NOTES

¹ L'OMPI a entrepris une enquête sur la nature de la protection accordée en général aux programmes informatiques. Une réunion spéciale se tiendra sur ce thème en 1983.

² La protection des programmes n'était pas de la compétence de ce Comité. Toutefois, le cas où le programme informatique ne permet de produire qu'une seule oeuvre (oeuvre musicale, littéraire, etc.) a été évoqué. Le programmeur devrait, dans ce cas, être considéré comme un co-auteur de l'oeuvre finale.

Technical Committee

KLAAS COMPAAN, Philips, Eindhoven, The Netherlands

COMPACT DISC - DIGITAL AUDIO: THE OPTICAL WAY OF SOUND RECORDING

The following paper was presented during the Annual Meeting in Brussels. The author, Dr. Klaas Compaan from the Philips company in Eindhoven, introduced the compact disc, a digital audiodisc developed at Philips for high quality reproduction of sound. In this paper Dr. Compaan summarizes his lecture and adds his comments to a few questions raised during the discussion period.

The compact disc will be produced by Philips, Sony and several other affiliated companies very shortly. Sony has announced that it will release it at the end of this year in Japan. Philips plans to begin its European release at the beginning of 1983 in the Federal Republic of Germany.

*Dr. Compaan was highly instrumental in the development of the optical recording of video- and audiosignals. His presentation and the subsequent audio demonstration formed a highlight of the conference.**

The combination of optical recording and digital coding of audio signals leads to a new standard of archivability of sound recordings. The first item, optical recording, is closely related to the way in which optical videodiscs are produced. The encoding of the videosignals, however, is not digital but analog because the necessary bitrate for digital video signals is much too high for the technology of optical video recording of today. Moreover, such a disc would only contain a few minutes videoprogram per side.

The second item, the digital encoding, is only remotely related to the way information is recorded with the help of computers. The most important relationship lies in the fact that redundant information can be added to the sound signal so that powerful error-correction systems can be applied.

OPTICAL RECORDING

Today there are three systems that make use of optical recording:

- a) LV = Laser Vision. The recording is done with very specialized equipment and only the pressed replica, the videodisc, is sold to the public for replay-only purposes.
- b) CD = Compact Disc. The product is also in the form of a pressed disc which is a digital audio-disc.

The object of both a and b is the production of large quantities of copies for the consumer market.

- c) DOR = Digital Optical Recording. This is the only system whereby the user can record α -numeric-information with the help of a computer. Therefore, only one copy is

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produced. Until now this system does not lend itself either to the recording of video or of sound.

How are optical recording and play-back performed and what are the advantages? Fig. 1 shows the principle of how signals can be read from an optically recorded disc. If a beam of light impinges on a large hole in an opaque disc, the beam will go straight on. A very narrow hole, however, of about $1\ \mu\text{m}$ diameter (a) shows diffraction. The same holds for a depression in a reflective disc (b). If the returning light beam is directed towards a photodiode (c), the output of this diode will show the occurrence of these depressions (pits).

From Fig. 1c and Fig. 2 it can be seen how the light beam from a laser is concentrated on the information layer of a disc of transparent material as a lightspot of $1\ \mu\text{m}$ diameter. When there is no pit all the light will be reflected back into the objective but when the beam impinges on a pit there will be a loss of light due to diffraction effects. The advantages of such a system are obvious: there is no contact between the needle and the disc surface so that there is no wear. The information is buried by a protective layer on the disc so that dust or tiny scratches on the surface will do no harm.

DIGITAL AUDIO

Moreover the CD-audiosystem has the advantage of being a digital system leading to high-quality sound reproduction. Fig. 3 gives a simplified example of digitization with a 3-bits coding system. At regular time intervals the sound intensity is measured. This so-called sampling produces a stream of numbers, which, after translation into the binary code, are called data-symbols. In principle these data-symbols could be directly used to produce pits in a disc as shown in Fig. 3 and then, when read back with a laser beam, reproduce the original sound wave.

Fig. 4 gives more details of the CD digital coding system. Shown is one "frame" of 588 channel-bits. There are two sound channels (stereo) which are sampled with the rate of 44,100 per second each to give a maximum sound frequency of 20 kHz. Each sample gives rise to a 16-bit number, the data-symbol, which allows for sound reproduction with a S/N-ratio and a dynamic range of over 90 dB. The chosen error-correction coding system adds a substantial number of extra redundant bits in order to be able to restore the original data-bit stream, even if information is lost during the production or play-back of the sound recording. Extra bits are also added for control possibilities. In this way bits for display possibilities can be added to show the title(s) of the music, the names of composer and performer(s), the text of songs, etc. The bitrate at recording and replay is 4.3218 Mbits/sec.

COMPACT DISC

Fig. 5 is an electron-microscope picture of the disc surface showing the typical pit pattern of the compact disc. The minimum length of a pit is namely 3 units (channelbits), the maximum length 11 units. This holds also for the length of the spaces between the pits. To give an idea of the size: the track pitch is $1.6\ \mu\text{m}$ and the pit depth is about $0.12\ \mu\text{m}$. From this and from Fig. 2 it can be readily understood that the play-back unit needs a

very accurate system to keep the light beam in focus on the track. In Fig. 6 this is shown in a schematical way.

There is a servosystem producing the necessary correction signals for vertical (Δz) and radial (Δy) movement of the disc. Also the speed of the main motor is controlled by comparing the bitrate with the quartz-crystal clock, so there is no sign of rumble, wow or flutter.

In the next picture (Fig. 7) one can see how these corrections are realized in the player. Vertical movement of the disc can be corrected by moving the objective which hinges on two flat springs. The complete optical unit is moved radially from the inside of the disc to the outside during the one hour playing time and this mechanism is also able to correct for eccentricity and non-roundness of the tracks. At the innerside the rotation speed is 500 rpm, at the outside 200 rpm.

In Fig. 8 a cross-section of the light "pen" is shown. By comparing this picture with Fig. 1c, one recognizes the source of the lightbeam (the semiconductor laser) in the bottom of the pen.

Fig. 9 shows the playback unit. The small size of this player can be deduced from the fact that the disc measures only 12 cm in diameter. The advantages of this new method of sound recording can be understood from the following performance figures:

Frequency range	: 20 Hz - 20 kHz
Dynamic range	: > 90 dB
Signal-to-noise ratio	: > 90 dB
Channel separation	: > 90 dB
Harmonic distortion	: < 0.05 %
Wow-and-flutter	: quartz-crystal precision.

DISC PRODUCTION PROCESS

Finally, Fig. 10 gives some information about the disc-production process. The first column deals with mastering, i.e., the steps necessary to produce the CD-disc master. This consists of a glass disc, coated with a photo-sensitive layer, into which the information is written with the help of a (blue) laser beam. After development and coating with a thin silver layer, this master disc can be inspected on a special player.

The second column deals with the production of the stampers. These are thin metal copies, usually nickel, of the master disc and are made with a galvanic process. With these stampers the plastic copies are pressed (see the third column). In the last step these copy-discs are coated first with a reflective metal coating and then with a thin protective layer to which the label can be attached.

It can be understood from the above that a nickel stamper can be used as the sound carrier because it contains the same digital signal as the pressed plastic disc. Therefore the stamper, when adequately protected, could be used as archive-material because a metal, and especially nickel, is expected to have a very long life. In a sound-archive the father stamper could be used for back-up purposes and one or more sons could be used to produce

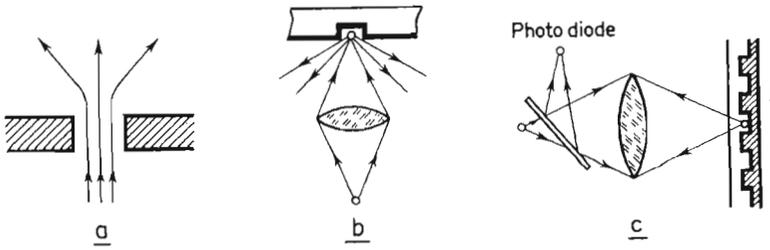


Figure 1

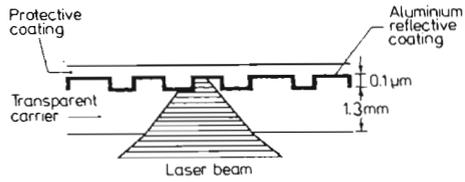


Figure 2

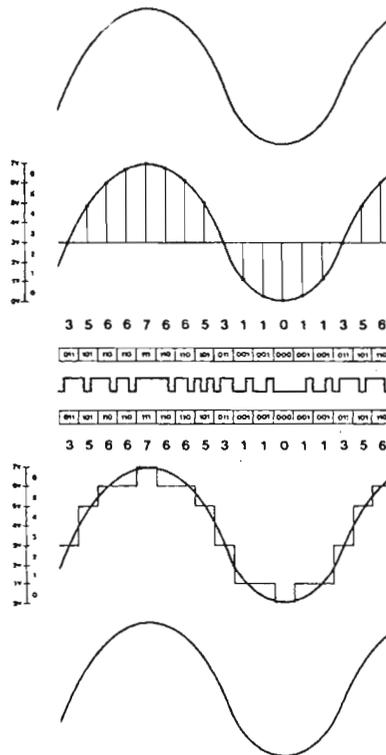


Figure 3

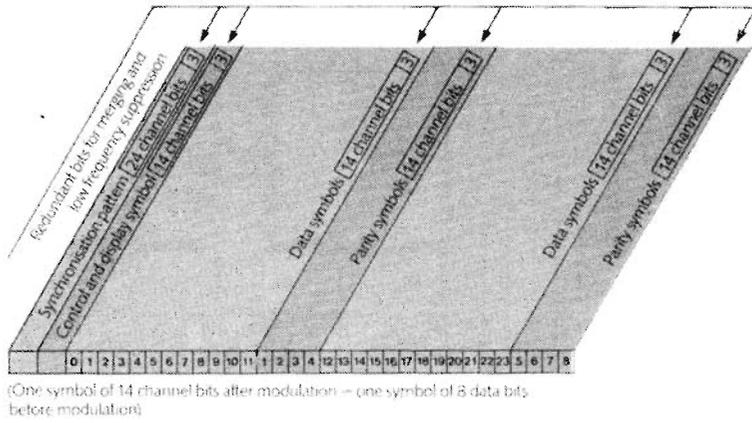


Figure 4

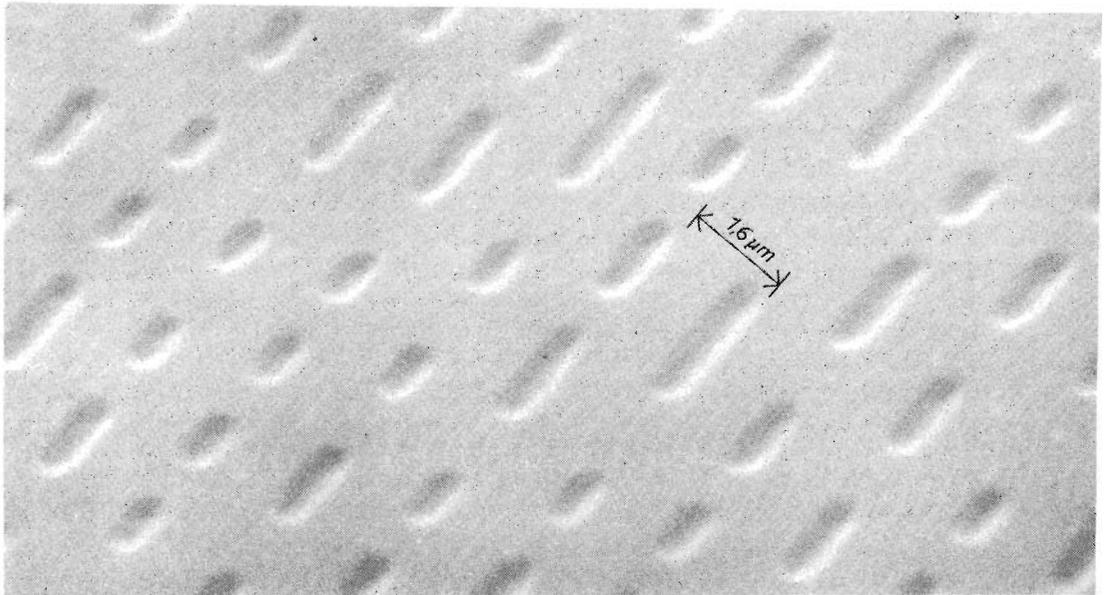


Figure 5

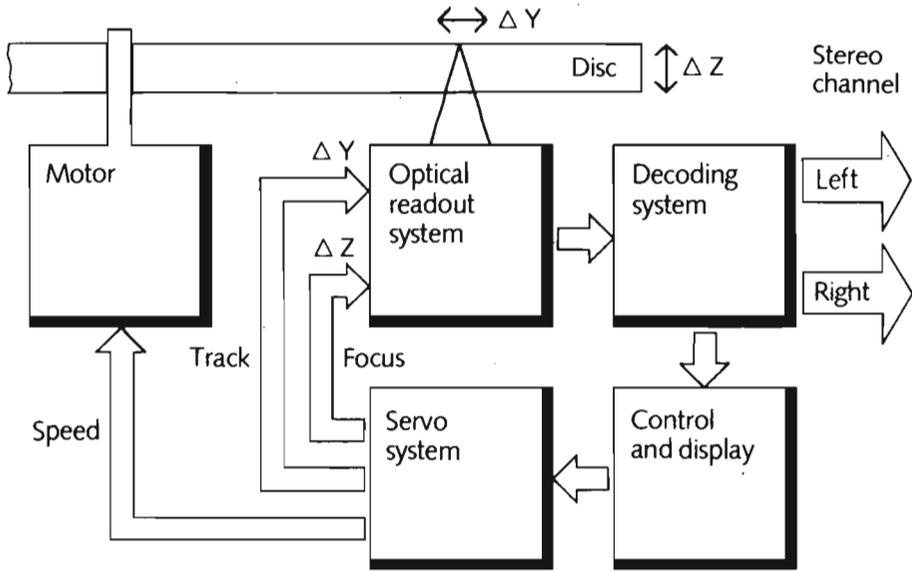


Figure 6

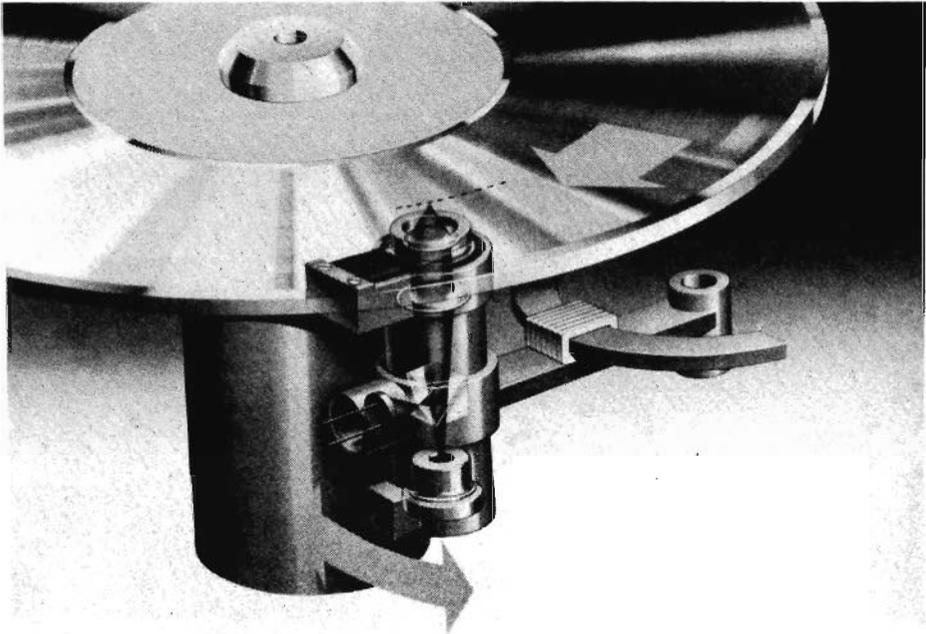


Figure 7

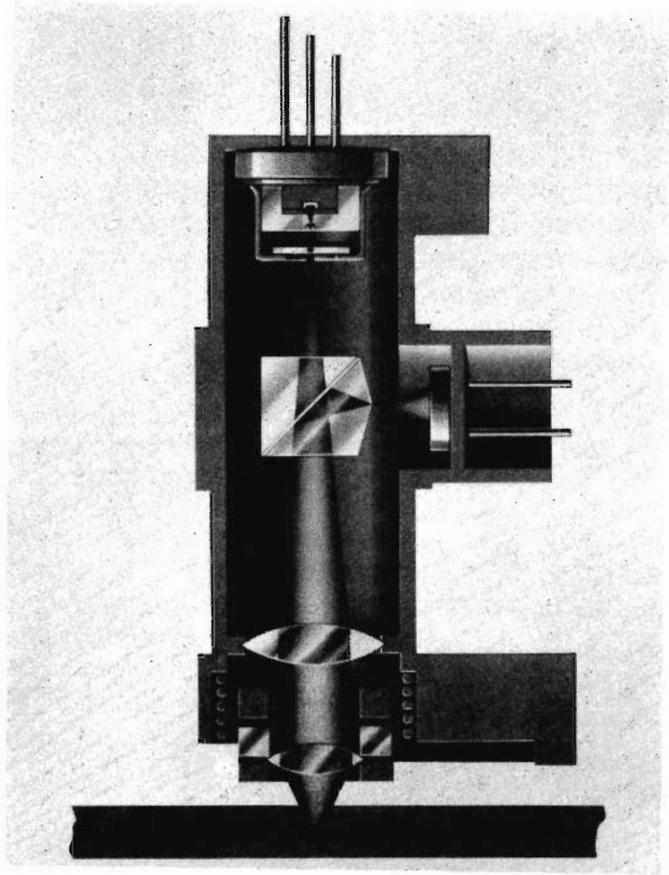


Figure 8

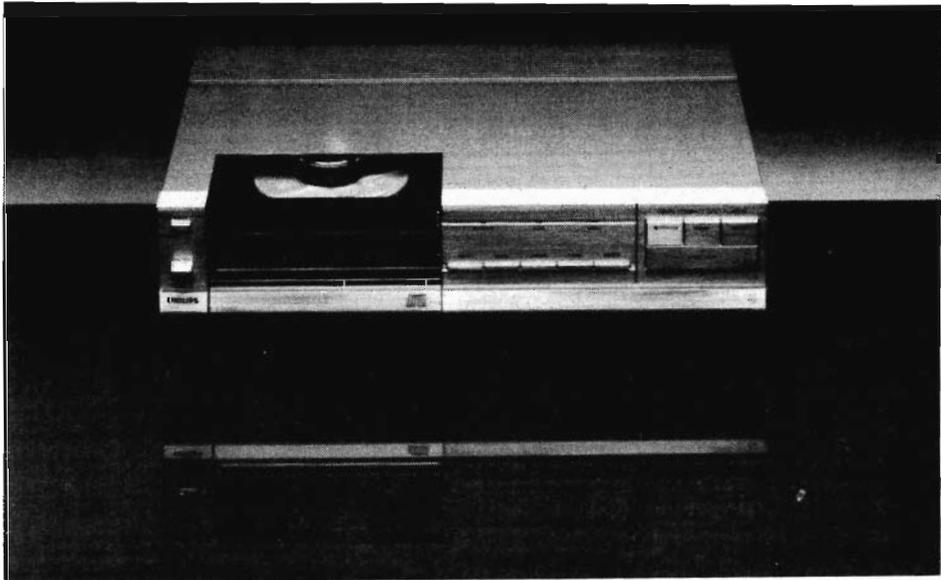


Figure 9

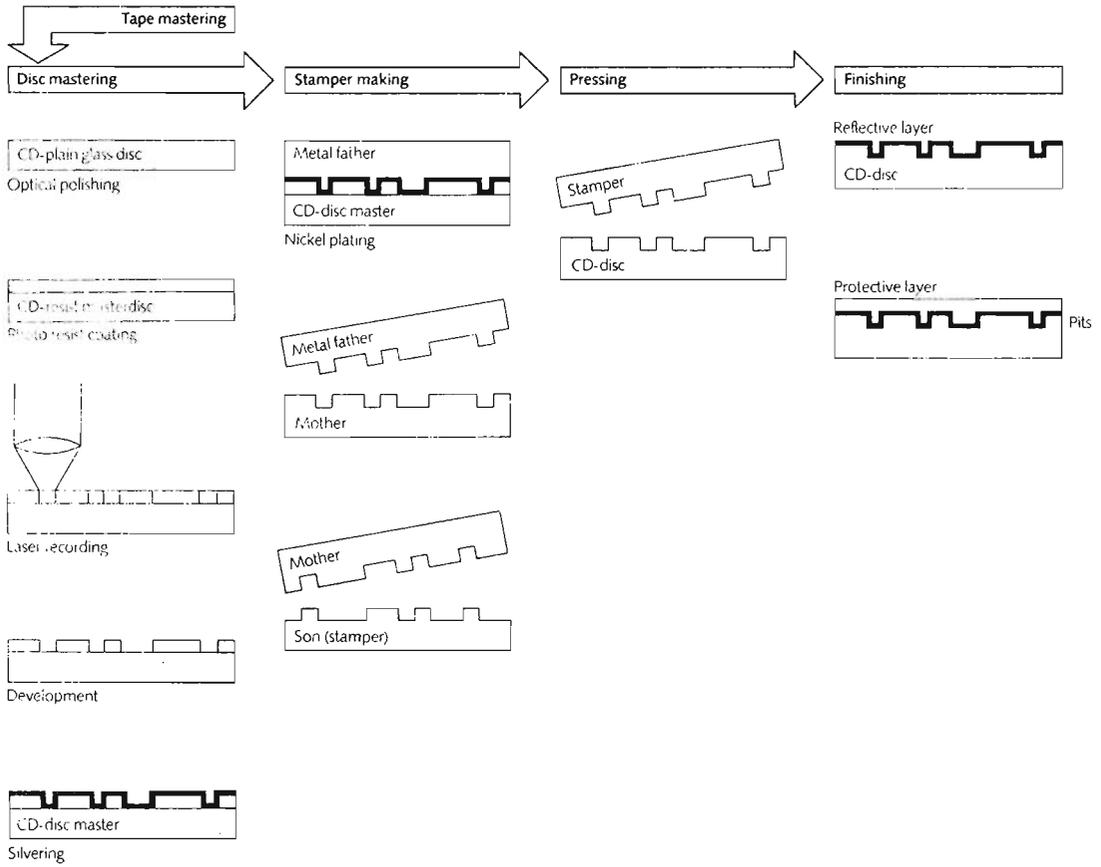


Figure 10

replicas for clients according to demand. Of course it would be possible to play a son on a special player and to record the sound with a digital-audio taperecorder if necessary. In this case the random-access possibilities and other advantages of the CD-system are unfortunately lost.

DISCUSSION

After the above paper was read a demonstration of the compact-disc was given, followed by a discussion.

Question: What will be the cost of a mastering-facility and what will be the price of a master plus nickel-stampers?

Answer: A mastering-facility, all in all, will cost about Dfl. 5,000,000. But masters could also be loan-pressed by specialized record companies and then the price would be about Dfl. 5,000. per disc. These figures are only given here as an indication.

Question: Does the speed of the compact-disc change during replay?

Answer: Yes and no. The linear velocity of the lightspot, relative to the disc, is constant (about 1.3 m/sec.), but the rotation speed changes from 500 rpm at the inner side (where the program starts) to 200 rpm at the outer side.

Question: Is the quality of the amplifiers and loudspeakers of today sufficiently high to match the high quality of the compact-disc?

Answer: The answer is yes, but the price, especially of high-quality loudspeakers, is very high. But more important still is the quality of the acoustics of the room, and good quality can only be expected from specially designed studios and then the price of the whole set-up will be determined by the studio, and not by the electronics.

Question: How much information can be printed on the label of a compact-disc?

Answer: The label of the compact-disc is slightly bigger than that of the LP-record, because only one side of the compact-disc is used for the music, the other side being free to accommodate the label (max. 12 cm. diameter).

Question: Can this new technique of digital recording also be used for video-programs?

Answer: Not with the technical possibilities of today. The number of bits per second necessary for a running video-picture is very high (about 200 Mbits/sec.) in contrast to the bitrate of the compact-disc, "only" 4.3218 Mbits/sec.).

Question: The compact-disc offers the possibility of storing information that can be made visible on a display. Would it be possible to produce stills with accompanying sound?

Answer: Yes, the data-storing capacity of the compact-disc is enough for many stills. The only problem remaining is the production of low-cost picture-storage that can be filled with a low bitrate from the disc, and that can then deliver 25 times per second the necessary information for a TV-monitor.

Insect Sounds

D. C. F. RENTZ, Division of Entomology, Commonwealth Scientific and Industrial Research Organization, Australia.

THE PRESERVATION OF INSECT SOUNDS IN THE NATURAL HISTORY MUSEUM

Insects of many kinds make sounds. One need only be reminded of the incessant calls of cicadas and katydids on warm summer days and the chirping of crickets at night to recall personal experiences with insect sounds. Even Aristotle noted in his writings that grasshoppers produce sounds. There are thirty or more orders of insects and representatives of many of these groups make some sort of sound which is involved with communication. Certain flies, such as mosquitoes, buzz or hum in a characteristic frequency to attract members of the opposite sex. Beetles alarm potential predators by rubbing ridges on one part of their body with those on another. Termites knock their heads against the walls of their galleries to alarm other members of the colony of approaching danger, and so on. The list is endless among insects illustrating that they, at times, communicate by sound.

Scientists who study taxonomy (classification and interrelationships of organisms) have begun to make use of the characteristic sounds made by insects. This avenue of research has been widely applied in the Orthoptera (the grasshoppers and their relatives) where many species make distinctly characteristic calls to attract members of the opposite sex. In fact, there are many examples of species with very different songs but which are quite indistinguishable on the usual morphological (structural) features.

Museums and universities have begun accumulating tape recordings of many different insect species as a part of their program of preservation of natural history objects. Use of these sounds in research has been utilized most regularly by scientists in the United States and Europe, especially in England (see Ragge, 1965, for example). Certain taxonomically difficult groups such as the field crickets, tree crickets and katydids (= bush crickets or long-horned grasshoppers) (see Bailey, 1979; Walker, 1962; Walker and Carlisle, 1975) have been "unraveled" by the comparative use of the songs of the males of the species.

HOW CRICKETS AND GRASSHOPPERS MAKE SOUNDS

As stated previously, many insects make sounds, but this article will deal with grasshoppers and their allies since that is the author's specialty and it is mainly their sounds that are being preserved on tape for future generations of entomologists to study. The best-studied sound-producing mechanisms result in the type of sound called stridulation. A stridulatory mechanism consists of two components: one, a file (Figs 1, 2), which is made up of a series of teeth, tubercles, or pegs, the last of which may be articulated; the other component is a scraper, which is a hard object such as a ridge on to which the file is rubbed. The file and scraper oppose one another at the wing bases. The resulting friction results in vibration of the insect's skin or exoskeleton, creating a sound. These components can be found on the

legs, wings and abdomen, as in grasshoppers and wood crickets, or on the wings as in katydids. As an example of a stridulatory mechanism, I will briefly describe the latter kind which is present in the katydids of the order Orthoptera which I am presently studying.

The file is a ridge (Figs 1, 2) of teeth or plates borne on the underside of a special wing vein. When the insect wishes to sing, the wings are raised slightly and the file is drawn across the scraper (Fig. 1) producing the same effect as one would have drawing the teeth of a comb across a fingernail. The resultant sound is amplified by the tympanal areas of the adjacent wing. Some veins may be thickened and membranous areas modified for the purpose of amplification. Within each species, the structure of this critical area of the wing is usually very precise. Files can vary in length, number of teeth, structure and shape of teeth, and even on the placement of rows of teeth. Within a species there is some individual variation as there is with any morphological characteristic but this is within strict limits. Files, for instance, of different species usually have different characteristics and, as a result, produce different sounds. The scraper (Fig. 1) is merely a raised edge thickened somewhat for its purpose, but its shape is generally quite similar from species to species. It's the teeth of the file that can provide the taxonomist with a useful character.

Stridulation or sound production serves a single primary function, that is, the bringing of the sexes together for mating. There can be other functions of singing in katydids such as aggregative, in keeping groups of individuals together, defensive, such as in defending territory from other competing males of the same species, or an alarm function when threatened by a predator. Singing is done predominantly by males. Females of some groups answer calling males but their responses are much lower in auditory level, and they utilize a different mechanism to produce the sound. With females, usually a few teeth or modified hairs are present at the end or base of the wings. These are rubbed together to produce the very soft sound. The mechanism is much simpler than that carried by the male and its presence and function has been only recently discovered by entomologists.

Calling males (Fig. 3) perch prominently in the habitat to broadcast their songs as widely as possible. Katydids hear sounds through two principal kinds of auditory structure. The foreleg of nearly all species in both sexes bears an auditory structure (Fig. 4). This can take the shape as illustrated or can be tamborine-like or consist of a pair of slits (Fig. 5) separated by a narrow bridge. The receptive katydid can often be seen orienting its forelegs in the direction of the sound stimulus. All species possess a thoracic auditory structure which also picks up airborne sounds. The physiology of sound receptors is currently being intensively studied and is one of the areas where present knowledge is scanty. The physics of sound production and reception is an extremely complex phenomenon not easily understood. In addition, there is a little known form of communication among katydids utilizing vibration of the substrate. Certain species literally "stamp their feet" on the substrate setting up vibrations which are received by members of the opposite sex through special sensory hairs.

Sound production and reception among insects is a very complex field and I have just touched upon one major area. Within the Orthoptera there are many other sound-producing mechanisms which could be illustrated, but the above should serve the point in illustrating how intricate and detailed this aspect can be.

COLLECTION AND PRESERVATION OF INSECT SOUNDS

The taxonomist (person studying classification) is committed to collecting specimens and preserving them in museums for posterity. In making studies of the distribution, relationships and diversity of organisms, one uses morphological characters and biological ones such as habitat preferences, host plant associations, etc. In recent years with the advanced development and portability of recording equipment, recordings of the sounds of insects have been used in taxonomy (see Fig. 6) and museums are adding sound recordings to their collections.

The British Museum (Natural History) has been documenting Orthoptera sounds since 1955. By 1973 a well-equipped sound recording laboratory was established on the roof of the building. In North America, a number of scientists have begun collections of grasshopper, katydid and cricket sounds. Among them are the University of Michigan, University of Florida, McGill University, and University of Toronto. A number of museums maintain recordings of insect sounds. The Smithsonian Institution and Academy of Natural Sciences of Philadelphia are examples.

In Australia the preservation of insect sound recordings is in its infancy. The University of Western Australia is making a collection of the songs of western Australian Orthoptera and the Australian National Insect Collection of the CSIRO Division of Entomology, Canberra has begun assembling the calling songs of Orthoptera on an Australia-wide basis. These songs are considered as valuable to science as the specimens themselves and the tapes are available for scientists to study any time in the future just as are the specimens that made them.

EQUIPMENT

Many insects, especially certain Orthoptera, sing at very high pitched frequencies. A small minority are ultrasonic. As a result, ordinary tape recorders are not suitable for picking up most of the sounds produced. Fortunately most of the taxonomically useful parts of songs, such as rhythmic patterns, can be obtained from the audible sound, and analysis of the full frequency range of songs is not always necessary or desired. Experts at the British Museum (Natural History) aim at an upper limit of 18 KHz for fieldmade recordings and 20 KHz for those in the studio. Some katydids sing at frequencies of well over 30 KHz but it is very difficult to record the high-energy content of the upper part of the band. Vu-meters and modulometers are not adequate guides to over-modulations at high frequencies and distortion-free analysis is very problematical.

We use a Nagra IV-SJ tape recorder in the field and in the laboratory. A Brüel and Kjaer $\frac{1}{2}$ -inch microphone for medium and high range measurements is used with the tape recorder. Ampex Industrial Recording Tape is preferred because of its quality. In analyzing tape-recorded sounds, British Museum scientists successfully use a Swedish Mingograf ink-jet recorder because of its ease of use, low maintenance and operational cost. It can produce instant oscillograms of the rhythmic patterns of most songs. These patterns afford the most use to the taxonomist. The Australian National Insect Collection has no facility for sound analysis but has been privileged to use the oscillographic analytical apparatus of the School of Neurobiology, Australian National University. Plans have been made to acquire a Mingograf for the Australian National Insect Collection.

DOCUMENTATION

Each of our five inch tape reels is given a serial number and each specimen a consecutive number. A three by five inch card gives the species name, tape number, song number, temperature at recording, and details of habitat, collection data, recording date, and any other important details or observations made at time of recording. The recorded specimen bears a yellow label with its appropriate individual "S" ("S" for song) number and is placed in the general taxonomic collection along with others of its species. Song-recorded specimens can be readily identified in the main collection by their yellow labels and the corresponding number can be found in the card index and the appropriate tape located. It is now standard operating procedure to record the songs of one or more specimens of all singing species whenever possible.

* * * * *

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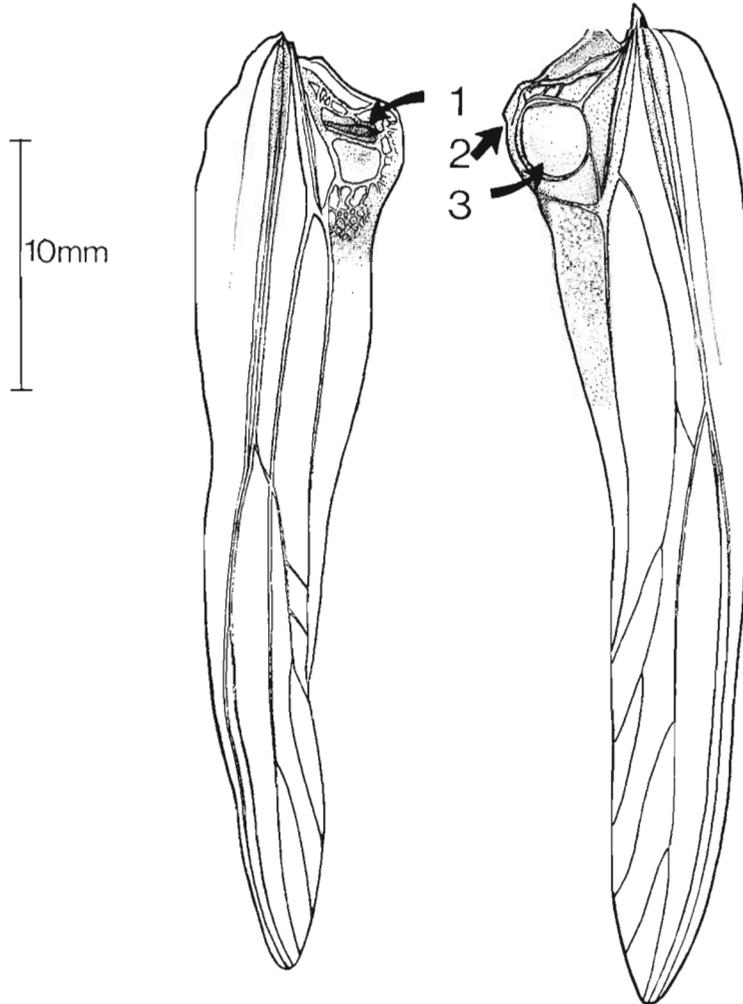


Figure 1. Left and right wings of a typical katydid. (1) Stridulatory file, the teeth are on the underside of this thickened vein. They are rubbed on the scraper (2) when the wings are raised. The tympanal areas (3) amplify the sound.

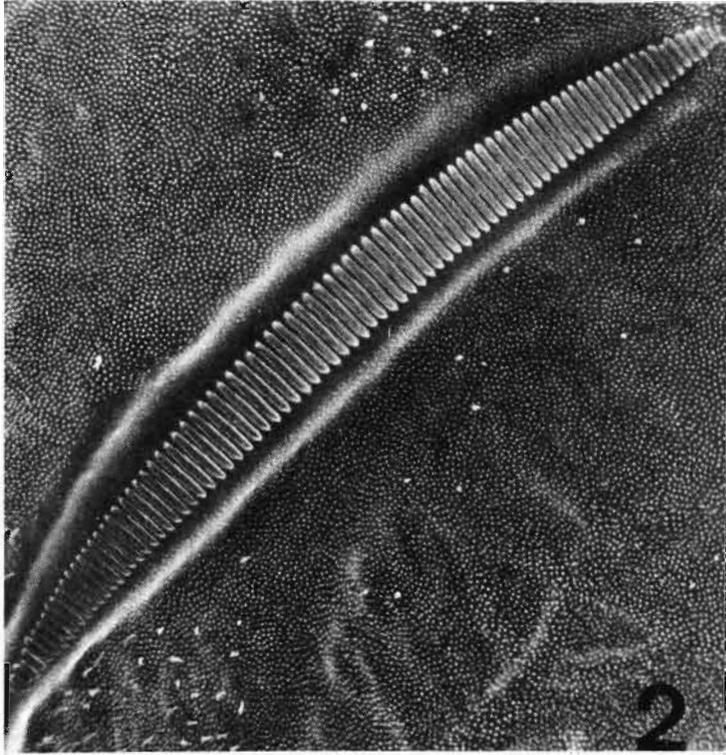


Figure 2. Scanning electron micrograph of a stridulatory file. This would be the underside of the vein (1) in Figure 1.

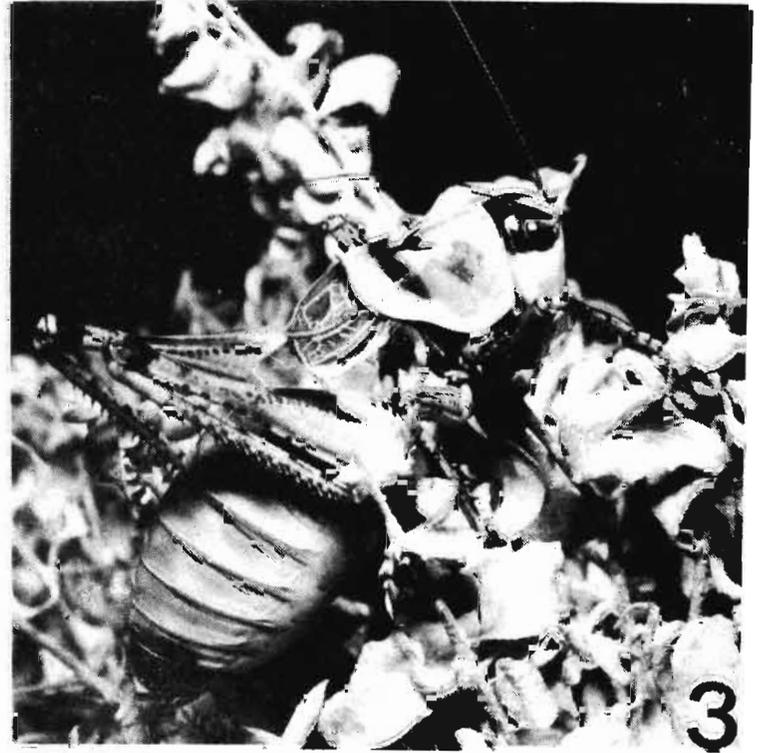


Figure 3. Male katydids ready to sing. The song is produced by rubbing the file against the scraper on the tiny wings.

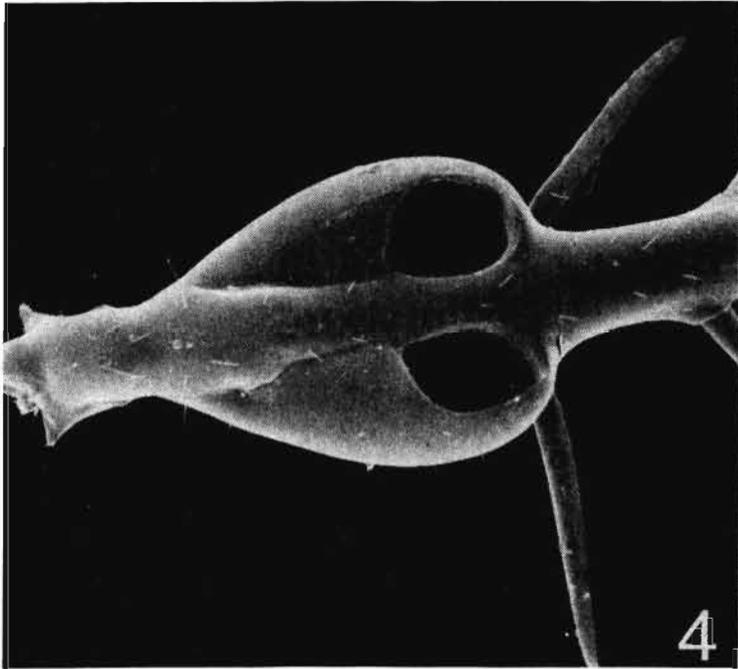


Figure 4. Auditory structure of foreleg of katydid.

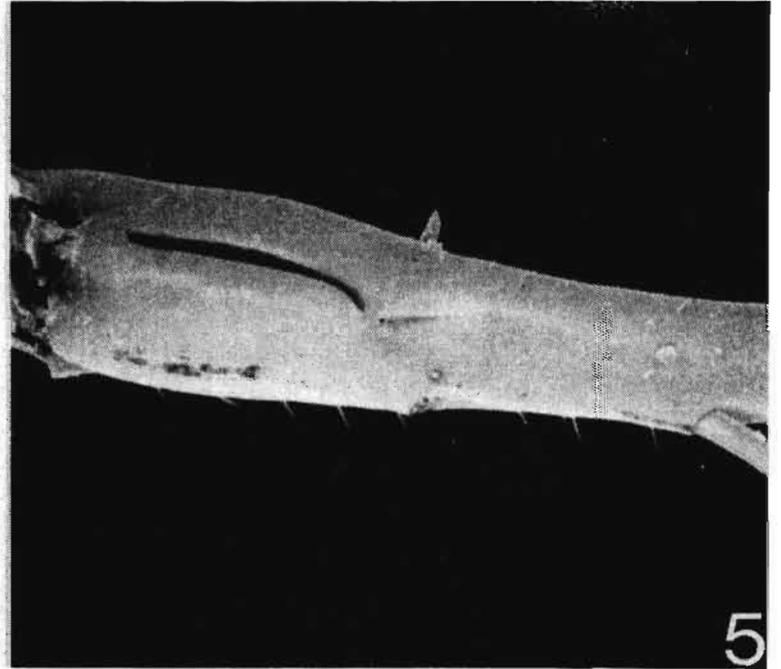


Figure 5. Slit-like auditory structure of foreleg of katydid. In both figures the "knee" is to the left.

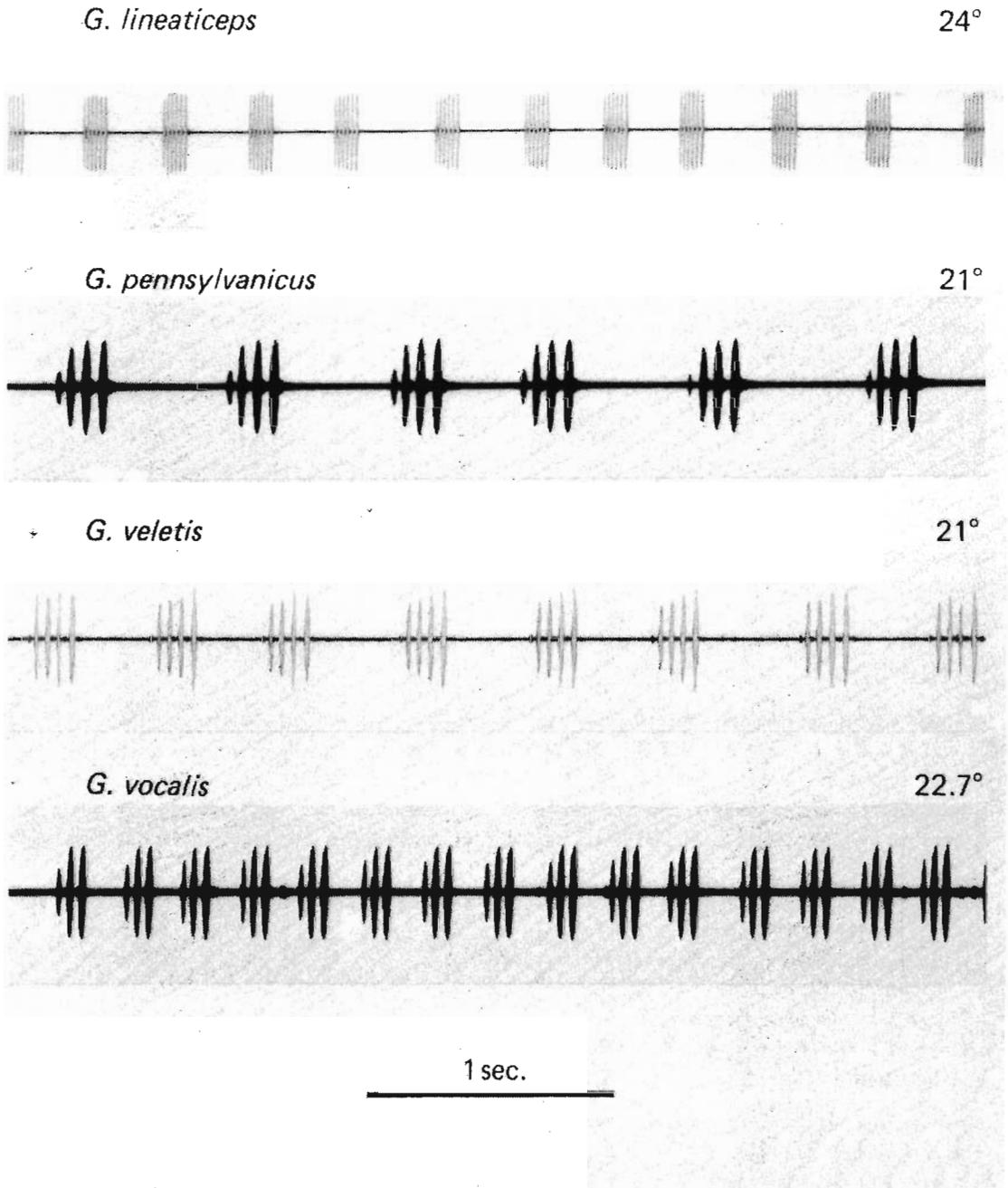


Figure 6. Oscillograms of calling songs of some American field crickets of the Genus *Gryllus*. The temperature in degrees Celsius is given to the right. The time scale of 1 second is indicated at the bottom. Each oscillogram is about 4 seconds in duration.

Sources

PEKKA GRONOW, Finnish Institute of Recorded Sound, Helsinki

SOURCES FOR THE HISTORY OF THE RECORD INDUSTRY

The following paper was presented at the Annual Meeting in Brussels, July 8, 1982, in the session entitled "Sources."

I hope I am not hurting anybody's feelings if I say that there are no really good written histories of the record industry. The Fabulous Phonograph (Gelatt), which we all have read, is a good popular account, but it is not and does not attempt to be a systematic history. From Tin Foil to Stereo (Read and Welch) attempts this, but it has so many errors and biases that it is not a complete success. Beyond that, there are only a handful of articles and some books of limited scope, such as Sears' book about the history of V-discs. There is certainly nothing that could be compared to Barnow's history of broadcasting in the United States or Gubak's study of the international film industry.¹

There is a simple explanation for this state of affairs. Most of the sources needed for the serious study of the record industry are lost, not available for research, hidden in obscure places, or so widely dispersed that they are almost impossible to use without a great deal of preliminary spadework. What I shall attempt here is to give an overview of existing sources and some suggestions on cooperative effort that might make these sources more easily available. My focus will be on the period before 1945.

EXISTING SOURCES

There were several hundred record companies in the world at various times before 1945. These included about a dozen large multinational concerns. As far as I know, in one case only have the archives of a record company from this period been fairly completely preserved. Fortunately, this was one of the largest, the Gramophone Co., a predecessor and subsidiary of EMI. The EMI archives at Hayes, Middlesex, have at least the following types of material from the Gramophone Co.:

- company papers, such as annual reports, minutes of board meetings, etc.;
- internal and external correspondence;
- printed catalogs, supplements, and newsletters;
- recording books, matrix lists, etc.;
- records and metal matrices;
- some of the above material also from the Victor Talking Machine Co., an American sister company.

The archives cover the company's operations in Europe, Asia, and North Africa. There are some obvious gaps. For instance, documents and records of the German sister company during the First World War are missing. The Hayes archives are still certainly the single most important source on the history of the industry. It should be added, though, that no similar material on the activities of Columbia and other EMI subsidiaries has been preserved. Microfilms of the catalogs and recording books are at the British Institute of Recorded Sound in London.

I am discussing the Gramophone Co. archives at such length because similar material should--and just possibly might--be available elsewhere. The CRS (Columbia) and RCA (Victor) archives in New York are also valuable, but quite incomplete compared with the Hayes archives. There are also some important sources on smaller record companies, such as the famous Gennett files, which have circulated among private collectors and have been an invaluable source for jazz discography.

We are pretty much in the dark when record company archives in other countries are concerned. I know that something has been preserved in Germany, partly in private collections, and there is some important material in Sweden and Denmark. But beyond that I know very little, and I feel that the most important task for sound archives would be to inventory the archives of record companies in their own countries and make the findings known to other archives. I am certain that much of this information would be of interest to archives in other countries as well.

OFFICIAL SOURCES

Let us suppose that the archives of a particular company have been completely and irrevocably lost. What other sources are there? Public documents are an important source which has been used surprisingly little. In most countries, business firms, trade marks and patents have to be registered with the authorities. In most cases, such documents are open to the public; in some cases they are even printed in official publications. Of course these documents do not tell us everything about the companies concerned, but Frank Andrews' recent article on Fonotopia records shows how previous writers could have avoided serious mistakes if they had bothered to consult such sources.²

There are other official sources that can be of interest. In the absence of sales figures, industrial statistics, especially foreign trade statistics, are among the most important sources on the economics of the record industry. Even trials can sometimes produce valuable evidence. Norm Cohen found a court case which has provided us with some interesting sales figures from the 1920's.³

TRADE PUBLICATIONS

Trade publications are another important source. Most of us are familiar with current record industry trade publications such as Billboard in the United States. There have been similar publications in the main record-producing countries since the turn of the century, and in some cases even earlier. Talking Machine World in the U.S., Talking Machine News in the U.K., Phonographische Zeitschrift in Germany, and Grammofonnyi Mir in Russia are typical examples. These publications are a curious mixture of economic reporting, anecdotes and advertisements, and they cannot be expected to provide systematic histories, but even the advertisements can be important sources. It should also be noted that these publications devote a great deal of space to foreign news. The Russian Grammofonnyi Mir may very well include some news from Germany that was not reported elsewhere, and vice versa.

Unfortunately, these periodicals are extremely hard to find. At the time they were published, libraries did not pay much attention to publications of this type and it is possible that some issues have not been preserved anywhere. Even the volumes that have been preserved can usually be found in only a couple of libraries. The Association of Recorded Sound Collections has recently compiled a list of such publications in major American libraries. Something similar needs to be done in Europe.⁴

Some record companies also published regular newsletters, such as the Edison Phonograph Monthly, Voice of the Victor, or Columbia Record. They are just as elusive as the publications I mentioned. For instance, it seems that no one has been able to find Volume I of the Columbia Record.

CATALOGS

The most important printed material published by record companies is of course their catalogs. Record companies need to inform retailers and the general public about their products, and the catalogs they publish are among the most important sources on their activities. Although the completeness and quality of such catalogs varies greatly, in many cases we are able to compile full discographies of a company's production from its catalogs. We can also add release dates, information on performers, and other data not found on the records themselves. Unfortunately such catalogs are often as hard to find as the records they describe. In most countries, libraries have not been interested in collecting such material. Even in countries where the deposit of printed material in a central library is mandatory, legal deposit often does not include record catalogs. Catalogs received may also have been thrown out by librarians. With the exception of Gramophone and Victor, there are no complete collections of catalogs published by a major record company anywhere.

Although complete runs of such catalogs are extremely rare, individual catalogs and supplements are frequently found in archives, libraries, and private collections. All the sound archives I have visited have had a considerable number of valuable catalogs including many foreign ones. But there are usually no lists of, or cards on such catalogs, and the user has to go through a large amount of material to find what he is looking for--or, just to find out that the particular items he is looking for are not there.

The Library of Congress has compiled a list of Victor catalogs in its collection. Although the collection is by no means complete, the list is an extremely helpful research tool. In addition to making access to the library's collection much easier, it gives a good overview of the company's publications and in many cases shows where the gaps are. The existence of a list like this also makes it much easier for other archives to go through their own holdings and check whether they have anything that is missing from the Library of Congress.

I think that something similar is urgently needed in Europe. To take an example, Columbia, Pathé, and Lindström (Odeon, etc.) operated in most European countries, and it is quite likely that some of their catalogs can be found in every country. With some cooperation, we could not only compile a fairly good bibliography of catalogs published by these companies, but also help researchers find the archives where such catalogs are located.

Of course there are cases where no information whatsoever can be found on a record company--except some recordings. And this is just as well, because after all, the sound documents are what we are interested in. But even if we do have a copy of a recording, we may want to find out where and when it was recorded, where it was manufactured and sold, who was the publisher, and so on. Such information is often not given on records. This is not an unusual situation, and discographers have developed many methods of using the physical characteristics of records, label design, matrix numbers, control numbers, and catalog numbers to reconstruct the activities of record companies that have left no written documents.⁵

Such techniques can only be learned by personally handling and examining large numbers of records, and by a close reading of specialized discographical periodicals, so I shall only give one typical example. Small record companies often do not have their own pressing facilities, and instead have some larger company custom press their records. The physical characteristics of the records, such as the color of the shellac, label size, type of run-in groove, and so on, frequently help us trace the pressing plant. We often find that the matrix numbers and perhaps even catalog numbers belong to a series used by the larger company, and they help us to estimate where and when the recordings were made.

I could go on for hours, but I hope I have made my case. Important sources for the history of the record industry have been permanently lost. In some cases the losses are due to wars and fires, but there are also instances of professional librarians and archivists rejecting or even destroying such material. There is no use crying over spilt milk, though. Many valuable sources are still available, and although they are often hard to locate and difficult to use, we can cooperate to make these sources known and available. We can thus ensure that the history of the record industry is treated with proper respect.

NOTES

¹ Roland Gelatt, The Fabulous Phonograph (London: 1956, and numerous subsequent editions); Oliver Read and Walter L. Welch, From Tin Foil to Stereo (Indianapolis: 1976); Richard S. Sears, V-Discs, A History and Discography (Westport, CT: 1980).

² Frank Andrews, "Fonotopia Fragmenta," Talking Machine Review, (1976-81), p. 683 passim.

³ Norm Cohen, "Commercial Music Documents," JEMF Quarterly, 6 part 4 (1971).

⁴ Gary-Gabriel Gisoni, "Sound Recordings Periodicals," Association for Recorded Sound Collections Journal, 10, no. 1 (1979).

⁵ A good recent example of such research is Steven C. Barr's article "Gull(s) of my dreams, The Grey Gull family of labels," The New Amberola Graphic, 39 (1982). The article reconstructs the production and business relations of the Boston-based company, which left no known written documents.

QUELLEN ZUR GESCHICHTE DER SCHALLPLATTENINDUSTRIE

Zusammenfassung des englischen Referats

Die meisten Quellen zur Erforschung der Geschichte der Schallplattenindustrie sind entweder verloren gegangen, oder an unbekanntem Stellen verborgen und damit weitgehend unzugänglich für die Forschung. Über diese Quellen und ihre Bedeutung soll kurz berichtet werden.

Vor 1945 gab es im internationalen Bereich weit über 100 Schallplattenfirmen. Nur in einem Fall (Gramophone Company, Vorgängerin der EMI) ist das Firmenarchiv einigermaßen vollständig erhalten. Dieses Archiv enthält wichtige Unterlagen, die die Geschäftspolitik der Firma in früheren Jahrzehnten belegen. Diese Unterlagen sind Geschäftspapiere (Jahresberichte, Protokolle), Korrespondenzen, gedruckte Kataloge und anderes Informationsmaterial, Aufnahmebücher, Matrizen-Listen, sowie Schallplatten in Form von Metallmatrizen. Solcherlei Quellen sind vermutlich auch von anderen Schallplattenfirmen noch erhältlich.

Wie kann man die Geschichte von Schallplattenfirmen erforschen, deren Archive verloren gegangen sind?

Viele Dokumente hierfür sind veröffentlicht und stellen wichtige, aber erstaunlich wenig genutzte Quellen dar. Hierzu gehören etwa Patent-Veröffentlichungen oder Markenzeichen, veröffentlichte Handelstatistiken der Schallplattenindustrie oder sogar Gerichtsverhandlungen. Eine wichtige Quelle sind Verkaufsstatistiken oder alte Schallplattenzeitschriften, die oft eine seltsame Mischung von Wirtschaftsbericht, Anekdoten und Werbeanzeigen waren. Das wichtigste gedruckte Material der Schallplattengesellschaften sind natürlich deren Kataloge, durch die Einzelhändler und die Öffentlichkeit über Neuerscheinungen unterrichtet wurden. Aufgrund dieser Kataloge, die oft nicht vollständig sind, können wichtige Diskographien einer Firmenproduktion, Erscheinungsdaten, Informationen über die Ausführenden und andere Daten, die nicht auf der Schallplatte selbst vermerkt sind, herausgelesen werden.

Bedauerlicherweise waren im allgemeinen diese Kataloge für Bibliotheken zur Aufbewahrung nicht seriös genug. Meistens findet man sie heute in kleineren Schallarchiven oder privaten Schallplattensammlungen.

Wichtige Informationsquellen sind vor allem aber auch die Schallplatten selbst, die eine Fülle von Informationen enthalten. Schallplattensammler haben viele Methoden entwickelt, um anhand der Beschaffenheit der Platte, der Labelgestaltung, der Matrizen und Kontrollnummern oder der Katalognummern die Aktivitäten einer Schallplattenfirma zu rekonstruieren.

Durch Krieg und Brände sind viele wichtige Quellen zur Geschichte der Schallplattenindustrie verloren gegangen, dennoch sind viele wertvolle Quellen noch immer erhalten, wenn auch oft schwer auffindbar und schwierig zu benutzen. Hier ist eine internationale Zusammenarbeit interessierter Schallarchive und Archivare notwendig, um diese Quellen bekannt und zugänglich zu machen, sie auszutauschen und damit zu ergänzen.

IAML/IASA Committee

ERNST HEINS, Ethnomusicology Center 'Jaap Kunst', University of Amsterdam.

SELECTIVE VS. UNSELECTIVE RECORDING AND ARCHIVING

This paper was read at the Annual Meeting in Brussels, July 5, 1982, in the session entitled "Is this recording really necessary, or what to do until the archivist arrives?", a joint effort of the IAML/IASA Committee on Music and Sound Archives.

The growing advance of recording and playback technology is not brought about by zealous media personnel of the radio nor by active fieldworkers in oral history or ethnomusicology, but on the contrary by socio-economic systems that mutually compete, over our heads, for profit. We merely follow this technological development, being the target group of commercial industry. We make, under this pressure, large investments to acquire the latest gadgets which are by definition more perfect than those produced yesterday, and more often than not one feels trapped by the possession of a piece of expensive equipment which already became out-of-date by its very introduction on the international market. The best and most expensive portable battery-run reel-to-reel tape recorders are losing their practical value due to the overwhelming advance of the cassette recorder. Of these, the older heavier ones have already lost terrain to the mini recorders because of important differences in size and weight. These no doubt will yield to cassette recorders with more than one speed. Analogous trends have been occurring in the magnetic tape industries: standard tape was succeeded by long-play, double-play and even triple-play tape, to which the recorder industries have responded with half-track, quarter-track and eight-track recording heads and ever slower speeds.

The tendency is clear: the consumer has been wilfully enabled to record more sound with less effort, and he is confronted with a correspondingly diminished storage space. Compare the space needed for a bulky collection made in the sixties with a full-track Nagra on standard tape with the same amount of recorded time today on C-90 cassettes. In answer to this tendency recordists automatically record more and more. Did they have this attitude at the beginning of the tape recording era? Nowadays there are hardly any restraints except available real time. The result is a growing, almost limitless amount of recorded time in our storage cabinets. We are acquiring too much data.

Instead of contemplating the advantages of advanced recording technology, to which I refer to the brochures of various manufacturers, my aim is to expose a negative effect, viz. the absence of reflection on the reasons why one should record as much as possible.

In our field, recording/documenting/archiving is part of the *technics* of our scholarly work. It is inseparably connected to the other spheres of our work: theory and method. Recording, therefore, can never be an aim. It must be the result of a preplanned strategy. Recording is subordinate to ideas which we have at the outset. If not, it is a *random* collection of sounds, unrelated to any theory. For each recording made there should therefore be a verbal-

ized motivation and a justification. If there isn't, the resulting miles of recorded material are aimless registrations of randomly encountered sounds.

Because of a severed relation between such sets of random recordings with a theoretical and methodological justification, these recordings contain little value and hardly function in the ensuing process of analysis and evaluation, the laboratory stage. The rationale is absent which explains why a particular item has been recorded, and why another item or items were left out. A few examples may illustrate this.

In many developing countries a growing need is felt to record living traditions within their boundaries. The need is perfectly understandable and justified. The field recordings are undertaken (after necessary funds have been obtained, usually from foreign sources) under the namer of 'Registration Project', but there the justification ends. Who is going to decide what to record and what not to record? If everything that presents itself is recorded within the given limited time per locale, the result is a static, one-dimensional picture of the musical 'reality' at a given moment, without historical or processual depth. In my opinion this very much limits the scientific value of such recordings. Alternatives would be: to record over a longer time-span specified *genres* or single *groups* or single *musicians/singers* to record complete repertoires, or to record representative artists, not selected by the recordist-outsider but of course by the representatives of the informant culture itself.

Another, more process-oriented alternative would be to gather recorded data on *learning processes*: how do young people become singers-musicians, how is musical expertise transmitted to the new generation? The recordist's theoretical framework would be formulated, in this case, to gather data on musical change and nothing else (although other unexpected, unforeseen musical marvels might present themselves).

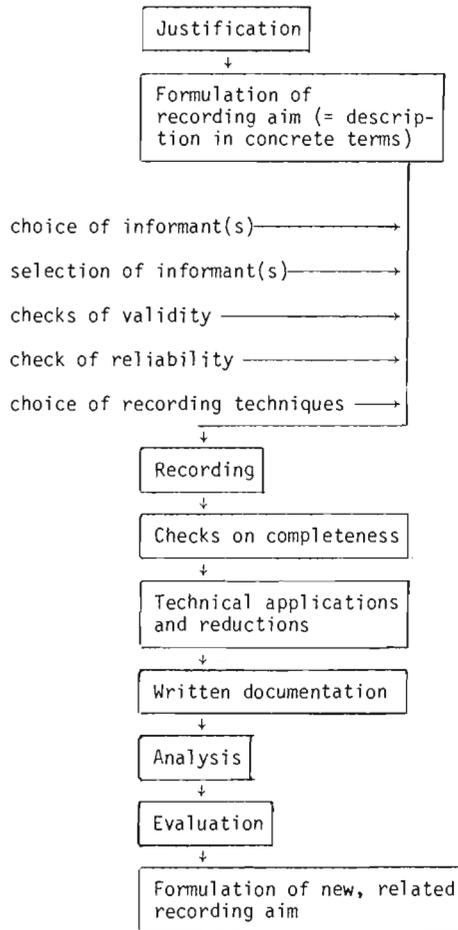
In Amsterdam we are interested in developments in popular music, and therefore collected on tape over a whole year the weekly broadcasts of the top-twenty listings (together with written documentation if available). We did *not* collect the items that we alone found interesting or "good" items, or items that did not belong to the top-twenty listings. Thus we limited our number of recordings, due to planning, based on theory.

Another project was carried out to follow the birth and development of two beginning folk-groups from the moment they had their first rehearsal until, much later, they had made their own niche in the local folk circuit.

The last point I want to make is that as scholars we prefer our own recordings over those made by others. Our archives hold miles of recorded tape, deposited there by former recordists or our colleagues. They are hardly, if ever, used by other people. They just sit on shelves, need a lot of care and take up much space. Why don't we use other people's recordings? My guess is that making recordings is such an idiosyncratic subjective activity, that only the recordist himself feels completely free to use, analyze and edit his own recordings. He does not know the motivations behind his colleagues' recordings and therefore feels inhibited to use them as primary data.

If we do not rationalize our sound recording instincts, we will end up buried under loads of randomly collected data in our archives, which may add to our status as an important archive, but in scholarly reality is rather a burden than a blessing.

Appendix: WORKSCHEME FOR MAKING SELECTIVE RECORDINGS



(adapted from P. G. Swanborn, *Aspeten van Sociologisch Onderzoek*, Meppel 6/1979)

RESPONSE: F. J. DE HEN

I cannot agree with the principles of selective recording as it is presented by Dr. Heins. I shall address my remarks to the major areas of disagreement.

1. I fear that his statement is far too general, and I would suggest that if selective recording were accepted as stated here, it would be applicable only in those regions where musical archivists have already worked and where a basis has been laid.

When I worked among some Berber tribes in the Central High Atlas in 1960 I was the second Westerner they had ever met. I tried to record everything sung and played for two main reasons:

- (i) I was very much aware of the rapid change in musical expression (due, among other things, to the influence of visiting Arab merchants);
- (ii) I did not feel entitled to judge what ought to disappear and what ought to be recorded for later generations. Selective recording would have imposed such a judgment. Any selective decision should defer to the aesthetics and value systems of the society in question, not to the recordist's predilection.

2. My next point concerns the researcher's experience. If one works in a musical culture that has been studied for a long time and by many people, as, for example, Heins' Indonesian gamelan music, perhaps one may then accept certain and reject other musical expressions of culture in decisions on selection. I am not, however, pleased with this idea. It is paternalistic.

To me, all musical expression is worthwhile studying until proven contrary.

* * * * *

RESPONSE: HARRIET WOAKES

Thank you, Dr. Heins, for a most stimulating paper. I am sure it will provoke a lively response, as indeed it ought to.

We are talking here about the desirability or possible need for selectivity in field work as a response to the problem of unnecessary duplication of effort. This is indeed a rather radical departure from the traditional research methodology most of us accept as the norm.

Certainly, changing circumstances often call for new responses, and we shouldn't shrink from radical alternatives if we feel they can lead us to meaningful solutions to our problems. However, in evaluating such alternatives, one has to be aware of the context in which they are put forward, as well as the setting in which they are to be applied.

Most of the members of this gathering are part of the highly developed Euro-American (should I also add Australian?) research community that has produced a wealth of data through some eighty years of scholarly endeavor. In such a context perhaps one can talk of unnecessary duplication and a need for judicious selectivity.

There is, however, another research community outside of this older, richly endowed group whose members globe trot almost at will: the researchers who live and work in the developing world, who are not fortunate enough to operate from such a luxurious base of accumulated data, and to whom the concept of selectivity that we are considering here would seem preposterous.

To be specific, I want to talk about our situation in Nigeria, and more particularly northern Nigeria, where I have been working for the past three years.

The task facing researchers is that of recording, studying, understanding and appreciating the music of an incredibly varied multi-ethnic society. A look at a linguistic map of Nigeria reveals the existence of nearly 400 languages and dialects, representing as many different musical cultures. Although a good deal of work has been done, we are still basically on the threshold of discovery. Consequently, to talk of the type of selectivity under consideration today in the context of present-day Nigeria is clearly not feasible.

The concern lies instead with the numerous obstacles to progress:

1. inadequate numbers of well-trained researchers;
2. dismally inadequate sources of reference materials and other background data for pre-field-work research;
3. limited opportunities for extensive fieldwork due to financial and other constraints;
4. difficulties in obtaining and maintaining/servicing research equipment of all types;
5. inadequate archival facilities and lack of trained archivists; not to mention the lack of facilities for the musical analysis and transcription of field recordings.

To elaborate a bit further:

1. The problem with research workers is not only the result of the lack of adequate musical and other research training in educational institutions at all levels, but also the all-too-frequent attitude of the educated élite that traditional music is primitive and backward. Also there is sometimes a disinclination to spend much, if any, time conducting research in rural or less comfortable physical surroundings.
2. Libraries are simply not endowed with the comprehensive collections of basic source materials that scholars in the developed world take for granted in their libraries.
3. Limited opportunities for extensive field work result from a combination of factors:
 - (i) Lack of financial support from institutions where the researchers are employed and certainly none from overseas.
 - (ii) Lack of commitment to this type of research by the said institutions. Priority is often given to research in medicine, agriculture, the sciences, etc.
 - (iii) Lack of sufficient free time because of heavy teaching loads imposed on both post-graduate students and academic staff.
4. The situation with regard to equipment is desperate. The type of equipment taken for granted as essential by scholars in the developed world is far too costly and may be extremely difficult to obtain because of import restrictions. There is a dearth of trained

technicians, spare parts, tools, etc. Equipment that breaks down often simply doesn't get repaired. It is almost impossible to secure adequate supplies of good quality open-reel tape.

5. With regard to archives, there is no need to elaborate. There just simply aren't any in the accepted sense of the word. There are no trained archivists and tapes are often stored in shocking conditions. Even if one could set up adequate systems for humidity and temperature controls, it is not possible to guarantee their continuous functioning due to frequent cuts in power supply and power dips and surges which cause severe damage to all electrical equipment.

In conclusion, I would only like to say that Nigerian research workers will not be in a position to debate the pro's and con's of selectivity in fieldwork recording until some effective, longterm solutions to the above-mentioned problems have been effected.

* * * * *

RESPONSE: DON L. ROBERTS

All ethnomusicological researchers should have a general plan for their recording activities. This scheme may be broad or refined and should be flexible to allow for unexpected changes or opportunities.

The process of selection is an ongoing social phenomenon. Cultures are constantly retaining or adding what they like or need while rejecting undesirable elements. Performers are limited to the repertory they know and may be further restricted by various taboos. If the ethnomusicological recorder is selective, a third level of selectivity is added. It is better to record as comprehensively as possible so a broad base of information is available. If one really desires selectivity, perhaps the best plan would be a system of random selection which eliminates any preconceived notions held by the recorder.

Researchers should fully document their recordings so archives can provide all possible access points to the material. If this is properly done, the use of field recordings will not be limited to those making the original recordings.

Reviews and Recent Publications

BOOK REVIEW by Joel Gardner, Baton Rouge, Louisiana.

Cuthbert, John A., ed. West Virginia Folk Music, a Descriptive Guide to Field Recordings in the West Virginia and Regional History Collection. Morgantown: West Virginia University Press, 1982. (\$10)

West Virginia is a state located in the hub of Appalachia, the mountain region of the eastern United States that is best noted for coal production and folk music. Its early generations of settlers, cut off geographically and spiritually from the East Coast, retained their customs and especially their musical traditions through the postwar era. As one result, West Virginia University has developed an archive of materials that includes more than 1,000 sound recordings, as part of a West Virginia and Regional History Collection.

In the late 1970's, the university applied to the National Endowment for the Humanities for aid in cataloging its collection. NEH awarded \$54,389, but stipulated that a more effective system be developed as part of the project. This volume, a research guide to some 4,000 folksongs recorded between 1937 and 1972, is one of the results. A computerized cataloging method, which the editor offers to share with his colleagues, is the other. The combination of the two renders the volume a valuable addition to any collection.

The guide comprises four major collections: the Louis Watson Chappell Archive, including 647 aluminum discs, which the editor calls "the best kept secret in the field of folk music"; the Cortez D. Reece Archive of Afro-American music from southern West Virginia, recorded during the early 1950's; the Kenneth Carvell Archive of sacred music from the state's northern rural churches, slightly later in origin; and the Thomas S. Brown Archive, a continuing effort at field research recorded between 1970 and 1972.

Listings within each part include subcollections listed chronologically and by performer. Item entries reveal title, location within collection, key topics (thirty are listed), bibliographic reference, and such musical notations as verse-refrain statistics and medium.

The work begins with an excellent preface by the editor, who sets out well the history and nature of the archive and the methods used to catalog its contents. Directions for use of the guide and a list of bibliographic references follow the preface. A name-title index concludes the book.

For information, address West Virginia University Press, Morgantown, West Virginia, U.S.A.

RECENT PUBLICATIONS

The Archive of Folk Culture, Library of Congress, Washington, D.C. 20540 has issued the following new finding aids:

"Mississippi folk music and folklore in the recorded collections of the Archive of Folk Culture" - compiled by Joel D. Frederiksen, August 24, 1982.

"Missouri Field Recordings in the Archive of Folk Culture."

"Ohio field recordings in the Archive of Folk Culture" - compiled by Dorothy Morrison, August 19, 1982.

"Oregon field recordings in the Archive of Folk Culture" - compiled by Daria Marmaluk, August 18, 1982.

"Peruvian field recordings in the Archive of Folk Culture" - compiled by Daria A. Marmaluk, June 10, 1982.

"Trinidad field recordings in the Archive of Folk Culture" - compiled by Dorothy Morrison, June 9, 1982.

"Washington field recordings in the Archive of Folk Culture" - compiled by Claudia J. Widgery, September 7, 1982.

"Wisconsin field recordings in the Archive of Folk Culture" - compiled by David Spener, May 28, 1982.

News and Notes

LIBRARY OF CONGRESS

A 269-page publication titled Ethnic Recordings in America: a Neglected Heritage has recently become available. It contains a collection of essays resulting from themes discussed at a conference sponsored by the Library's American Folklife Center in 1977. Two essays on the development of the ethnic recording industry--"Ethnic recordings: an introduction" by Pekka Gronow and "Commercial ethnic recordings in the United States" by Richard K. Spottswood--describe the many types of early ethnic recordings. Next follows an overview of "Early field recordings of ethnic music" by Joseph C. Hickerson. Three chapters focus on specific ethnic groups: "Irish ethnic recordings and the Irish-American imagination" by Mick Moloney, "The Sajewski story: eighty years of Polish music in Chicago" by Richard K. Spottswood, and "La Alondra de la Frontera: The lark of the border", an autobiographical essay based on an interview by James Griffith with Lydia Mendoza, a popular Mexican-American singer. The final chapter is "Recorded ethnic music: a guide to resources" by Norm Cohen and Paul Wells. The publication is available by mail for \$13 from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 (Stock No. 030-001-00098-2).

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UCLA ETHNOMUSICOLOGY ARCHIVE

The Ethnomusicology Archive at UCLA has moved into brand new and greatly expanded quarters in the as-yet unnamed Music Building Annex in June, 1982. The facilities consist of a spacious room with one glass wall facing a patio, four individual listening rooms which can accommodate single persons using headphones or small classes using stereo loudspeakers, a separate "secure archive room", and the Archivist's Office. The mailing address of the Archive remains the same.

A new installment of the discography series titled Musics of the World: a selective discography, pt. III - The United States became available in October, 1982. It contains selected commercially available recordings representing four ethnic groups in the United States: Afro-American, European-American, Hispanic-American, and Native American. Area specialists were consulted in the selection process as well as in the writing of the annotations. Computer-assisted formatting was used in the production of the 44-page work. Addresses of the record companies assist readers in purchasing the recordings if desired. For information about obtaining the discography, write to: Ethnomusicology Archive, Music Department, UCLA, Los Angeles, CA 90024.

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NEWS FROM NATIONAL BRANCHES

Newsletter number 5 (Summer 1982) has been received from the UK Branch of IASA. The new editor is Chris Clark of BIRS. The issue contained Archive News from the North West Sound Archive and a Proposal for a Scottish Sound Archive; a report of special projects at the British Institute of Recorded Sound; a report of the UK Branch Annual meeting 1982 hosted by the North West Sound Archive, April 23, 1982; a report of the Oral History Society Annual Conference hosted by the University of Hull on March 26-28, 1982; and a report on the Annual Conference of the Association of Recorded Sound Collections hosted by Syracuse University in New York in May, 1982. A membership list of the UK branch was also included.

Sonorités: Bulletin de l'Association Française d'Archives Sonores has issued two numbers: 4 (March 1982) and 5 (August 1982). Number 4 presents an account of the Branch's meeting at Aix-en-Provence in May. Articles treat the subject of the future of sound archives, concentrating on copyright issues, contemporary reports and definitions. The August issue (No. 5) devotes the majority of space to a four-part discography that features recordings associated with the 1982 World Cup of Soccer in Spain and re-issues of 78 rpm discs.

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IFPI NEWS

In the IFPI News No. 14, 1982 (International Federation of Phonogram and Videogram Producers) several IASA members are represented. Magdalena Cseve, Head of the Program Documentation Department of the Hungarian Radio, contributed an article about the Hungarian Radio Sound Archive. Dr. Rolf Schuurmsma is pictured with a Committee which has been formed under the auspices of the Dutch National Group of IFPI (NVPI) to study the possibility of forming a National Sound Archive in the Netherlands.

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INDIANA UNIVERSITY ARCHIVES OF TRADITIONAL MUSIC

In the Volume 1, Number 3 of Resound; a quarterly of the Archive of Traditional Music it was announced that Dr. Anthony Seeger will assume permanent direction of the Archives in the fall of 1982. He will fill the position in the Anthropology Department formerly held by the late Alan P. Merriam. Articles in Resound include "The Ellingson Collection of Asian Music", "The Robert O. George Collection", and "Play it again, Sam"

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AMERICAN FOLKLIFE CENTER

In vol. V, no. 3 of the Folklife Center News (July 1982) announcement was made of a comprehensive discography that is being compiled by Richard K. Spottswood which surveys the entire field of foreign language audio recordings produced in America. This comprises a listing of published and unpublished cylinder recordings and disc pressings made between 1894 (the date of the earliest known commercial recording) and 1942. Research methodology included an examination of files of every major record company, the Edison files maintained by the

National Park Service at the Edison National Historic Site in New Jersey, numerous additional public and private collections of catalogs, lists, and actual recordings. After four years, he had compiled a discography of roughly 150,000 entries. The manuscript is being entered on a word processor, the data will be converted into computer storage tapes, and the tapes reprocessed by the Library to generate camera-ready copy of the discography. Final publication plans will be established soon.

Announcement was made of a videodisc project in which materials from the collection created by the Center's Paradise Valley (Nevada) Folklife Project will be presented to the 1983 Library of Congress exhibit on the American cowboy. Staff member, Carl Fleischhauer is overseeing the development and production of the disc. He welcomes any preliminary expressions of interest and may be contacted at the American Folklife Center, Library of Congress, Washington, D.C. 20540.

A symposium sponsored by the center, on marketing of phonograph records of folk expression was held at the Library of Congress, June 7 and 8, 1982. The central concern was with the small independent record companies that issue albums of traditional and esoteric material.

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IASA 1983 CONFERENCE EXHIBIT SPACE

Exhibit space will be available during the IAML/IASA conference in Washington, D.C. Members wishing to display publications or recordings should contact the IASA General Secretary, Helen Harrison, Media Librarian, Open University Library, Walton Hall, Milton Keynes MK7 6AA, Great Britain.

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FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

A list of FIAF Publications is available from the Secretariat, Coudenberg 70, 1000 Bruxelles, Belgique. It includes items about preservation and cataloging, as well as a handbook for film archives (separate publications in French and English).

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RECORD WINS AWARD

The record album Na Leo Hawai'i Kahiko: the voices of old Hawai'i received a special Ka Hoku Hanohano Award on April 5 from the Hawaiian Academy of Recording Arts. The award is presented annually to honor outstanding contributions to Hawaiian music and the recording industry in Hawai'i. The two-record album consists of historical recordings of chants and melé of the late nineteenth and early twentieth centuries and was produced by the Museum's Audio-Recording Collection, Department of Anthropology, under the direction of ethnomusicologist, Dr. Elizabeth Tatar. Re-recording of the original wax cylinders was accomplished at the Edison Re-Recording Laboratory and Audio Archives at Syracuse University, New York under the direction of Walter L. Welch and William D. Storm. It may be purchased through the Bishop Museum Press, 1355 Kalih'i Street, P.O. Box 19000-A, Honolulu, Hawai'i 96819.

Contents

- 1 Editorial
- 2 President's Corner
- ANNUAL MEETING, BRUSSELS, JULY 1982
- 4 Minutes of the IASA General Assembly Annual Conference,
Brussels, 7 July 1982
- 14 Training Committee Appeal
- 15 National Brussels Reports
- 23 Minutes of National Branches Working Group
- 24 Committee Minutes and Reports
- 30 Report of Unesco Meeting, Paris 7-11 June 1982
- TECHNICAL COMMITTEE
- 33 Compact disc - digital audio: the optical way of
sound recordings Klaus Compaan
- INSECT SOUNDS
- 42 The preservation of insect sounds in the natural
history museum D. C. F. Rentz
- SOURCES
- 50 Sources for the history of the record industry (with
German Summary) Pekka Gronow
- IAML/IASA COMMITTEE
- 55 Fieldwork in ethnomusicology Ernst Heins
- 58 Responses F. J. de Hen
Harriet Woakes
Don Roberts
- REVIEWS AND RECENT PUBLICATIONS
- 61 Review of West Virginia Folk Music
- 63 NEWS AND NOTES