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## EDITORIAL

As promised this issue of the PHONOGRAPHIC BULLETIN contains many of the reports given at the annual meeting in May of this year. Several committees were in need of reorganization and "frame of reference" papers were prepared for the Executive Board. Papers and reports from the Training Committee are particularly prominent in the following pages. Included is a final report of the survey on international training standards and a special need for training in the Third World countries. Last but not least, please read the election announcement because constitutional amendments have moved forward the deadline for submission of nominations. You are encouraged to participate actively in the nominations of candidates for appropriate offices--the governing of IASA is only as effective as its membership allows it to be.

Included also are the group of papers represented during the Belgian Archives session in Brussels, July 1982. From the Oral History session organized and chaired by David Lance for the 1983 Washington, D.C. meeting are the three interesting papers which were presented, each from different countries--Canada, the Netherlands and the United States.

AMB

# IASA 1984 Board Election

In September 1984 the triennial elections of a new IASA Executive Board will be held in connection with the General Assembly at the annual conference in Como, Italy (September 2-8, 1984). All full individual members and delegated representatives of full institutional members of the Association may participate in these elections. The procedure is as follows:

1. Full members may propose or second candidates for nomination or be nominated themselves for any of the following positions on the Executive Board, namely: President, three Vice-Presidents, Editor, General Secretary and Treasurer.
2. All nominations must be signed by the proposer, the seconder and the nominee, and be sent to a member of the Nominating Committee whose names and addresses are listed below.
3. All prospective nominees should note that the efficient conduct of Association business relies upon Executive Board members being able to attend IASA's annual conference and one inter-conference Board meeting each year.
4. In accordance with the By-Laws of Article VI of the IASA Constitution all nominations must be submitted no later than six months before the annual meeting. Therefore, the closing date for receiving nominations is March 5, 1984 and submissions after that date cannot be accepted.
5. Nominations may be sent to any of the following committee members:

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USA

The final nominations will be posted to all IASA members in the form of ballots four months before the General Assembly. The election will be conducted by postal ballot.

# Oral History

RICHARD LOCHHEAD, National Film, Television and Sound Archives, Public Archives of Canada

## ORAL HISTORY: THE ROLE OF THE ARCHIVIST

In recent years Canadian archivists, like their colleagues elsewhere, have had to confront the question of whether archivists should be involved in oral history and, if so, to what degree? It is a question that evokes strong feelings on both sides and recently a debate took place between two prominent Canadian archivists who agreed to present their opposing viewpoints before their colleagues. Derek Reimer of the Provincial Archives of British Columbia spoke in favor of the proposition that archivists should become oral history interviewers while Jean Dryden of the Provincial Archives of Alberta spoke against the proposition. Although the points of both positions are perhaps well known to most archivists, I would like--in true archival fashion--to restate them briefly for the record in the hope that they provide a reference point for future discussions.

According to Reimer, it is our responsibility as archivists to provide as complete a record as possible. At present our archives are primarily the archives of politicians, businessmen and organizations which represent only the powerful and well organized elements in our society. This present imbalance is the result of an acquisition process which has displayed a definite, if unconscious bias. Oral history can redress this imbalance and must be undertaken by archival institutions if they hope to create a representative reflection of society for tomorrow's researchers. Archivists should remember that the selection process is in itself a subjective exercise and that the oral history interview is just another means of selecting historical documentation. Archives will be judged in the future by the collections they have acquired today and to exclude oral history as part of the archival mandate would only serve to deny significant segments of the historical record to future researchers.

## ARGUMENT AGAINST

This strong argument was not convincing to Jean Dryden. She took the position that active involvement in oral history would be a dangerous departure from the role of the archivist. In her view, archivists are custodians not creators of the historical record. Traditional archival functions involving the collection of significant historical records for presentation and public access are more important than creating new records of doubtful value. Good oral history requires that the interviewer be able to anticipate future research trends and such an activity is more suited to academics than archivists. Finally, to undertake oral history interviews properly is simply too costly an operation for an archives budget which is usually so underfunded that it has difficulty carrying out even its most basic functions. Similarly, supervising an oral history project also requires too much staff time and resources.

To Dryden, the role of archivists in the field of oral history should be clear. Like other documents of value, oral history interviews should be collected and made available for research use. Work should be undertaken toward standardized descriptions of finding aids and the publi-

cation of inventories. Archives should act as clearing houses for information about oral history, but should not become active sponsors or creators of oral history.

Dryden's invocation of the traditional role of the archivist was an articulate and persuasive defence and the spirited discussion period which ensued reflected the audience's attentiveness and concern. The discussion focused clearly upon the question of whether or not the archivist should create the record itself. Although there was not a clear winner, the question had at least been recognized within the archival community.

#### EROSION OF SELECTION FUNCTION

The invitation to present a paper at this conference on the topic "Oral History: the Role of the Archivist" offered the opportunity to examine and reflect on this question once more. The result of this exercise was not as expected. In considering oral history in the overall context of the role of the archivist a conclusion gradually emerged. To focus all attention on the creation of the historical record was perhaps more rhetorical than explanatory and more divisive than constructive. Moreover, it also seemed to completely obscure a more crucial issue confronting archivists: the problem of the erosion of the function of selection itself.

The twentieth century has not been kind to the archivist. Rapid technological advances in communications (the telephone, the photocopier, the tape recorder) have only succeeded in making the historical record more diffuse, more expensive to preserve and more difficult to research. As one historian has said, there are "many more documents with much less in them". Furthermore the demands of researchers have been more diffuse as well with an increasing number of disciplines engaged in archival research. Social historians have pushed the frontiers of historical inquiry to include all of society itself. The arrival of "total history" has led in turn, to the concept of total archives: the commitment of modern archives to collect all forms of historical documentation--from posters to computer print-outs. Stretched between the dual forces of document supply and researcher demand, the modern archivist struggles to extend a bare minimum of control over his or her holdings. The traditional archival functions of selecting and ordering the historical record have become memories of a bygone age in which historians and archivists worked together in an intellectually exclusive relationship as sole guardians and interpreters of the historical record. Now the archivist dares not reject a set of documents for fear it may be of great potential value to some unknown scholar of the future. We can no longer afford the luxury of time that careful selection would require. Technology is transforming the profession of archivist into a purely administrative rather than a scholarly exercise.

Given this development, it is not surprising that the arrival of oral history has been greeted in many archival quarters with suspicion bordering on hostility. In a period when archiving the existing record is proving almost impossible, oral history appears only to have added a new and frequently redundant one. It represents an untidy addition to the historical record which--if technology had not intervened--would not be there to complicate the life of an archivist. Finally, by allowing the researcher to create his own record, oral history undermines the objective position of archival institutions as the pre-eminent repository of the historical record.

#### BUILDING ON TRADITIONAL STRENGTHS

The above comments may be interpreted as a somewhat negative opinion on the future of oral history and archives. But such is not the intention. Pessimism of the intellect can and should

be overcome by optimism of the will. Oral history can and will become a valued part of the archive mandate if it seeks to build on traditional strengths of the archival profession rather than to exploit its existing weaknesses. Dryden is correct to point out that collecting records of established significance is more important than creating new ones of doubtful value. But Reimer is also correct in claiming that the historical record itself is not neutral, and always carries with it the bias of those who have created it and those who have collected it. While archivists can not realistically hope, therefore, to collect the complete and/or neutral historical record, they can, however, realistically aspire to collect a representative and significant one. To do this effectively the archivist must employ strong selection criteria so as to build a detailed knowledge of the strengths and weaknesses of the historical record in his or her field. This knowledge must be supported by frequent consultation with leading researchers in the field. It is under such conditions that oral history can make a contribution to archival practice by providing one means by which the archivist can strengthen the existing historical record in areas so it emerges as a solid reflection of our society.

In many cases, oral history interviews can be employed at the same time as the acquisition of written records so as to obtain from the creator of the collection pertinent additional information that will enhance the value of the collection. It will, at the same time, aid in the preparation of a more comprehensive finding aid and summary. In such undertakings the archivist is seeking out connecting segments of the record which exists in the minds of certain individuals and giving that record tangible form in a tape recorded interview. It is undoubtedly the most challenging form of the archival selection process. However, such a selection process can only be undertaken successfully if the archivist possesses a knowledge of existing holdings and has been able to evaluate their weaknesses. It is necessary to ascertain in advance who has the information required and what questions need to be asked in order to acquire it. Such a thorough and comprehensive approach to selection requires time. Such time can only be made available if archivists retreat from the race to acquire the total record and concentrate instead on producing a representative sample based on the critical expertise of a strong archival profession. As such, oral history represents a unique opportunity that was not available to the archivist of the nineteenth century. However, it is also an opportunity that will be of little value to the archivist of the twentieth century unless traditional archival principles of selection, subject expertise, and intellectual consultation are maintained and enforced. How archivists respond to the challenge offered by oral history will, in my mind, have a considerable effect on the importance attached to the archival profession in years to come.

At this point, however, a much more immediate challenge concerning oral history must be resolved by the archival community. This is the problem of collecting oral history produced by others-- a subject often overlooked in the attention given the debate of whether archivists should themselves employ oral history techniques. For many archivists the most reasonable and acceptable policy toward oral history was the one defined by Dryden earlier with these words: "Like other documents of value, oral history interviews should be collected and made available for use. Work should be undertaken toward standardized descriptions of finding aids and the publication of inventories. Archives should act as clearing houses for information about oral history, but should not become active sponsors or creators of oral history". In theory this approach may seem simple, practical and economical. However, in practice it is another story. Much valuable oral history is being created today by individuals and agencies other than archives, but as a general rule it is created for their own use. Since archival deposit was not the original reason

for its creation, these oral history collections rarely arrive at the archives with acceptable and uniform descriptions, if they arrive at all. Thus it is the responsibility of the archivist to raise the level of description of these collections to acceptable archival standards--an often tedious and time-consuming exercise. Furthermore, many of the creators of these documents are not aware of their potential historical value and have not made any attempt to bring them to the attention of archival institutions. This is a particularly serious problem in the case of broadcasters who regularly erase both their tapes and their out-tapes after the particular program has been broadcast. For their part archivists are often not overly anxious to encourage them to do otherwise for fear of being buried in an ever greater mass of undescribed and inaccessible oral history material.

Although most archives have only been collecting oral history documents for a little over a decade this problem has already reached serious proportions. A recent attempt in Canada to publish a national directory of oral history holdings revealed that while many institutions--large and small--possessed oral history documents, a large percentage of them could not be described in the most minimal manner so as to be entered into an inventory. The fact that this inadequate level of description is also insufficient for future inputting on a computer system makes this situation all the more discouraging. Thus it seems that while more and more valuable documentation is being created through the use of oral history techniques by a variety of disciplines, less and less are reaching the archives and of those that do, even less seem to reach the purview of interested researchers.

#### SEVERAL OPTIONS TOWARDS IMPROVEMENT

In my mind there are two major options that the archivist can pursue to ameliorate this increasingly critical situation. One is to undertake their own oral history program to ensure that at least areas of paramount importance are well covered, well described, and meet archival technical standards. The other is to attempt to reach the potential oral history creators and inform them of the interests of the archives before they set out on their project as opposed to after--when it is either too late or too time consuming to fully assess the catalog. Although a complete program will seek to employ both options, the following suggestions are intended for those archivists who are more concerned at present with the collection rather than the creation of oral history.

First, identify all potential funding institutions which supply grants for projects that involve oral history and attempt to negotiate a policy by which the resultant tapes must be deposited in an archival institution. Second, offer to supply tapes to those undertaking oral history projects of interest with the only condition being that a copy is deposited in the archives and that each tape meets the minimal standards of archival description. Third, sponsor a competition for the best oral history tape used in the production of a radio or television broadcast. This will save contacting all radio stations with respect to acquisition and since the archives will keep a copy of all entries, it will also produce a valuable collection which would otherwise have probably been erased for re-use by the broadcasters. Finally, if some funds are available, collections could be offered for purchase to the archives at a small per hour rate. This should occur, however, only if they meet archival standards of description, technical quality and are a significant addition to the historical record. These are but suggestions and are open for question and revision. But they do provide a starting point for increased recognition by archi-

vists of the problems of the oral history collection as well as creation. Hopefully they also can provide a means of creating an optimism of archival will to accept the challenge that oral history brings to our profession.

NOTES

<sup>1</sup> Both arguments in this debate are reprinted in their entirety in the Canadian Oral History Association JOURNAL volume 5 no. 1, 1981-82 under the titles "Oral History: The Case In Favour" and "Oral History: The Case Against".

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ORAL HISTORY: THE ROLE OF THE ARCHIVIST

In a paper I read in 1981 at the Graduate School of Library and Information Science of the University of California at Los Angeles, I used the following definition: "Oral history means the use of interview methods in order to get information about the past". I would like to apply the same definition in this contribution. In the paper I went further, saying that I consider the audio tape recorder the proper instrument for the oral historian and the resulting tapes the primary source for him and other researchers after him, while an eventual transcription should only be a tool to allow the researcher to use the tape efficiently and effectively.

In fact my argument is based upon the assumption that the tape is essential for oral history and that preservation of an oral history interview on tape is as essential for historical research as is the preservation of written records. On the basis of these two starting points I will first go into the connection between oral history and the sound archive. Then I will proceed towards archive-based oral history programs. Thirdly I will say a few words about the archivist as oral historian and finally, I shall address the organizational aspect of archive-based oral history programs.

1. The connection between oral history and the sound archive

In my opinion there are several arguments in favor of a strong connection between oral history programs and sound archives.

- 1.1 The first point is based upon the assumption just mentioned that the tape is the primary source resulting from oral history interviews. Any historian who uses the oral history method for his research creates documents which should not be subsequently neglected. Such documents are in many cases the only sources on which he bases his story. And since he produces them himself he should take the occasion to make them as valuable as possible, registering the complete audio-scene which he and his interviewee are creating together.

After the tape has been created, our historian should not consider it a tool that, once used, can be thrown away or used again for another recording. He must recognize that there are good reasons to keep the tape in the best possible state. Other researchers might like to see if his conclusions are relevant, or future historians might like to use the same tape for other research subjects. In addition, the tape or parts of it may be useful for educational purposes in the classroom.

If we accept the point of view that regards the tape as a primary source, we are constrained to take care of its preservation and storage in the same professional way used in public record offices of all kinds. Here obviously the sound archive appears as the appropriate institution to take the burden of responsibility from the historian's shoulders.

- 1.2 The second point is related to the technical and documentary requirements of historical sources on tape. In order to deserve the status of a historical document, care should be taken to ensure the quality of tape, microphones and recording equipment. Interviews also require a minimum range of documentation covering questions like who, why, where, when, with what and how.

Both kinds of requirements should, as far as possible, be standardized to make tape collections coherent and to provide the best conditions for later accessibility. Establishing and maintaining such standards should be based on the notion that every tape entering the archive is a unique document serving researchers and teachers in their work now and in the unlimited future. Here again it is the sound archivist who should do the job and who should train the historians to create documents which can be useful in the future.

- 1.3 The third point is connected with the way oral history programs are structured. In many instances, recordings are the result of an ad-hoc approach. Suddenly there is a possibility to interview a rapidly aging statesman or filmstar, or a great scientist is in town and is ready to talk. But on the whole, oral history programs are designed as a coherent series of interviews arising from the same delimited and well prepared subject of research. Each of the resulting tapes adds to the total collection which finally forms the documentary infrastructure of the report in which the outcome of research is summarized.

Collections require special care. The tapes contain information which bears upon the other tapes of the same series. The last tape may enter the collection many years after the first was put on the recording machine and yet the coherence of the collection should be kept intact. This is a professional job. It belongs to the functions typical of a sound archive and should be done there.

- 1.4 The accessibility of oral history tapes is eventually restricted by contract between the interviewee and the interviewer. However, after a certain amount of time such contracts expire and in order to let subsequent researchers profit from the documents quite a lot of steps have to be taken. To name a few: user-copies should be produced, for example on audio-cassettes; the tapes have to be cataloged, including the documentation which I mentioned before; catalogs have to be distributed, either in print, on microfiche or on-line; eventually copies of the tapes can be used for circulation, together with accompanying documentation. So also in the area of accessibility there is doubtless a lot of archive work at hand.

To summarize my four arguments:

- the tape as a historic document worth preserving,
- technical and documentary standards,
- collection-building, and
- accessibility,

I conclude that oral history research programs should be closely connected with sound archives.

## 2. Archive based oral history programs

If we accept the conclusion reached in section 1, it is obvious that oral historians and sound archivists are in need of mutual cooperation. Such cooperation is, however, seldom attractive to the historian unless he profits from it, such as getting a minimum of technical training from the archive, which should also be ready to lend equipment and tapes.

Can we now assume that the connection between the sound archive and oral history is limited to a kind of deal between the historian and the archivist, equally profitable for both parties? In many cases: yes. But there is some reason to think of a more active role for the archive.

I like to mention two ways in which the archive can be more actively involved in oral history work, both based upon some experience of my own. The first is as a coordinating institute. According to this model the archivist and his staff are not directly involved in the making of interviews. They act as stimulators and coordinators in the oral history field so to ensure a maximum input of high quality according to their archival standards. Here again different levels of involvement are possible, ranging from a more or less passive acquisitions policy to a really active role in the set-up and execution of research projects, entirely conforming to the requirements of the archive.

The second way of archive involvement in oral history projects is of course the main subject of this session: the archivist and members of his staff acting as oral historians themselves. In that case the traditional keywords of the archival profession--acquisition, preservation, cataloging and accessibility--have to be extended to "the creation of historical documents". Not satisfied with the customary hunt for ready-made records the archivist starts to produce his own historical evidence on tape. And why not?

Let me mention three advantages to this course of action:

1. By undertaking fully archivally based oral history programs the archivist is able to take care of technical and documentary procedures at a high professional level of standardization.
2. Since a coherent policy of collection building is, of course, a primary aim of every archive, the archivist will ensure the creation of a series of documents of great value for future research.
3. Better than individual historians, the archivist can guarantee the complete fulfillment of contracts with interviewees, with minimal restriction of accessibility of the documents thus created.

There are, of course disadvantages as follows:

1. There is the danger of institutionalized hobbyism and narrow-mindedness in the choice of research fields.
2. There is the danger of bureaucracy and inflexibility so often connected with efforts towards institutionalizing human activities.
3. Within a structure not entirely based upon proper oral history programs there is the danger of a shift towards other priorities, thus depriving the program of funds and staff.

The first two disadvantages can be overcome by more than the usual platitudes about maintaining flexibility and ensuring a low bureaucratic profile. The archive should amongst other things encourage close contact between historical research and the needs of the oral history field, particularly when it is itself involved in the same activities. The archivist should also take steps that his institute continues to provide maximum service to historians with a minimum level of meddling with their work.

In fact I can only think of archive-based oral history operations as a mixture of coordinating functions previously described and an active hand in the creation of historical documents through the archive proper. Only then can there be valuable input at low cost and combined with maximum flexibility.

The third disadvantage--the continuous thread of a shift of priorities at the cost of oral history operations--touches upon the organizational structure of the archive upon which I will return later.

I conclude that there are certain advantages in an archive-based oral history approach of a mixed character. The archive acts as a coordinating agency of oral history research in the field as well as undertaking oral history research itself in one or more restricted fields, thus ensuring a vast input of high technical and documentary quality.

### 3. The archivist as oral historian

Even if we agree that the archivist and certain members of his staff can best cover rather restricted fields of research (for instance when the historians at large leave a vacuum which should be filled), it is necessary and worthwhile to take a look at their qualifications and skills as oral historians. Restricting myself to the archivist I may presume that he is enough at home in the fields of preservation, cataloging and accessibility and enough of a manager to make his archive function well. We may even assume that his qualities in the field of acquisition are excellent. But what about his skills as a researcher in contemporary history and indeed his qualities as an interviewer? A well qualified and experienced archivist is doubtless able to do an excellent job in collecting and preserving oral history documents, but why should he be "the proverbial sheep with five legs" as the Dutch expression goes, who can deal with creating such documents?

The answer is in fact rather simple. If we like archive-based oral history operations in which the archive itself takes an active and creative part, we had better make sure that either the archivist himself or certain members of his staff, are trained historians who have given evidence of their skills in the oral historical field. Let's also take into consideration that it does not always have to be the archivist who adds that proverbial fifth leg to his body. As long as he is able to employ one or more researchers, he can stick to his primarily managerial job and take care of the coordination of oral history research leading up to a greater input in the archive.

### 4. Organizational aspects

I hesitate to speak about the organizational aspects of the incorporation of an oral history program in a sound archive. Circumstances may differ very much according to local and national situations and it would be nearly impossible to provide recipes for general use.

Instead I would like to discuss the question as to whether the sound archive which houses an oral history program is an independent institution or part of a larger organizational structure of some kind.

It is much easier when the oral history operation is, in fact, the primary aim of an independent archive. In that case there is a basic understanding that the archive should stick to its purpose and make sure that enough funds are available to sustain its operation. If the oral history program is, however, part of, say for the sake of an example, a basically music-oriented sound archive, there is more to worry about. It may be even worse if oral history is part of a big organizational structure in which it is no more than a marginal activity. To illustrate this point of view I mention three examples:

- the archive is part of a bigger archive organization such as a national or regional archive;
- the archive is part of a research and/or educational institution such as a historical institute of a university; or
- the archive is part of an educational and/or public service type institution such as a museum or a library.

In the case of the national or regional archive there is at least one aim in common with the institute as a whole, namely the archival function. The active creation of historical documents, however, may well fall outside that aim and encounter serious objections from the board of that institution. With the second possibility--the university institute--the creation of historical documents might well be an exciting business as long as the university is willing and able to spend money on research proper. However, in many universities all over the world, ever diminishing funds cause a concentration on rather restricted educational tasks at the cost of research programs.

The third example--the museum or library--suffers from a sympathetic lack of purpose as regards the oral history operation. Of course the board of such an institution may be proud of the creative mood of its archive department, but in the case of diminishing funds, activities at the fringe of the institute's primary aim tend to begin to suffer from not being a top priority.

If it is true that a lot of archival functions are needed to make oral history projects valuable for future research beyond their immediate purpose, then we had better ensure those functions. From that point of view the worst that can happen is a lack of real interest on the part of the management of an institute in either oral history itself or in the archival functions needed to make oral history work. The optimal situation exists when the institute of which the archive is a part, can simply not function without an archive-based oral history operation. As long as that is the case it is not so important whether the archive is an independent structure or part of a bigger institution.

## 5. Conclusions

Summarizing the preceding paragraphs I would like to present four conclusions for discussion.

- 5.1 Oral history research programs should be closely connected with sound archives because the tape is a historical document that needs professional archival care.

- 5.2 In order to secure maximum input of oral history tapes of high technical and documentary quality a sound archive may act as a coordinating agency of oral history research next to creating historical documents itself, thus providing a mixed type of an archive-based oral history operation.
- 5.3 Either the archivist himself or members of the staff of a sound archive involved in oral history should be trained historians with experience in the oral history field.
- 5.4 Any institute of which the archive-based oral history operation is a part, should include that operation as a necessity in view of the fulfillment of its aims and purposes.

Whatever these conclusions, it is my firm belief that no archive-based oral history operation would work without the greatest possible cooperation with oral historians in the field. Such cooperation can only exist when the archive offers its utmost support by providing tape and equipment, instruction and any other kind of help which historians need in the process of making documents of lasting value. A sound archive is no end in itself. It exists because present-day as well as future researchers need its collections. It should first and foremost serve these needs.

\* \* \* \* \*

RON GRELE, Director, Oral History Program, Columbia University, New York City

## ORAL HISTORY AND ARCHIVES

I shall begin by citing important articles which deal with the symbiotic, yet sometimes tense, relationship between historical and archival practices. These articles present two different angles both of which have much to tell us about oral history and archives.

The first is David Lance's excellent piece in Oral History,<sup>1</sup> which takes to task a historian (unnamed in the article, but if one looks closely enough, it's me) for drawing an invidious distinction between a "research" interview and an "archival" interview. Lance points out, quite correctly, that such a distinction obscures the research uses and purposes, method of production, and value of interviews conducted by archivists.

The second article by Frederic M. Miller is titled, "Social History and Archival Practice." In this well argued essay, Miller points out that the new methodologies of social history (although not mentioned directly, one is oral history) require "reassessment...of archival materials," and rethinking of traditional archival policies which are based upon a nineteenth century view of the nature of history.<sup>2</sup>

These two articles complement one another. One asks that historians revise their views of the role of the archivist as passive collector and organizer. The other asks that the archivists revise their view of history and become more than passive collectors and organizers. They come to the same point from different directions. They recognize changes occurring in both fields which will alter an ancient relationship. They both recognize the creative function of current archive practice. They do not, however, get down to the fundamental questions of exactly how relations are changing and exactly how each of us should respond to those changes, especially with reference to oral history.

To archivists it seems clear that they are creating records when they do oral history, and they worry about that. It has been more difficult to convince historians that they too should worry about their involvement in the creation of the very documents they intend to use. Many seem to be unconcerned about how their own biases, ideologies, views of the world, and their own personalities affect the nature of what is produced. Some also seem unconcerned about making their tapes available for others to use, review and judge. It is doubtful that a published work based upon written sources which are secreted and unavailable to others would be greeted without some kind of skepticism by the profession. Yet, with oral histories, "source monopoly" as David Henege calls it, is common practice.<sup>3</sup> The point here is, if archivists have problems concerning oral history, for solutions to which they must look to historians; so too do historians have problems which can only be solved by closer cooperation with archivists.

When asked to participate in the panel on oral history, I received a set of general questions to be addressed. The charge included the following:

Given that their (archivists') traditional and standard function is to select for preservation records created by others, should archivists be involved in the process of creating oral history documentation? What are the advantages and disadvantages in having oral history research programs archive based? Are the kinds of skills, knowledge or qualifications usually held by archivists relevant for oral history work? At what level and in what way is an oral history program best (and worst?) incorporated into an archive structure.

Aside from the fact that we could very easily substitute historians for archivists, and history departments for archive programs, I would like to answer, somewhat briefly, these inquiries.

It strikes me that the first question is not adequately formulated. I don't think it is a question of whether or not archivists *should* be involved in oral history. The fact is that they are, have been for some years, will continue to be, and by common consent of all concerned are widely praised for being so involved.

The second question can be read in two ways. Obviously it means, should oral history programs be based, structurally and administratively in an archive (or, I assume, a manuscript repository)? It can, however, be taken to mean should oral history work be based upon research in written sources. In response to the first reading, where to base programs depends upon such factors as administrative or financial support, training of staff, who else would do it, for what purpose, etc. The answer to the second is an unequivocal "yes." As Allesandro Portelli has most pointedly argued, "written and oral sources are not mutually exclusive" and to think so ignores the nature of each, and charges oral history with "pretensions it does not have."<sup>4</sup> Given the symbiotic relationship between written and oral sources it is important that oral historians have both the skills of the historian and the skills of the archivist.

In reference to question three, concerning the skills of the archivist, some of the archivist's skills, knowledge and qualifications are relevant to oral history work, as are some skills of some historians. These skills include: an inquiring mind, a sense of the pastness of the past, an ability to translate historical questions into fieldwork questions, and ethnographic sense of culture, an ability to organize research, the insight to assess the value of what is being collected, and standards with which to judge each of these. The qualifications should also include compassion and an ability to find the extraordinary in the ordinary. Should I add that the researcher ought to exhibit a sense of humor, of humility and a true sense of collegiality, a recognition of a common cultural enterprise?

When one has these skills then it is easy to say when an oral history program is best and worst incorporated in an archive structure. It is at its best when the administration and staff exhibit these traits. It is at its worst when narrowness of mind, imperial pretensions and a limited version of history govern the day.

What I have painted so far is a somewhat critical, but essentially rosy picture of enlightenment and collaboration. In the space remaining I'd like to introduce one (of several) distinctions between the historian's imperative and that of the archivist, which may, in our later discussions lead us on a thornier path. This is the problem of how either might use the product.

Usually when a historian does oral history, he or she does it with the publication of the results in mind. While the ultimate user may be the literate public, the immediate user is the historian. The purpose structures the interview. Often the questioning is narrow, it is directed specifically to a certain point or to an event that the historian wishes to analyze. There is a certain unwillingness to explore tangents, or a hostile attitude toward rambling. If, for example, we wish to interview a person whose occupation is a printer, about his experiences during the Normandy invasion, we may not be anxious to discuss techniques and economics of printing. We have a book in mind. We know what we want. Unless we are working in some broadly defined field such as cultural history we try to avoid a catholic approach.

So too, of course, does the archivist attempt to limit the field of inquiry. An archivist is collecting documents, generally, for future use. He or she must therefore try to make an educated guess about what the needs of the future will be. He or she cannot so easily dismiss a tangent or judge the appropriateness of an anecdote. The net is wider, unless, of course, one's function is narrowly defined, as Dominique Schnappers has argued it should be.<sup>5</sup> Such a narrow definition is, however, entirely at odds with the premise of oral history. While such a definition may seem to address a specific problem, it imposes similar restrictions on the usefulness of the information to tomorrow's audience. It also in its most rigorous application would, I think, not only produce documents of questionable use for the future but also of questionable use for the present.

Since few archivists would accept the limited role assigned them in Schnapper's program, the distinction, I think, holds. The audience for the historian is himself or herself. There is little guesswork involved and this is, I think, why historians are generally so unconcerned about legal niceties or about the preservation of their tapes after they themselves use them. It may be also why historians are not always concerned about future use, about the physical surroundings of the interview or about the quality of recording. We have sought out tapes done by historians for their books and have been appalled at the sloppiness of citation and the lax attitude toward recording and preservation. The response of the historian to our concern has been a shrug and an admission that they never thought about someone else using their work. It is just a different imperative.

On the other hand, to be brutal, some archivists have seemed unconcerned about the historian's need for a full record. I have used oral histories, beautifully recorded, luxuriously bound, fully indexed, etc. which have little in them, aside from a rather mechanical recitation of dates and events. They were most helpful, I assume, in organizing a body of papers but little else can be said of their value.

Such attitudes on both sides seem to be waning. As historians become more familiar with the field, they are coming to realize the value of their tapes and of peer review. As more archivists become alert to the creative nature of their work, they operate with a heightened historical consciousness. This is all to the good for this division of the field is a false dichotomy. This is especially the case in community projects where both the collection of documents and the collection of oral histories become socially conscious acts in the preservation of historical memory.

What then is the role of the archivist in oral history? I don't think I can give an answer. In some cases it is creator. In others preserver. In still others it is as an adjunct to the historian or as consultant. What should it be? Collaboration, critic, colleague, teacher, friend.

#### NOTES

- 1 David Lance, "Oral History Archives: Perceptions and Practices," Oral History, No. 8 (Autumn, 1980), pp. 59-63.
- 2 Frederic M. Miller, "Social History and Archival Practice," The American Archivist, Vol. 44, No. 2 (Spring, 1981), pp. 113-124.
- 3 David Henige, "In the Possession of the Author: the Problem of Source Monopoly in Oral Histography," International Journal of Oral History, Vol. 1, No. 3 (November, 1980), pp. 181-194.
- 4 Allesandro Portelli, "The Peculiarities of Oral History," History Workshop, No. 12 (Autumn, 1981), pp. 96-107.
- 5 Dominique Aron-Schnapper and Daniel Hanet, "D'Herodote au Magnetophone: Sources Orales et Archives Orales," Annales (January-February, 1980), pp. 183-199.

# Short Contributions

*The following papers were presented in Brussels at the Annual Meeting of the IASA in a special session titled "Sound Archives in Belgium" on July 6, 1982 and chaired by M. Jean-Marc Depluvrez, Catholic University of Louvain.*

RIE DE GRAEVE, Historical Educational Collection, University of Ghent

## SOUND RECORDS IN FLANDERS: TEETHING PROBLEMS!

Since 1979 I have been applying myself to oral history as a source of information and as a movement with new perspectives for social history. Talking about oral history calls to mind terms like oral communication, interview techniques and tape recordings. All too often, even if at times for understandable reasons, the archival process is ignored. Inattention to this process threatens the future of these projects.

Writing this paper has compelled me to focus more intensively on the main problems that the use of sound documents presents. Since May 1981 we at the historical and comparative education department of the University of Ghent have been engaged in historical research of the daily school and classroom routine in Flanders 1900-1940, and in the social position of the elementary school teachers, using the oral history method. The objective was to gain better insight into the social functions of education and into the occupational situation of the primary school teacher.

Oral communication as a source of information is vital to this kind of research, since written material on the subject is largely non-existent. I do not wish to elaborate on this project during the course of this paper. To those of you who are interested I should like to refer you to the International Conference for oral history at Aix-en-Provence, where this aspect of our project will be discussed. As an indication, I could mention that we conducted 57 interviews with 26 people and that we would like to expand our project to 150 interviews. The interviews are conducted by a historian, an educationalist and by myself as a sociologist.

During my stay at the department of Sound Records at the Imperial War Museum London in November 1981, my attention was drawn for the first time to the technical aspects of the interview, i.e., cataloging, indexing, equipment, and public access. Not only was I surprised, but I also experienced frustration and disappointment when I noticed how amateurishly we had gone about our work in comparison with that department. Of course there are the usual explanations known by all field workers: time limits imposed, financial difficulties, shortage of personnel, etc. With a small budget and a small team to work with, I started the process of expanding our project in accordance with those of the Imperial War Museum at the end of 1981.

Our sample respondents were obtained through union listings, through pensioners' records, and by the sheer snowballing effect of mouth to mouth communication. Respondents all live in Flanders and were born around 1900. They initially received a letter explaining our project and its aims. At the same time we asked them to complete and return a questionnaire. The questionnaire has a conversational, informal tone. When we receive the completed questionnaire, we make an appointment for an interview by telephone. Each interview is separately recorded in a register and each respondent receives a detailed filecard with an access number.

Apart from an identification, each file contains a synopsis of each recorded tape. The interview is always completely transcribed so there is an exact written duplicate of the information on tape. Each interviewee also has a complete file in which correspondence and each interview are kept. Since satisfactory equipment for the oral history programs is very expensive and our financial resources are increasingly limited, we had to satisfy ourselves with two simple tape recorders SUPERSCOPE CD-320 (professional stereo cassette recorder) and cassette BASF 90, chromi-oxid II - (90 minutes often seems to us to be an ideal time for a recording). After the interview we give our respondents a letter which explains the use, and access to the recordings of the interview. If they agree, they sign a declaration in which they relinquish their author's rights to the director of the Museum of the History of Education.

Storage of the tapes has not been an issue in our project until recently. All tapes are numbered, given a code and classified in a metal cupboard. I suspect that later they will be transferred to the archives of the University. Whether or not those tapes will remain intact in the future, even under optimal conditions, is and remains a question.

We have the transcripts, but they are a poor substitute for the sound documents. So far we have not allowed the public to use the tapes because we fear that tapes may get damaged, lost or disorganized. The transcripts may be read and used according to the conditions stipulated in our letter with the respondent. At present, we have an agreement with the Belgian National Broadcasting Service (B.R.T.) for a second program based on oral history materials in 1983, using the interviews we have conducted so far.

The first program transmitted in 1981 (and repeated in 1982) was based on ninety interviews with workers in the textile industry which I had conducted in Ghent in collaboration with the project conducted by the Museum for Industrial Archaeology and Textile.

I wish to emphasize that the importance of sound recording is only slowly beginning to receive some recognition at our universities. We are prevented by financial restrictions and a shortage of personnel to do full justice to our oral history projects which are, by their very nature, expensive. The number of people who can work full time on this project is very small.

I believe that in the future we will have to look for alternate methods that will reduce the effect of financial restrictions, in order to enable us to continue working with sound recordings. Perhaps the IASA will consider this as one of its future challenges.

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NICOLE HELLYN, Bruxelles

#### LA SECTION AUDIO-VISUELLE DES "ARCHIVES ET MUSÉE DE LA LITTÉRATURE"

En 1958, deux écrivains belges réputés, M. Carlo Bronne (historien) et M. Joseph Hanse (philologue) tous deux membres de l'Académie royale de littérature française, fondent une Association sans but lucratif dénommée "Musée de la Littérature". Ils poursuivent ainsi deux buts principaux:

- 1) tout d'abord, rassembler tous les documents qui illustrent l'histoire de la littérature belge d'expression française depuis un siècle: manuscrits, correspondances, revues, livres;

2) ensuite, constituer grâce à ce rassemblement un Musée et un Centre d'études à la disposition des chercheurs belges et étrangers. Vous savez peut-être que des écrivains tels Maurice Maeterlinck, Emile Verhaeren, Charles De Coster, Michel de Ghelderode intéressent des spécialistes du monde entier, de l'Amérique au Japon et à l'Union soviétique.

L'Association est fondée sous le patronage conjoint de l'Académie et de la Bibliothèque royale. Le Conservateur en chef de celle-ci, M. Herman Liebaers, décide de donner accueil dans ses locaux au nouvel organisme. Les collections de celui-ci appartiennent aux deux institutions.

#### MUSÉE DE LA PAROLE

Or il existe alors à Bruxelles, depuis 1951, un "Musée de la Parole" qui a été fondé, sans aucun secours officiel, par un homme agissant seul: Paul Hellyn, mon mari, mort en 1978. Il est juste de rappeler que sa vocation naissante a été encouragée par la rencontre déterminante qu'il a faite de Mr. De Collogne, directeur du Musée de la Parole et de la Phonothèque nationale de Paris.

Paul Hellyn est poète. Il ne doute donc de rien. Son objectif, selon ses propres termes, est "de sauver les voix d'hommes et de femmes qui ont joué un rôle important dans notre vie nationale". Très rapidement, c'est surtout dans le domaine artistique et littéraire qu'il va chercher ces témoignages. Dans cette époque déjà très lointaine où ce genre d'action était peu pratiquée, ce docteur en droit apprend non seulement les techniques de l'enregistrement mais aussi celles de la photographie. Il veut en effet conjuguer les deux, ce qui est original et neuf voici plus de 30 ans. Il a la vocation d'un "chasseur d'images et de voix". Ce qu'il recherche, ce ne sont pas des documents parfaits mais la présence de l'écrivain, l'atmosphère dans laquelle il travaille, en un mot, du vivant.

Avec des moyens dérisoires, ce pionnier amasse des centaines d'enregistrements de romanciers, de poètes, d'essayistes, d'historiens, Il va à Paris enregistrer des voix célèbres parmi lesquelles celles de Cocteau, de Claudel, de Mauriac. Il réalise des montages audio-visuels, qu'il intitule "Voix et Images". Il ira les montrer au Congo, l'actuel Zaïre. A l'Exposition universelle de 1958, la première d'après-guerre, 16,000 personnes viennent écouter ses montages au Salon des Lettres belges. D'autre part, il aillonne la Belgique, répondant à de nombreuses demandes d'organismes culturels et d'écoles. L'objectif de ces spectacles est, selon lui, "de faire appel à la propre faculté poétique du spectateur" et de donner ainsi à celui-ci le désir de retourner à l'oeuvre écrite.

#### ARCHIVES ET MUSÉE DE LA LITTÉRATURE

Aussi, dix ans après la fondation du "Musée de la Littérature", "le Musée de la Parole" se trouve-t-il intégré à cette institution qui prend alors le nom d'"Archives et Musée de la Littérature". Il s'ajoute dès lors un troisième objectif aux deux premiers: réaliser des archives sonores de notre littérature en recourant aux moyens audio-visuels et fournir ainsi aux enseignants et aux écoles une documentation variée et des témoignages oraux et visuels sur celle-ci. Depuis deux ans, ce département a pris le nom de "section audio-visuelle".

#### TRAVAIL ACTUEL

D'une part, nous poursuivons activement l'enregistrement sonore et la photographie des principaux événements littéraires. Ceux-ci sont devenus particulièrement nombreux au cours des

dernières années. Vous savez peut-être en effet que la littérature belge d'expression française connaît aujourd'hui un remarquable renouveau. Nous avons également, avec l'accord de la Radio nationale, recopiés certains des ses enregistrements anciens.

D'autre part, nous multiplions les montages audio-visuels. Certains de ceux-ci ont été consacrés, dans le passé, à de très grands écrivains: Michel de Ghelderode, Albert Crommelynck, Marie Gevers, Suzanne Lilar. D'autres le sont aujourd'hui qui cherchent plus à mettre et évidence des auteurs nouveaux et des recherches qui s'effectuent aujourd'hui.

Enfin, un nouveau secteur s'est ouvert depuis 1979. Il est consacré à la constitution d'archives théâtrales, photographiques et sonores. Ce sont les oeuvres d'auteurs belges qui font l'objet de ces archives. D'une part, le texte est enregistré au théâtre. D'autre part, des diapositives sont prises en cours de spectacle. A ce sujet, nous n'avons pas toujours beaucoup de facilités: les directeurs de théâtre et les comédiens répugnent parfois à nous accorder des séances sans public où il nous est loisible de photographier à l'aise. Ceci dit, cette Section audio-visuelle a pu montrer avec succès le produit de cette activité lors d'une grande exposition de photographies de théâtre organisée l'année dernière à la Maison du Théâtre de Bruxelles.

Enfin, l'acquisition d'un matériel video nous permet également, en plus de la projection de nos montages pour les écoles et les groupes intéressés, de projeter les films sur des écrivains réalisés par la télévision belge. Notre équipe se compose d'un animateur, d'une photographe et d'un preneur de son.

Naturellement, nos collections sont mises à contribution lors des expositions relatives à l'histoire de la vie littéraire dans notre pays. Nous participons d'ailleurs activement à l'établissement de cette histoire: c'est ainsi que la "Section Théâtre" vient de réaliser une série d'émissions sur nos grands écrivains disparus et une autre sur l'histoire de la scène en Belgique francophone des années 20 à nos jours. Ces deux séries ont été diffusées par la radio.

Enfin, je ne vous étonnerai pas en vous disant que si notre bilan d'activité est important, nos moyens demeurent malgré tout modestes. Il est heureux que nous soyons reconnus et subventionnés par le ministère de la Culture. Néanmoins, les tâches en perspective sont tellement nombreuses que nous ne sommes pas en possibilité d'accomplir aussi rapidement que nous le voudrions tous les programmes auxquels nous nous intéressons.

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#### ENGLISH SUMMARY

The Museum of French Literature was founded in 1958 to pursue two fundamental goals:

- 1) to collect manuscripts, correspondence, reviews and books that embody history of Belgian literature in the French language;
- 2) to form a museum and study center to be at the disposal of Belgian and foreign researchers.

The museum is sponsored by the Royal Academy of French Literature and by the Royal Library.

In 1968, the Museum was enlarged with the addition of the "Museum of the Word" which subsequently became known as the "Archives and Museum of Literature". Founded by Paul Hellyn, this institu-

tion seeks to capture, in various media, the personality and aura of prominent French speaking writers. Such well-known names as Cocteau, Claudel, and Mauriac are included in the holdings.

At present, the audiovisual section is engaged in the following tasks:

- 1) sound recording and photography (including duplication of historical materials from the Belgian Radio);
- 2) promotion of contemporary writers;
- 3) documentation (since 1979) of Belgian authors' works;
- 4) video productions for schools and communities.

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JEAN-MARIE VANMOL, Université Libre de Bruxelles

#### LES DOCUMENTS DU CENTRE D'HISTOIRE ET DE TECHNOLOGIE RURALES DE UNIVERSITE LIBRE DE BRUXELLES A TREIGNES

Depuis 1978, le Centre de l'Environnement de l'ULB à Treignes procède au collectage systématique d'enregistrements sonores dans le sud de l'Entre Sambre et Meuse. Le fil directeur de cette enquête est axé sur la fonction artisanale dans la collectivité villageoise.

Dans l'ordre des priorités, la préférence est donnée aux personnes âgées porteuses d'un témoignage sur les modes de vie révolus et qui concernent principalement des activités artisanales (agriculture, saboterie, exploitation de la forêt) ou industrielles (exploitations minières. . .). Ces documents sont collectés dans le cadre d'un projet global d'écomusée, ils complètent une vaste documentation qui est progressivement rassemblée sur tous les aspects de la vie rurale; ils concernent donc essentiellement une recherche ethno-sociologique.

Sur le plan technique, les enregistrements sont effectués sur bande magnétique enregistrée soit avec un Nagra, soit avec un enregistreur Sony. Les documents originaux sont conservés au Laboratoire à l'ULB. Des copies sur cassette sont conservées à Treignes où elles peuvent être consultées sur place.

Actuellement le Centre dispose d'un cinquantaine d'heures d'enregistrement. Ces documents sont également utilisés pour sensibiliser les populations des villages à leur patrimoine culturel. Dans ce but, des montages sonores sont réalisés à l'aide de ces archives et servent de support à des projections synchronisées de diapositives en fondu enchaîné. Pour chaque enquête on récolte dans la mesure du possible le maximum d'illustrations (photographies, cartes postales) se rapportant au sujet enregistré. Tous ces matériaux constituent les collections du Centre d'Histoire et des Technologies rurales de l'ULB à Treignes. Accessoirement ces documents peuvent intéresser la dialectologie dans la mesure où au cours de chaque enquête, nous nous efforçons d'enregistrer des séquences en patois où le vocabulaire spécifique pour certaines activités (noms d'outils, par exemple) est utilisé.

Parmi les thèmes pour lesquels des témoins privilégiés ont été intensivement recherchés, signalons: l'exploitation du marbre dans la région du Philippeville, la Saboterie, l'Agriculture (documents relatifs aux étapes de la mécanisation de l'agriculture).

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#### ENGLISH SUMMARY

Since 1978, the Center for Rural History and Technology of ULB at Treignes has been collecting sound recordings in the southern part of the region between the Sambre and Meuse rivers. This project concentrates on the documentation of handicrafts in the village setting.

Senior members of the community who have been engaged in agriculture, smithing or forestry, are selected for study. The cassette sound recordings (approximately fifty hours, at present), along with still visual images, are housed in the center where ethno-sociologists and others may consult them.

The collection is also useful to dialectologists, since during the course of fieldwork, care is taken to record local terminology for certain activities.

The Center is concentrating on researching marble production in the Phillippeville region as well as on smithing and on the development of mechanization in agriculture.

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ELZA VEHEM, Chief Record Library, B.R.T.

#### BELGISCHE RADIO EN TELEVISIE

In 1930, the former "Radio Belgique" started broadcasting with a few records, donated from the collection of the famous Belgian conductor Franz André. In 1932 this collection numbered some 300 78 rpm. records. In 1938, information on 21,000 records was filed in a card index system. By 1950 the N.I.R. (National Instituut voor Radio-omroep) - I.N.R. (Institut National de Radio-diffusion) owned 55,000 records and in 1960 the collection had grown to 100,000. The collection included 78, 45, and 33 rpm. records as well as records made by our own services (on Pyral - 30 and 40 cm.) and of our own recordings on magnetic tape. There was a single Record Library for both the "Radio Institutes", the "World Service" and the "German Programme".

In 1964 the National Broadcasting Service was split into two autonomous services: one for the Frenchspeaking community, the R.T.B. (Radio Télévision Belge) and one for the Dutch speaking community, the B.R.T. (Belgische Radio en Televisie). B.R.T. and R.T.B. each had their own budgets. The former "Central Record Library" remained communal and under the direction of both.

The B.R.T. record library was called "N.U.F." (Dutch Broadcasting Record Library). Since 1964 it has grown to include:

5,000	78 rpm.
13,000	45 rpm.
150,000	33 rpm.
23,000	magnetic tapes

The annual growth amounts to around 9,000 records and 5,500 tapes. In addition, there are about 400 sound effect records. There are no cassettes.

B.R.T. Radio consists of three programs:

- B.R.T. 1 - mostly light music
- B.R.T. 3 - classical music
- B.R.T. 2 - 5 regional stations

The "N.U.F." called "Audiothèque" since 1978, serves B.R.T. 1 and 3 and occasionally B.R.T. 2. The regional stations each have a small record library of their own. In the "Audiothèque" a staff of 27 people are employed in Purchasing, Cataloging, Lending service, Program preparation, and Current recordings.

The television record library works independently from the "Audiothèque"; the assistant-librarian in the television record library belongs, however, to the Audiothèque staff.

The "sound archives" (interviews, historical events, etc.) have been transferred to the "documentation department". In the beginning we used the universal decimal catalog but it was not practical, too difficult to find the codenumbers.

#### PURCHASING

The Audiothèque orders the records from catalogs and folders from which producers make their own selection. Three companies send us packages on approval and, in general, we buy the complete package. We no longer receive many samples of pressings since the companies send them directly to the producers.

For the last three years, we have bought three copies of each classical record, one is put aside as a "reserve" and most often recorded on tape. We buy about 75% of our records from Belgian companies, the rest from foreign firms.

Bills of payment are handed over to the accountant's department. To this date we have not exchanged information with other radio stations.

#### CATALOGING

The typists time the records and print the data on a master card. The master card ("cliché") is the basic document which is duplicated on "Ormigmachine" (duplicator). The reproduced index cards for classical music are classified as follows:

- per composer, subdivided in genres;
- per performer (soloists, singers as well as instrumentalists);
- per conductor.

For literature: per author.

For light music: per performer (singer, band, group, etc. . .).

For folk and ethnical music: per country. A few months ago we adopted the Sachs/Hornbostel classification to categorize instruments.

The typists file the index cards in boxes. The records are listed numerically according to their commercial references. Two clerks attach a B.R.T. label, on which the timing is noted. The records are put away in covers on which dates of broadcasting or lending are marked. They are filed numerically on racks. The two clerks handle about fifty records a day.

#### LENDING SERVICE

We lend about 100 records a day. About 206 people use our services and sometimes the regional stations borrow records as well. It is very difficult to enforce the loan period.

#### PROGRAM PREPARATION

According to the needs of the producer's manuscript, records and tapes for B.R.T. 1 and 3 programs are taken to Production ( $\pm$  300 records and  $\pm$  75 tapes a day). Two typists type nine copies of the programs, one of which is for SABAM (copyright). Twenty-one hours of recorded music from the "Audiothèque" are broadcast daily.

#### CURRENT RECORDINGS

This department consists of tape recordings made by various B.R.T. services. They are retained temporarily. This type of recording numbers approximately 3,500 per annum. There are two main kinds of recordings:

- 1) concerts (live)
- 2) edited programs with commentary

When they have been used or broadcast, the tapes are erased or filed.

Studio productions (not live) are classified immediately in a definitive filing.

Temporarily tapes:

The cards are filed by the number of the tape and by the name of the producer subdivided as follows:  
studio; captation; relais; records.

The "Audiothèque" is open from Monday to Friday: 8 a.m. to 5:15 p.m. The News Department and the Production personnel have access to the "Audiothèque" at any time.

# Committee Reports

## CATALOGING COMMITTEE

### FRAME OF REFERENCE OF THE CATALOGING COMMITTEE

*This report was prepared by Rolf Schuurmsma for the IASA Executive Board, May 1983, on the occasion of the reorganization of the Cataloging Committee.*

1. IASA shall continue and enlarge its activities in the field of cataloging.
2. The frame of reference of the Cataloging Committee shall include the following points:
  - a. The Committee shall be active in the field of title description and cataloging with respect to all kinds of sound recordings and all kinds of sound archive collections and organizations.
  - b. It shall act as a clearing house for information about all possible systems and developments in the field mentioned under a., especially with respect to automation.
  - c. It shall particularly concentrate on trends and systems which are of international importance, for example the ISBD (NBM) set of rules as far as they cover sound recordings.
  - d. It shall seek close cooperation with the IAML Cataloging Commission and close contact with the IFLA International Office for UBC, so as to work towards a set of rules acceptable for sound archives.
  - e. It shall, when possible, provide recommendations for standardized sets of rules for the description of special kinds of sound recordings like spoken word and ethnomusicology.
  - f. It shall prepare and hold one business meeting during each Annual Meeting of IASA, which meeting shall be open to interested members of the Association and IAML.
  - g. It shall prepare and hold one open session during each Annual Meeting of IASA with a well structured program, of interest to the membership of IASA at large.
  - h. It shall take care of the publication of the papers read during the sessions of the Committee and further contributions like News and Notes, in cooperation with the Editor of the Association and dependent upon her/his decision.
3. All matters of Association policy are the responsibility of the Executive Board and need consultation with the Board.

### MEMBERS OF THE COMMITTEE

1. Eckehard Baer, Wiss. ORat, Deutsche Bibliothek, Abteilung Deutsches Musikarchiv, Postfach 45.02.29, 1000 Berlin 45, Federal Republic of Germany, (Chairman).
2. Anne Eugène, Bibliothèque Nationale, Département de la Phonothèque Nationale et de l'Audio-visuel, 58 Rue du Richelieu, F-75084, Paris Cedex 02, France.
3. Diana Hull, British Institute of Recorded Sound, 29 Exhibition Road, London SW 7, England.
4. Drs. Alexander Jansen, NOS Fonotheek, Postbus 10, 1200 JB Hilversum, The Netherlands.

5. Helmut Kowar, Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, Liebiggasse 5, A-1010 Wien, Austria.
6. Alice Moyle, Australian Institute of Aboriginal Studies, P.O. Box 553, Canberra City, A.C.T. 2601, Australia.
7. Roger Smither, Imperial War Museum, Lambeth Road, London SE1 6HZ, England.
8. David Sommerfield, The Library of Congress, Washington, D.C. 20540, USA (Secretary).
9. Harriet Woakes, Kashim Ibrahim Library, Ahmadu Bello University, Zaria, Nigeria.

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## COPYRIGHT COMMITTEE

### FRAME OF REFERENCE OF THE COPYRIGHT COMMITTEE

*This report was prepared by Rolf Schuursma for the IASA Executive Board, on the occasion of the reorganization of the Copyright Committee.*

1. IASA shall continue to enlarge its activity in the field of copyright. The Executive Board of the Association has approved the following frame of reference to that end for the Copyright Committee of IASA.
2. The Committee's frame of reference shall include the following points:
  - a. The Committee shall take care of a continuing exchange of information concerning developments in the copyright sphere in the widest sense, both on the national and the international level.

The exchange shall be organized at a central point which should take care of the influx as well as the transmission and publication of information.

Sources of information can be IASA National and Regional Branches and affiliated organizations, UNESCO, International Non-Governmental Organizations (NGOs) like the Fédération des Archives du Film (FIAT), the Fédération des Archives de Télévision (FIAT), the International Council of Archives (ICA), the International Federation of Library Organizations (IFLA), and the International Organization of Phonogram and Videogram Producers (IFPI).

Recipients of information are primarily the members of IASA, National Regional Branches and associated organizations. Publication follows through the PHONOGRAPHIC BULLETIN. Other recipients are UNESCO, the NGO's and IFPI.

- b. The Committee shall study documents like the UNESCO "Recommendation for the Safeguarding and Preservation of Moving Images adopted by the General Conference at its 21st session" Belgrade, 27 October 1980, and make its findings regarding audio records known through the channels mentioned under a. It shall act in the same way with publication of UNESCO and other international documents subsequently published.

The Committee shall collect information about procedures for legal deposit in various countries and publish a comparative study of legal and practical aspects.

- c. The Committee shall publish a "Model Contract Guide", thereby providing model contracts for the main types of sound archives.
- d. The Committee shall study solutions for the copyright problems of broadcast materials outside radio and TV in various countries (for instance the UK and the Netherlands) and publish its findings in the PHONOGRAPHIC BULLETIN.
- e. The Committee shall study the legal aspects of the international traffic of sound recordings and publish its findings in the PHONOGRAPHIC BULLETIN.
- f. The Committee shall maintain close contact with the Copyright Committees of the NGOs mentioned before.
- g. The Committee shall prepare for and hold one business meeting during each Annual Meeting of IASA, which meeting shall be open to interested members of the Association and affiliated organizations, and to IAML.

The Committee should prepare and hold one open session during each Annual Meeting of IASA with a well structured program and it shall ensure the publication of reports read during that session in the PHONOGRAPHIC BULLETIN.

3. The Committee shall prepare a list of priorities within the framework mentioned under 2 and establish priorities after discussion with the Executive Board of the Association.
4. The Committee should regularly invite the membership of IASA to mention points of interest for discussion not yet included in the frame of reference.
5. All matters of Association policy are the responsibility of the Executive Board of the Association and require consultation with the Board.

#### REPORT ON THE COPYRIGHT COMMITTEE

There has never been any doubt as to the use and even the necessity of IASA's Copyright Committee. Under the chairmanship of Robert Ternisien (Société Radio Canada) and with Derke Lewis (BBC) as secretary, several sessions were held during Annual Meetings of the Association and many papers have been printed in the PHONOGRAPHIC BULLETIN. However, due to a series of circumstances, both Robert Ternisien and Derke Lewis had to resign from their functions in the Committee. At the Brussels meeting of IASA (1982) things seemed to have come to a complete halt by lack of functionaries to conduct the business of the Committee.

The Executive Board of the Association used this interval to prepare a frame of reference as a guideline for the work of the members and executive officers of the Copyright Committee. The terms of reference were discussed and amended at the working session of the Committee during the Brussels' conference (see the minutes in the PHONOGRAPHIC BULLETIN, No. 34, November 1982, p. 24 and 25). Moreover, once in Washington, D.C. for the 1983 conference, the Executive Board found two members of the Association ready to carry on the burden of the executive committee work. Robert Ternisien kindly agreed to take the chair again for a period of three years and Ellen S. Johnson (University of Kansas, Lawrence, Kansas, USA) joined the Committee as secretary.

The Copyright Committee consists of the following members:

Hans Bosma (Netherlands)  
Marie-France Calas (France)  
Ernest Dick (Canada)  
Pekka Gronow (Finland)  
Ellen Johnson (USA), secretary  
Trevor Pearcy (United Kingdom)  
Robert Ternisien (Canada), chairman

The frame of reference for the Committee has been printed just before this introduction.

At the Brussels conference, Ernest Dick (Public Archives Canada) agreed to organize the open session of the Committee in Washington, D.C. The result was a lively discussion of the present copyright situation in the United States on the basis of a paper read by Charlotte Givens of the Library of Congress (to be printed later) and some provoking comments by Robert Ternisien. There was a diverse and interested audience from IASA, IAML and ARSC. This session showed the importance of the work of the Copyright Committee for our membership. At the session an elaborate paper prepared by Trevor Pearcy was handed out. It was printed in the July 1983 issue of the PHONOGRAPHIC BULLETIN. The information assembled by Trevor Pearcy is another valuable contribution to the Committee's work, which will find its continuation during the next Annual Meeting of IASA in Como, 1984.

#### MINUTES OF THE COPYRIGHT COMMITTEE WORKING SESSIONS 12 MAY 1983

Present: Michael Biel (USA), Ernest Dick (Canada), Joan Falconer (USA), Robert French (Australia), Helen Harrison (UK), Ellen Johnson (USA), Daniel Kinney (USA), David Lance (UK), Rolf Schuursma (Netherlands), Lily Tan (Singapore), Robert Ternisien (Canada), Jonathan Vickers (UK), Dominique Villemot (France).

Rolf Schuursma took the chair initially and Helen Harrison acted as Secretary for the meeting.

Rolf Schuursma opened the meeting and gave a brief resumé of the situation. The copyright committee had an open meeting in Brussels at which several members agreed to join the committee but no executive officers could be found. It was agreed to publish the frame of reference drawn up and ratified in the Brussels meeting in the PHONOGRAPHIC BULLETIN for information together with minutes from this meeting (see preceding pages).

The main task of the Washington meeting was to find officers for the committee. Rolf Schuursma announced that in the past few days Robert Ternisien had agreed to act as Chairman of the Committee for the next three years with the backing of his employer, or until the membership or circumstances decided otherwise.

The committee still lacks a Secretary, and Rolf Schuursma urged the meeting to find a Secretary in order to coordinate the copyright committee activities effectively and take the work from the Secretary General of IASA who has been trying to coordinate the effort for the past year. Robert French enquired about the workload of the secretary of the committee. Helen Harrison replied that it involved attendance at annual conferences, taking minutes, coordinating the work of committee members, ensuring exchange of information between members of the committee, preparation of conference programs in consultation with the Secretary General of IASA, liaison with the Secretary General of IASA on committee work and liaison with outside organizations in the field of copyright interest according to the terms of reference of the committee. Ellen Johnson of the University of Kansas agreed to serve as Secretary of the Committee. (Robert French (Australia) subsequently agreed to act as a Vice-Chairman in case the Chairman could not attend meetings and to help ensure continuity of the work.)

Rolf Schuursma then handed over the meeting to the new Chairman: Robert Ternisien.

Robert Ternisien reminded members of the frame of reference and drew attention to a paper on legal deposit which had been prepared by Trevor Percy (UK) at the request of the meeting in Brussels in 1982. It was agreed that this detailed paper should be published in the PHONOGRAPHIC BULLETIN at the earliest opportunity and Helen Harrison agreed to contact Trevor Percy for clearance. It was also agreed that the paper given by Charlotte Givens of the Library of Congress at the open session should be published in the PHONOGRAPHIC BULLETIN.

The Chairman mentioned his own work on model contracts for the exchange and deposit of sound recordings. Jonathan Vickers (UK) asked for further details as the British Library is in the process of drawing up such contracts and it might save some duplication. Robert Ternisien agreed to send a draft paper to members of the committee.

The discussion turned to the topic for next year's conference sessions. Robert Ternisien suggested asking a representative of each country to give a report on the situation of copyright in their own country.

Ernest Dick suggested inviting a representative of the record associates to speak on the situation regarding piracy of recordings. This to be balanced by a Sound Archives representative.

Helen Harrison asked if there would be any call to pursue the question of legal deposit, but it was felt that this would be aired in sufficient detail by Trevor Percy's paper.

Michael Biel suggested the interchange of phonograms including the 'Fair use' issue as a possible topic.

There being no further business the Chairman closed the meeting expressing the hope that the committee would now become active once more and that members attending the meeting could join their colleagues in Como next year.

# Training Committee

## REPORT TO THE GENERAL ASSEMBLY, WASHINGTON, D.C., MAY 1983

During the past year, the training committee continued to collect data about training courses. Based on information collected, a core of subject areas was formulated that could apply to the training needs of archivists in various areas and levels. A paper on this subject will be presented in the open session. In the working session, it was agreed that work on developing a list of qualifications be continued and that this subject be included in the open session of the Como conference.

The committee has been seeking archives willing to host trainees from third world countries. The committee, with the help of the National and Affiliated Organizations Committee and the national representatives, has selected ten IASA-member archives who have volunteered to help with this venture. Funding sources to support this training program have not yet been found and this search will be a priority in the immediate future.

In order to provide adequate training, especially to Third World countries, we are attempting to get more information on the needs of sound archivists. A survey about the training situation in Nigeria was prepared and a comprehensive report on this will be given in the open session. We intend to continue preparing such surveys in the coming years.

The possibility of producing a training manual was discussed at length during the working session. Content and format will be considered and these subjects taken up again at the Como conference.

Rainer Hubert, Chairman

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## INTERNATIONAL COOPERATION IN THE TRAINING OF AUDIO-VISUAL ARCHIVISTS

*This report was given during the Open Session of the IASA Training Committee in Brussels, July 1982.*

When trying to reach some conclusions on training for sound archivists it seems important to be aware of all possible ways to fulfill this task. The most obvious one, of course, is the specialized audio training--done by internal training or by external courses. But other ways have to be examined as well.

Let me start with a reflection on all information media, that is, the producing, collecting, storing and distributing of sources in the widest sense of the word. Within this big framework there are four different fields of activity, each of them with distinct working methods, with distinct institutions and a staff that has been trained in different ways.

Three of these areas have a long standing tradition and a very highly developed infra-structure:

1. the area of museums
2. the area of paper archives
3. the area of libraries

In all of them there are well-trained staff with well established careers. I don't think this is true for the fourth category:

4. the area of audio-visual media and persons handling them.

This area is very heterogeneous and is not generally accepted as a separate profession. It has no well established careers.

With this category four types of audio training seem possible:

- a) a close relationship between librarians training and sound archivists training;
- b) a close relationship between archivists training and sound archivists training;
- c) sound archivists training as a part of an overall multi-media training, that is, audio training as a part of av-media training;
- d) sound archivists training as an independent special training.

In the first three cases audio training is integrated in a broader educational context; in case four it stands alone.

I am quite sure--and the training survey shows this as far as I can see--that all four ways of training will be important for us. The fact that sound archivists come from so many different backgrounds and work in so many different institutions, means that it will not be possible to have only one recommended way of training for them.

Nevertheless it seems important that we bear in mind that each of these four ways has its special implications. There are considerable differences between them and I would therefore like to comment on them. My comments will not attempt to be complete. I mention only some aspects which seem important to me. A separate training program just for sound archivists will not be addressed at this time. I will restrict myself to discussing audio training as part of a more comprehensive professional education.

We sound archivists are a rather small group of persons as compared with other professions in the information business such as librarians. If we want to include all our vital interests we would be wise to cooperate with other related professions. In this cooperation of course training plays an important role. As I stated before we have the choice of three related professions in this cooperation: librarians, archivists, and other media archivists. Let me start with the relations to other av-media archivists. I have had some predilection for cooperating with other av-media workers and for a combination of av-training and audio training. Let me explain why.

When we are cooperating with librarians and paper archivists it is a bit like a flea cooperating with elephants. This would not be so if all av-media archivists work together. It would rather be the cooperation of equals. In addition we have a lot in common with the other av-media archivists. Film, television, and photo archivists--all struggling for their own professional identity as we are--are new professions trying to define their professional status. So our interests correlate here. A feeling of solidarity and of cooperation between different av-media workers is quite natural. Another argument is provided by their inner connection. All av-media are storing facts of the physical world. This makes a big difference with print media and writing, for writing is a method to document mental processes, to record human thought and communication in an abstract form in a formalized way.

Another thing we have in common is the fact that we don't only collect, catalog and store our sources as librarians do, but we are very often also producing these sources. In the other information professions there only is passive documentation, but in the av-media profession there is active documentation as well.

I mention arguments which are in favor of a multi media training (at least as a basic education), but there are also arguments against it. The most important of these seems to be the objection that multi media training may be too costly, too special for the everyday work of a pure sound archivist. Now some remarks about the relations between the training of librarians and the training of sound archivists. I think the same might be true for conventional archivists as well.

If we take into consideration that sound archivists have got to collect, catalog and distribute specific kinds of documents, we will notice an obvious similarity with the work of librarians. If we stress the fact that sound archivists are handling a technical medium, a medium structured like other av-media and therefore following other principles than written documents and with a different value as a source, we find a very close relationship with the other av-media professions. I have already mentioned this. Sound archivists training should include both aspects but this is not the problem. The real problem is that librarians training is highly developed while av-media training is not. Therefore it seems undesirable to let audio training simply be part of librarians training because the specific medial aspects might be lost. The librarian's method of cataloging should be part of media training. I think that this is easier than developing specific media training within a librarian training program.

But as I said at the beginning, there are various approaches to training and we often don't have a choice. I am impressed by the fact that quite often sound archivists training starts inside libraries and archives.

At this point I would also like to mention that I have been speaking about the training of full time archivists. There are a lot of librarians, paper archivists, researchers in different sciences working only part time with sound documents. Their training has also to be born in mind. For them a variety of facilities for further training are necessary.

And as a final point, I would like to mention a special project that the training committee has undertaken. Last year we decided to contact other international organizations working in related fields. Therefore--on behalf of the committee--I wrote letters to them in order to start a discussion. I addressed the associations which are represented in the round table talks, that is the International Association of Film Archives, the International Association of TV Archives, the IFLA and the International Council of Archives. In my letter I explained the reasons for establishing an IASA-training committee and asked the organizations mentioned for information about the situation of training in their field. The key question dealt with in my letter was the relationship between training for audio media and av-training as a whole. I then raised the question of the relation between librarianship and media archivism, and concluded asking for their opinion about cooperation between us.

So far I have received only one answer, a rather disappointing response. You will now understand why my report on international cooperation contains more reflections than facts. A mere report of my correspondence would have been extremely short. In the single response from the president of the International Association of Film Archives, he stated that the differences between the

particular av-media should not be neglected and that film archivists have more in common with TV archivists than with sound archivists. Until now they saw no necessity for multi media training.

The answers to the training questionnaire hint in the same direction. I think this is quite important in that it shows clearly the limits of international cooperation. It is not realistic to hope for joint training programs for all av-media, at least not on an international scale. We must not give up creating better contacts with other international media organizations, but we can not wait for it. We have to go our own way.

Training courses can always be held when there is urgent necessity for them. Though it may be, that in particular countries overall av-media training is the goal--as for example in Austria--this surely will not always be the rule. This does not matter as long as the right content is incorporated in all courses. One subject should be part of all training programs: sound archivists work as part of the audio-visual field, in other words to emphasize the close connections between av-media.

Rainer Hubert, Chairman

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## REPORT ON TRAINEESHIPS

You may recall, that some time ago the training committee published an appeal in the PHONOGRAPHIC BULLETIN asking for help to improve training for colleagues from Third World countries. The most effective and easiest way seemed to us to offer traineeships in competent and willing sound archives. We stressed the fact that the needs of training vary according to the field of sound archivism they are working in and that therefore it would be necessary to have the cooperation of all types of sound archives, ethnology archives, record libraries, national and broadcasting archives. A year has elapsed since and we think it appropriate to give a short report on what has been done in the meantime.

With the help of the IASA National and Affiliated Organizations Committee and other national representatives we were able to find ten member archives willing to give traineeships to colleagues from Third World countries. This is really encouraging and we are very thankful to these sound archives. We are aware, however, that this is only a beginning and that there remain a lot of problems which have to be solved yet.

We will have to deal with raising funds for the trainees, to find additional institutions willing to receive trainees and, last but not least, attempt to reach a better understanding of the needs of the trainees.

If you want to contact the committee about the possibilities of obtaining traineeships, or if you are able to give aid to this scheme please write me: Österreichische Phonotheek, Webgasse 2a, A-1060 Vienna, Austria

Rainer Hubert, Chairman

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## IASA SURVEY OF INTERNATIONAL TRAINING STANDARDS--FINAL REPORT

This report summarizes the answers given to a questionnaire dealing with the training of sound archivists. A preliminary paper based on the replies of ten archives was read at the Budapest Conference, and it was felt that a second mailing of the questionnaire was needed. A total of twenty-six answers was received by the time of the Brussels Conference, and a paper was given on the final sixteen answers. Two other replies came later, and this report is based on twenty-eight responses.

Archives who responded fell into the categories of radio archives, research and historical archives, national archives, and libraries. This report will summarize the answers given by each type of archive in the order of the issues stated by the questionnaire, and a table listing each archive with existing and ideal qualifications for staff will follow the summaries.

### BROADCASTING ARCHIVES

Internal training is carried out by all broadcasting archives. Two archives mentioned 'in house' courses that explain the general aims and organization of the company. On-the-job training was outlined as including instruction in selection, accessioning, preservation, assessing content and technical quality, reclamation and technical updating of recordings, mechanical duties in connection with tape recordings, cataloging, indexing, and researching sound material for program purposes.

Radio archives offer a large range of courses to their new employees. Up until 1969, the B.B.C. offered in-service training in Broadcasting Librarianship to new staff of the Voice of Kenya. A course in computer techniques was mentioned by Danmarks Radio. Three archives listed short courses in tape recorder techniques and the handling of tape. Other courses given were in acoustics, tape editing, radio production equipment, voice communication, interviewing and writing for radio, presentation and program production, and typing workshops.

Radio archivists bring a wide variety of prior training to their positions. Graduates or students of history are sought by two archives, and two other archives stated that their employees are qualified librarians or 'documentalists.' Often a good general knowledge is sought over subject specialization, although some employees are presently studying for degrees in arts, law, history, and other fields. General knowledge and familiarity with the holdings of the archives are vital for quick retrieval of material for current programs.

Staff may enrol for external courses with the approval of the Head of the archive. Institutions listed that offer relevant courses were the Norwegian School of Librarianship, the Institut National de l'Audio-visuel, the Institut nationale des sciences politiques, and the Kenya Polytechnic Institute. Courses in computer techniques were stated as being highly desirable. Specific courses cited were in archives administration, records management, treatment of archives, conservation, and history with a certificate awarded at the end of each course. All of these were listed by the Voice of Kenya and are not specifically in the field of sound archiving.

With a few exceptions, broadcasting archives are satisfied with training given by their companies or by external organizations. Desirable courses were outlined as being in conservation and management, indexing, cataloging, and computer handling. One archive suggested an introductory course on the technical aspects of tape handling which would include the history and use of tape

recorders, storage of sound, sound in society, and sound as documentation. All archives who responded felt that training limited to audio materials was sufficient for them.

Most archives answered that there are no career hierarchies within the field of sound archiving. Upward mobility is limited to the job structure within the archive. The Voice of Kenya, however, replied that recommendations have been submitted to the government in order to establish a career hierarchy but no details were given.

The Training Committee was advised to keep the importance of courses in perspective and not to overlook the value of personal qualities. Such traits as capacity to audition sound materials for long periods of time, ability to make value judgments on technical quality and clarity, an even temperament when working under pressure, and balanced attitudes to enable unprejudiced selection of materials were desirable. Hope was expressed that the Committee would be able to work out recommendations concerning international standards of training of sound archivists in minimal and ideal terms although one archive deplored the fact that such a study is coming so late. Another archive suggested that radio archive responses be grouped together, and this has provided the framework for this report.

#### RESEARCH AND HISTORICAL ARCHIVES

In-house training is given primarily by experienced staff, and the content of instruction depends upon the nature of the job--whether research, cataloging, or in the technical field. Several archives listed the types of technical training given at their institutions, and one included instruction in the use of menu-driven computer programs. Organized coursework is offered to Viennese librarians and archivists by the Arbeitsgemeinschaft Österreichischer Schallarchiv in conjunction with the Österreichische Akademie der Wissenschaften.

Specialists working in research archives generally have university degrees with concentrations in history, music, ethnomusicology, and linguistics. Researchers at both the Phonogrammarchiv of the Österreichische Akademie der Wissenschaften and the Centrum Jaap Kunst catalog their own material. Only one archive in this group, the Rogers and Hammerstein Archive, said that its specialists held qualifications in library science.

External courses were mentioned by two archives. The Institute of Papua New Guinea Studies may send employees to the National Broadcasting Commission to take courses lasting a month in studio work, recording techniques, programming, and other courses relating to sound and field collection. Aboriginal trainees at the Australian Institute of Aboriginal Studies may take courses in linguistics, media, or general arts at either the Canberra College of Advanced Education or the Australian National University.

There was a general feeling that research and historical archives could do better with their training, especially in the technical area, in interviewing techniques, and in cataloging. One archive criticized the structure of job classifications within the institution and it was suggested that a reorganization be geared to creating a modern information processing center. Another archive responded that training would be helpful in the cataloging of unpublished sound material. Technical training is given in audio and video for four archives with the rest offering only audio.

Career hierarchies do not exist except within the archives themselves. The Phonogrammarchiv replied that there are, at present, attempts to define hierarchies and careers, and that they will be oriented parallel to the librarianship career structure.

The Training Committee was advised to concentrate on developing audio components of integrated audio-visual training programs because sound archivism is too limited as far as career prospects are concerned. The participation of IASA in round table discussions with other international organizations was stressed. One archivist felt that it was necessary to give the profession a better image internationally, and the round table discussions will surely help in this regard. Another archivist hoped that the Committee could compile a minimum standards manual.

#### NATIONAL ARCHIVES

Internal training is given to all new recruits. Organized coursework varies. In the Archive of Folk Culture, special internships of two hundred hours minimum duration are available. Archivists at Australian Archives are given six months on-the-job training including experience in context and documentation control, survey and disposal, arrangement and description, reference, access, and management services. It is to be noted that archivists in general are more concerned with written materials and spend very little time learning about sound materials in their training. The Institut National de l'Audiovisuel gives its new employees a fifteen-day course that covers methods of production, recording techniques, treatment of documents, documentation, and the law as regards audio-visual material. For the most part, all employees of archives in this category come to their positions with knowledge of the subject matter with which they will be dealing and most have university degrees.

The Director of the archive, or, in the case of Australian Archives, the Commonwealth Government Public Service Board, authorizes leave for external coursework. Institutions or organizations assembling these courses were given at the University of New South Wales which offers a post-graduate diploma in Information Management (one or two year course), the Union française des Organismes de documentation which arranges courses lasting two weeks, and the Arbeitsgemeinschaft Österreichischer Schallarchive which gives a series of courses lasting one week each to librarians in handling audio-visual media.

One archivist mentioned that existing training possibilities were not satisfactory. The working group for audio-visual training of UNISIST Austria has prepared a list of desirable courses that included:

- 1) a specialized course for media archivists paralleling the comprehensive training available for librarians;
- 2) courses for advanced training of sound and media archivists;
- 3) courses for persons only partly concerned with audio-visual media, such as scientists;
- 4) courses for persons using audio-visual media for educational purposes;
- 5) a course in bibliography of audio-visual materials.

Another archivist mentioned the desirability of a course in conservation and processing of sound materials that would be designed especially for sound archivists.

External courses given by the Austrian Arbeitsgemeinschaft covered both audio and visual materials as did those of the University of New South Wales. The other archives limited their training to sound only.

No career hierarchies exist for sound archivists alone. In Austria, sound archivists working in public institutions are classified as librarians or scientific officials. Australian archivists are part of division three and above of the Commonwealth Public Service Clerk Class 1 to 11.

LIBRARIES

A thorough exposure to all departments is given to new personnel of the Phonothèque of the Bibliothèque Nationale. An orientation period of three weeks to a month is spent in visiting the different divisions and in attending talks by experts in such fields as legal problems or authors' rights over sound materials. Other archives mentioned short in-house induction courses with one archive specifying technical training in the handling and copying of tapes.

Organized in-house courses of two to three months are held by the Open University Library for all new employees, with two weeks being spent in the Media Library. New Media personnel there receive courses such as an introduction to materials and equipment with a short period of instruction in the handling of media. The Openbare Muziekbibliotheek in Amsterdam offers a one-week course examining all departments of the institution. External courses in music are offered to employees of the Sächsische Landesbibliothek by the Dresden Musikhochschule.

Most of the staff are qualified librarians and two libraries specified prior training in music for most of their workers. Any courses given outside the library must be approved by the head of the Library in consultation with supervisors. Library schools and the Institut d'études politiques were mentioned as possibilities for outside training, with courses varying in length from one month to a full librarianship degree course lasting one to two years. Librarians who responded said that there was a pronounced lack of archival and technical training in courses of study. Two of the librarians answered that instruction in visual and other non-print materials was available at library schools. Career hierarchies do not exist for sound archivists. The Bibliothèque Nationale divides its personnel into two areas, scientific and technical, and both of these divisions exist in the Phonothèque.

It was hoped that the Training Committee would set up a basic list for training in aspects of technical expertise, theory of sound archiving, general management of sound archives, and bibliographical control.

Grace Koch

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BROADCASTING ARCHIVES

<u>Name of Archive</u>	<u>Staff structure and qualifications</u>	<u>Ideal qualifications</u>
Australian Broadcasting Corporation Radio Archives	<u>Program Officers and Library Staff</u> High School Certificate, general program knowledge, ability to use recording/replay equipment, research and select material for program making departments, use research aids, work in close collaboration with others	Tertiary degrees in music, art, economics, or social sciences
	<u>Technical Officers (Archive Staff)</u> <u>A.B.C. Operation Officer grades -</u> broadcasting and technical certificate	" " "

<u>Name of Archive</u>	<u>Staff structure and qualifications</u>	<u>Ideal qualifications</u>
	<u>Producer (Archive Staff)</u> As Program Officers plus skill in interviewing, radio production, and tape editing: Thorough knowledge of broadcasting techniques in studio and field	Tertiary degrees in music, art, economics, or social sciences
Danmarks Radio	4 historians 1 technician 2 clerks 2 historians (drama and literature) (at least one Ph.D. on staff)	1) Knowledge of the essentials of our time for proper selection. 2) Knowledge of the essential differences between spoken sound material and other forms of sound and historical evidence. 3) A conception of how material is to be used
Finnish Radio	Heads of archives have M.A. degrees Staff in registering work have student/B.A. Sound technicians have a two year "sound engineer" training Office personnel have high school certificate	
Norsk Riksringkasting	Office personnel-G.C.E. A and O Levels Sound archivists-librarians	Library training with emphasis on: 1) Cataloging/classification 2) Reference knowledge 3) Planning 4) Computers General knowledge of current affairs, history, selectivity skills, open-mindedness, flexibility, accuracy.
Radio France	Varying qualifications	Personal qualities suited to the position; devotion to work and to detail
Swedish Radio	University examinations with or without library school Practical experience within the archive	Higher education, especially in the humanities
Voice of Kenya	G.C.E. O levels to Diploma and degree	Prior training in broadcasting archives Interest in history and oral traditions

RESEARCH AND HISTORICAL ARCHIVES

Australian Institute of Aboriginal Studies	Supervisors - librarians, M.A., Ph.D. Tape catalogers - M.A. or Honors Technicians - High school, technical certificates	Background in subject matter of archive Technical skills Familiarity with computers
Imperial War Museum	Research - historians with post graduate qualifications Catalogers - historians with first degrees and perhaps a professional qualification Technicians - first year U.K. B.Sc level	
Institut für Musikwissenschaft (Universität Wien)	Professor and assistant	

<u>Name of Archive</u>	<u>Staff structure and qualifications</u>	<u>Ideal qualifications</u>
Centrum 'Jaap Kunst'	Varying qualifications - mostly self-taught	1) Experience with ethnomusicological sound material 2) Adequate training as archivist and sound librarian 3) Some technical knowledge
Indian Classical Music Foundation	(no information on training programs)	
Institute of Papua New Guinea Studies	Archivist - M.A. in music, experience in other sound archives Trainees - studying ethnomusicology at various universities (One trainee previously employed by National Radio)	1) Background in ethnomusicology 2) Library experience 3) Technical training in field work and studio 4) Familiarity with Papuan culture 5) Anthropology 6) Administrative abilities 7) Cassette production experience
Landesmuseum Joanneum	Apprenticeship - one employee (unspecified) Gymnasium with Matura	Good general education Graduate in history
Phonogrammarchiv (Österreichische Akademie der Wissenschaften)	4 Ph.D's in ethnology, ethnomusicology, linguistics 1 Chief technical engineer-Dipl. Ing. (university degree) 1 technical assistant-student 1 secretary	Ability to handle abstract structure
Yale Collection of Historical Sound Recordings	General education - university graduates Technicians - all on-the-job training	1) As much liberal arts as possible 2) Accurate light typing 3) Knowledge of language other than English 4) Legible handwriting 5) Respect for audio materials in research 6) Toleration for extended detail 7) Orderliness
Rodgers and Hammerstein Archives of Recorded Sound	Librarians with degrees	

NATIONAL ARCHIVES

American Folklife Center Archive of Folk Culture Library of Congress	M.A. in folklore or ethnomusicology Previous archive experience	
Australian Archives	First degrees with Diploma of Information Management Technical Officer, Grade 2	
British Institute of Recorded Sound	Arts graduates, senior staff with graduate degrees, mostly in music Catalogers - qualified librarians Archives Administrator - Diploma in Archives Administration	
Institute National de l'Audiovisuel	Baccalauréat - minimum Diploma from technical institute Maitrise or license - history, music, arts	

<u>Name of Archive</u>	<u>Staff structure and qualifications</u>	<u>Ideal qualifications</u>
Österreichische Phonotheek	2 Ph.Ds - history and music High school - technical education Self-trained technicians	Scientific qualifications Technical qualifications on university level High school for catalogers and technicians
Public Archives of Canada	(no information on training programs)	

LIBRARIES

Phonothèque of the Bibliothèque National	General university - library qualifications Backgrounds also in music and arts	
Jewish National and University Library	Technicians - electronics communications certificate	
Open University Library	Librarians - graduates with librarianship qualifications Library assistants - High school diploma and diploma in librarianship or experience Technical staff - in-house courses	Honors, degrees, post-graduate qualifications in librarianship, short technical courses Library assistants-technical competence but not necessarily qualification level.
Openbare Muziekbibliotheek	Basic level to advanced - training	
Sächsische Landesbibliothek	Head: in charge of high school music Audio engineer - technical school Librarians - library qualifications	Knowledge of music

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IASA TRAINING COMMITTEE QUESTIONNAIRE

- I. Training for staff and new appointees
  - A. Training in the archive itself
    1. What training does your archive offer to the new appointee?
    2. If organized in-house courses are offered, please list content and duration of courses.
    3. Do catalogers of discs, tapes, etc. have any prior training in disciplines relevant to the subject matter or content of the sound recordings (e.g. music, history, ornithology)?
    4. Does in-house training include any specific reference to content?
  - B. External courses
    1. Who in the archive decides what courses will be taken externally?
    2. Name the institutions teaching external courses.
    3. Please list course content, textbooks, and level.
    4. What is the duration of the external coursework?
    5. What qualifications are awarded at the end of the coursework?
- II. Are there any courses missed in your archive training which you think are important? Please list. Are you satisfied with existing training possibilities?
- III. Does your archive training include techniques relating to other materials (e.g. visual) or is training limited to audio materials? If the latter, do you think this is sufficient?
- IV. Are there career hierarchies for sound archivists within your country? Within your place of work? Please list.

V. Qualifications

- A. What levels of general and technical (audio) education are represented by your staff?
- B. Please give a list of qualifications which sound archivists in your institution or in general should have. Would it be useful to consider this in minimal or ideal terms?

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

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

\* \* \* \* \*

HARRIET WOAKES, Kashim Ibrahim Library, Ahmadu Bello University, Zaria, Nigeria

## THE TRAINING NEEDS OF THIRD WORLD COUNTRIES

### INTRODUCTION

The recent increase in IASA membership in countries of the Third World has been accompanied by requests for training assistance from several of these countries. As reported by Rainer Hubert in the PHONOGRAPHIC BULLETIN (No. 34/November 1982) the IASA Training Committee has been asked if it could assist in obtaining traineeships in competent sound archives, and the Committee has consequently appealed to member archives who would be willing to assist in such a program to contact the Committee, if possible providing specific proposals regarding program content, duration and possible financial support.

In the meantime, following some remarks I made on problems facing Nigerian musical research workers and sound archivists in a brief paper presented at the 1982 IASA Annual Conference, the Training Committee invited me to present a paper on the training needs of third world countries at the 1983 conference.

In accepting this invitation I must hasten to add that I am well aware that my limited experience does not qualify me to speak for the entire Third World.<sup>1</sup> However, what I wish to do on this occasion is to present data that I have collected during the past four years in Nigeria and to suggest that this data be used as a basis for discussion and further investigation.

### THE IASA SURVEY OF INTERNATIONAL TRAINING STANDARDS

For the past few years the IASA Training Committee has been conducting a survey of member archives to gather information on existing training programs and career opportunities for sound archivists. These institutions have also been asked to provide data on the qualifications and skills required for staff in their archives. Grace Koch has provided reports of the results of this survey in the PHONOGRAPHIC BULLETIN (No. 31/November 1981) and at the Open Session on Training at the 1982 IASA Annual Conference.

For most of us, the data that has emerged has confirmed what we have been experiencing in our own individual archives. However, for the purposes of this discussion, it should be noted that, with only one exception, the information provided has come from institutions in the developed world and it may not necessarily apply to institutions in the Third World. I would therefore like to present a brief summary of the survey findings and then to consider them in relation to the Nigerian data referred to earlier. In this way, areas of similarity and dissimilarity

may be identified and a more accurate assessment of the particular training needs of archivists in the Third World may be achieved.

Data provided by national archives, broadcasting archives, historical/research collections and other libraries highlighted certain basic skills and qualifications that should ideally be required of staff in all types of institutions. These include:

- (1) a broad general knowledge;
- (2) the ability to apply theoretical principles of librarianship to the practical procedures of selection, acquisition, cataloging, etc. of sound recordings;
- (3) the ability to provide reference and other user services to archive patrons;
- (4) a knowledge of correct methods of handling, storing and preserving sound recordings;
- (5) the ability to select, operate and maintain recording and playback equipment.

Special skills were mentioned by particular types of archives:

- (1) a specialist subject background;
- (2) a knowledge of particular languages;
- (3) the ability to produce broadcasting programs;
- (4) the ability to conduct interviews and produce reports;
- (5) the ability to plan and undertake research projects;
- (6) the ability to make, edit, transcribe and dub sound recordings.

Among the responding archives actual staff qualifications varied widely. Electronics communications certificates, higher school certificates, librarianship qualifications, and postgraduate degrees in music, history and linguistics were cited. The diploma level was seen to be the minimum requirement for archivists/catalogers and the certificate level for technicians. A first-level university degree was seen as desirable for archivists. Additional higher level qualifications might be required for both archivists and technicians in certain archives.

A wide variety of highly developed internal training programs have been developed by various archives in order to train staff in the special skills and procedures required by individual institutions. Descriptions of some of these programs are included in the reports prepared by Grace Koch. Among the types of external institutions providing training are specialist institutes, library schools, broadcasting organizations, universities and music schools.

With regard to career opportunities for sound archivists, the findings of the survey indicate that job prospects for sound archivists are extremely limited. Most archives reported that there are no career hierarchies for the archivists in their institutions. Opportunities for advancement seem to depend on either the creation of a new post within the institution, succeeding an immediate superior or moving to another archive.

#### THE NIGERIAN SCENE

Information on sound archives and other collections of sound recordings and on institutions providing training in Nigeria was acquired through letters, visits, personal communication, attendance at conferences and from written sources. Form letters requesting information were sent to fifty-two institutions and individuals, and twenty-one interviews and visits to archives were made. There were only nine replies to the form letters (17% of the total).

At present, sound recordings are found in the following categories of archives and libraries:

- (1) Broadcasting archives
- (2) University libraries
- (3) Research archives/historical collections
- (4) National and regional archives
- (5) Libraries in educational centers, university departments, etc.

The most substantial collections are those in broadcasting libraries; other collections may be quite small, containing no more than a few hundred recordings.

The most striking feature with regard to Nigeria is that career opportunities for sound archivists are even more limited than they are for their counterparts overseas. Only broadcasting organizations and a few other institutions provide for such posts in their establishments. Two university libraries give the designation Media Librarian or A.V. Librarian to the individuals in charge of special collections which include sound recordings, and it is estimated that four research archives/historical collections probably have established posts for archivists or librarians. In institutions where no such posts exist, collections of sound recordings are assigned to the care of various categories of staff, on an ad hoc basis.

Educational qualifications vary as widely as in the developed world. Data collected for eight broadcasting libraries revealed that only one librarian holds a professional qualification in library science. (In Nigeria holders of B.L.S. and M.L.S. degrees are regarded as professionals, while diploma holders are regarded as sub-professionals). Two librarians hold sub-professional qualifications (one a Diploma in Library Science and the other a Library Officers' Certificate). Another was making arrangements to enroll in a diploma course. In the two responding university libraries, both media librarians hold masters degrees in library science (one specialized in media technology, the other in music). In seven research/historical collections, recordings in three libraries are looked after by staff with postgraduate degrees (one Ph.D. in music, one M.A. in music and one M.A. in linguistics). Three other collections are looked after by technicians. One of these seven collections has been more or less abandoned after the last archivist left in 1981. Information on staff responsible for collections of recordings held in educational centers and university departments is not yet available, although it is known that one collection in a university music department has been left in the care of a technician.

Technicians in broadcasting organizations generally hold a certificate in electronics and may also have received additional in-service training in sound electronics. There is little data on actual qualifications of technical staff in other types of archives.

Minimum levels of education for archive staff are lower than in the developed world. Individuals with only a few years of secondary school may be hired as intermediate staff and then will continue their education through in-service training programs, correspondence courses, etc. Where institutions are either unable or unwilling to hire senior staff, intermediate staff may be found in positions of considerable responsibility.

The most notable difference between training facilities for sound archivists in Nigeria and those for staff overseas is the absence of the variety of in-service training programs provided by the different types of archives in the developed world. This is not surprising in view of the large number of institutions that do not have established posts for such staff and therefore see no need to provide such training for the individuals looking after their sound recordings.

The only exception is the Federal Radio Corporation of Nigeria which runs a number of in-service training courses for both library staff and technicians. Newly recruited library staff attend the re-orientation course given by the Corporation's Staff Training School in Lagos. They may then proceed to take the school's junior, intermediate and senior library staff courses. Staff who gain admission to more advanced courses in outside institutions may be sponsored by the Corporation or given study leave. In-service courses provided by the Staff Training School are also open to library staff of state broadcasting organizations. There are very few other opportunities for such training, although one university library reported that it provides a series of one year in-service courses for various categories of intermediate staff and these courses include aspects of audiovisual librarianship.

The F.R.C.N. also runs specialized in-service training courses in sound and vision electronics for technical staff who hold basic electronics certificates. These courses are open to individuals from other institutions.

The situation with regard to external training is much brighter. Courses in library science are offered by at least seven polytechnics and universities. This figure will undoubtedly expand as several new polytechnics and universities are in the process of opening. At present, universities provide courses leading to the diploma, bachelors and masters degrees in library science. Polytechnics offer various certificate courses in librarianship, as well as certificate and higher diploma courses in electronics. One polytechnic has recently introduced a one-year certificate course in audiovisual technology, and a series of proposed national craft schools that are scheduled to open in 1984 will be offering courses in the servicing of audiovisual equipment.

Information on the course content of some of the university library science courses has been collected. Several programs include audiovisual or media librarianship. In two universities the bachelors degree course in library science combines the study of librarianship with two other subjects, one of which is to be read as a major subject. The M.L.S. program in one university includes training in the collection and recording of oral literature, as well as the production of other audiovisual materials. It has not been possible to obtain information on the course content of the polytechnic certificate courses in librarianship or the in-service courses for library staff run by the F.R.C.N. The course in audiovisual technology mentioned above focuses primarily on graphics, photography and television. The polytechnic electronics courses are three year programs and are broadly equivalent to the City and Guilds courses in the U.K. Entrants must have completed secondary school. The craft school courses are intended to produce graduates at the tradesman's level and will be open to candidates who have not completed secondary school.

#### SUMMING UP

To summarize the Nigerian data, there are a significant number of external courses which can provide basic training at various levels for both archivists/catalogers and technicians, and there are specific proposals for the expansion of existing programs and the creation of new ones in the near future. On the other hand, there are few internal programs for specialists, on-the-job training, with the exception of those provided for broadcasting staff. This we have seen is directly related to the fact that there are few established positions for archive staff outside of the broadcasting field.

With regard to courses in librarianship, the coverage of nonbook librarianship is very limited. In one university library where diploma and B.L.S. students are regularly taken for practical attachments, it is consistently found that they have not been given more than the sketchiest exposure to the processing, cataloging and care of nonbook materials in their courses. Subject background of graduates from all course levels is also very limited. The diploma and B.L.S. graduates from one library science department are often found to have insufficient subject knowledge by one of the university libraries that regularly hires graduates from this department.

There are also serious limitations with regard to courses for technicians. Although these are modeled on City and Guilds courses, one informant reported that the students do not receive the same practical, on-the-job training that is a fundamental part of the City and Guilds courses. The result is that students emerge with more theoretical than practical knowledge. Archives and other institutions and individuals often have difficulty finding adequately trained technicians to repair recording and other equipment. One researcher took an Uher portable open reel recorder needing minor repairs to technicians in a broadcasting organization that also uses Uher recorders. They were unable to repair the machine and returned it to her in even worse condition. An archivist working in a research archive had a similar experience after taking a Revox stereo open reel recorder to the technical services unit of an educational technology center in a university.

With regard to archiving, the data reveals that, with the exception of university libraries and a few other institutions, the parent bodies of other archives have very limited expectations of archivists. In six broadcasting libraries there are no catalogs, and recordings are shelved according to broad, vaguely defined subject categories. Documentation of the collection is limited to accession registers. Staff duties are chiefly confined to circulation and administrative procedures. In many research/historical archives, when graduate staff with no training in librarianship are in charge of the collection, home-made systems of rudimentary documentation are the rule. Collections of recordings held in educational centers and university departments, are cataloged. Many of these collections are located in departments or centers where the focus is on the use of audiovisual materials as teaching aids. There is often little recognition of the need for the proper documentation of these materials.

Turning to the question of limited job possibilities, part of the problem stems from the fact that at present only broadcasting organizations and a few other institutions recognize the need to maintain collections of sound recordings. It should be noted here that the broadcasting libraries hold significant collections of recordings of local artists that are commissioned and recorded by the broadcasting organizations themselves. There are few other archival collections of such materials, and the bulk of research recordings are still in private hands.

A positive sign that there may be a change for the better is the fact that associations of librarians, archivists and scholars are showing an increasing interest in the collection and preservation of sound recordings and other audiovisual materials. At a conference on archives in 1981 the need to record and preserve the oral history and literature of Nigerian ethnic groups was recognized. A conference of scholars in the field of oral poetry in the same year called for the establishment of a national archive for the collection and preservation of the nation's folklore. Workshops on audiovisual librarianship were included in the 1982 annual conference of the Nigerian Library Association, and the same association included papers on the cataloging of nonbook materials in a national seminar on cataloging a few months later.

## A LOOK AT THE CONTEXT

Many of the problems mentioned so far are also experienced by archives in the developed world. There are, however, problems that are particular to Nigeria and other Third World countries.

Because of their low level of technological development, most Third World countries still obtain most of their manufactured goods (and in many countries, educational materials as well) from the industrialized nations of the developed world. The foreign exchange required for the purchase of these goods is largely obtained from the sale to the industrialized nations of raw materials such as minerals, oil and agricultural produce. In spite of attempts to develop other sources of income, the sale of raw materials is still the main source of foreign exchange for a great number of third world countries. Needless to say, in times of economic recession in the developed world, when industrialized countries substantially reduce their buying levels of these raw materials, the purchasing power of third world countries is severely diminished. Strict limitations and regulations regarding foreign exchange expenditure may be imposed, and permission to import 'less essential' items may be withdrawn. I would like to give a few examples of how this works in practice: (1) One university library has not received any of the thousands of overseas journals it subscribes to for the past three years because foreign exchange control regulations are so cumbersome that payments to its overseas agents could not be effected in time and the subscriptions lapsed; (2) a lecturer in a library science department reported that the lack of access to new information is one of the most serious problems hampering the development of libraries in Nigeria; she added that because of financial constraints and problems in obtaining foreign exchange, it has become increasingly difficult to obtain adequate supplies of even the most basic cataloging tools, citing the new edition of the Anglo-American Cataloguing Rules as a particular case in point; (3) one archive has been unable to get five of its six open reel tape recorders repaired because the required spare parts are not available; and (4) an audiovisual unit in one university library has not been able to obtain microphones or headphones for its Philips recording and playback equipment, even from authorized Philips suppliers or the Philips head office in Lagos.

As I reported last year, these difficulties are compounded by the fact that recordings and equipment are often stored and used in far from ideal conditions. The most serious problem is the irregular supply of electrical power. Present power supply levels are not adequate to meet consumer demand, and there are also problems in maintaining the existing system because of difficulties in obtaining spare parts and new equipment from abroad. As a result, even if adequate systems for humidity and temperature control are installed in archives, their continuous functioning cannot be guaranteed because of frequent power cuts. (One institution estimated that the equivalent of four weeks' work was lost during one six-month period because of power cuts). Moreover, power cuts and equally frequent dips and surges in the electrical current cause serious damage to equipment.

## IDENTIFYING THE NEEDS

In conclusion, it would seem that the major needs with regard to archives and the training of archive staff in Nigeria are as follows:

- (1) The need to encourage a commitment on the part of institutions to establish, properly organize and preserve collections of sound recordings of all types;

- (2) the need to encourage associations of librarians, archivists, scholars, etc. in their increasing awareness of the importance of such collections, and to support them in their efforts to get such archives established;
- (3) the need to improve the training of sound archivists and other media specialists in library schools through the expansion of both subject-knowledge requirements and the treatment of nonbook materials in all course levels;
- (4) the need to ensure that practical, on-the-job training is an integral part of all courses for technicians;
- (5) the need to provide in-service training programs for both archivists/catalogers and technicians that are appropriate with regard to trainee levels of education and experience, and also appropriate to the actual situation in which they will be working.

#### WHERE TO GO FROM HERE

Earlier in this paper the findings of the IASA survey regarding desirable qualifications and skills for archive staff have been outlined in some detail. And, although these skills and qualifications will probably also be regarded as desirable by Third World archives, we have seen that archive staff in these countries may be required to apply these skills in a context that is considerably different from that of the developed world.

If we wish to respond to the requests for training assistance that have been received, a real understanding of this basic fact is crucial to the development of relevant programs. In the past, too many costly, well-meaning aid programs have failed because they were not tailored to meet actual conditions 'on the ground'. Programs must be designed to meet real needs and be based on a thorough knowledge of the particular situation for which they are designed. We should also remember that we are not dealing with abstract problems, but with the future careers of individuals.

I would like to illustrate my point with an actual case history from Nigeria. A few years ago a young technician went to a European country for a six-month in-service training program in museum work. While there he was given the opportunity to work in a smoothly functioning, well-equipped museum in which all the most modern, sophisticated equipment was used as a matter of course. He returned to work in an institution that was not operating a very active museum program and that didn't seem to have a clearly defined role for him to play. Before he eventually moved to a job in another institution, he sat for a year and a half in a small room with little to do, increasingly frustrated and disillusioned, surrounded by equipment donated from abroad that had broken down and could not be repaired because of lack of spare parts and technical 'know-how'. I can assure you that his case is not unique.

#### CONCLUSION AND SUGGESTIONS

Following a consideration of the Nigerian data, certain needs with regard to sound archives and the training of archive staff in that country have been put forward, and I would suggest that these needs may well be shared by other third world countries. However, in view of the geographic and other limitations of the Nigerian investigation, I feel very strongly that this paper should serve mainly as a basis for discussion and for the further investigation of conditions and needs in other parts of the third world.

At the same time, I would like to offer a few suggestions with regard to possible training assistance. To begin with, I feel that we can provide even greater help to archives and trainees if we broaden our frame of reference to include assistance to some of the institutions, groups and individuals that are connected, directly and indirectly, with archives and trainees. In particular I am referring to library schools and institutions where technical courses are provided, professional and scholarly associations, individual lecturers, heads of existing archives, etc.

Following this I would like to mention three broad areas of concern and to suggest possible programs of action for each of these areas.

- (1) The training of archive and teaching staff
  - (1.1) Provision of traineeships in competent archives;
  - (1.2) Organization of practical workshops, lasting for several weeks and conducted by teams of specialists;
  - (1.3) Provision of staff from institutions in the developed world for short or extended periods of teaching or working assignments in third world institutions.
  
- (2) The provision of information to institutions, groups and individuals
  - (2.1) The donation of reports, journals and other relevant materials on all aspects of archiving;
  - (2.2) The organization of conferences and seminars on the various aspects of archiving;
  - (2.3) Sponsoring individuals to attend conferences, seminars and other meetings relevant to archiving.
  
- (3) The provision of advice with regard to existing archives and with regard to the establishment of new archives
  - (3.1) The production of manuals on all aspects of archiving;
  - (3.2) The development of a roster of qualified individuals willing to offer advice on various types of archives;
  - (3.3) The development and maintenance of professional contacts on a regular, on-going basis.

In devising specific programs I think it is important to bear in mind the fact that these programs can be operated in the developed world and in the Third World countries themselves. There are, of course, advantages and disadvantages inherent in either option, and these should be carefully studied before decisions are taken regarding the location of particular programs. I am suggesting, however, that the answer may not always be to bring people from Third World countries to the developed world for training. It may be more useful to them if programs are operated in their actual working milieu. And, through direct experience of actual Third World conditions, the individuals coming from the developed world to run the programs may find it easier to develop more realistic, meaningful courses. Such programs might be provided on a regional basis, drawing in candidates from several countries.

In closing, I would again like to stress the need for further investigation and discussion with regard to training needs in other parts of the third world. It is absolutely essential that archivists and other concerned individuals, institutions and groups in these countries be involved in this exercise and in the planning of appropriate responses to these needs.

# Reviews and Recent Publications

## PREFACE

In this column there will be listed literature relevant to sound archivists, discographers, discologists, and other scholars whose area of research is connected with recorded sound.

All bibliographic citations will derive from the original source; thus unreliable citations will not appear unless they are stated to have been taken from secondary sources. For more up-to-date information about books in the process of being published the reader should turn to the News section in each issue.

All citations will be accompanied by a brief summary of contents. Some of the books, mainly those considered of major importance, will be reviewed in extenso. By the way, colleagues are invited to get in touch with me if they are interested in reviewing publications about their specific area of research in the field of sound recording.

In order to take into account the international readership of the PHONOGRAPHIC BULLETIN, it is only fair to publish the abstracts and reviews in the very language of the given publication, i.e. in either English, French, or German. (Books published in another language will be reviewed in either of those three). One final remark: Readers can greatly contribute towards the comprehensiveness of this section by sending in leaflets or other advertising matter of publications from their own desks. Thank you.

--Martin Elste

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*Unless otherwise noted, reviews have been written by the Review Editor*

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Oja, Carol J., ed. *A discography of 20th-century U.S. composers*. Brooklyn, NY: Institute for Studies in American Music, Conservatory of Music, Brooklyn College of the City University of New York, c1982. xxi, 368 pp., 28 x 21 cm., ISBN 0-914678-19-1, \$60.00 (pbk.). Available from the Institute for Studies in American Music, Conservatory of Music, Brooklyn College, Brooklyn, NY, 11210, USA.

Despite all international and cultural exchanges, contemporary serious music is still a national undertaking. This is particularly true in the record business where the big companies market only recordings with international appeal. Therefore recorded contemporary music is by and large the genre where small independent companies step in. From 10,000 recordings so far published of the kind of music under discussion, 70% have been released by such small labels, often financed by the composers themselves.

In view of this complicated discographical situation, this discography compiled in a relatively short period of a mere two years fulfills an important function as an inventory. It lists all commercial recordings issued up to June 1980, also those which have been deleted. Altogether 8,000 works are listed by 1,300 composers since the time of Ives and Ruggles. A special discographical feature: Deletion dates are given, not only dates of issue. Many issues contain linear notes by the composers themselves. It would have been a useful feature of this discography to include notes about such written information as well. Another shortcoming, but a sensible one:

Users looking for recordings of works by Ives should keep in mind that only recordings since 1972 are listed of this composer. For all the earlier recordings the editor refers (in the preface only) to the excellent Ives discography by Richard Warren, Jr. which is still in print (Greenwood Press). In brief: This is a very useful and comprehensive catalog which should be on the reference shelves of every sound archive.

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Borwick, John, ed. Celebrating the fiftieth anniversary of IFPI, International Federation of Phonogram and Videogram Producers. London: IFPI Secretariat, c1983. 80 pp., illus., 25 x 22 cm., ISBN 0-9508655-0-8. Available from the IFPI Secretariat, 123 Pall Mall, London, SW1Y 5EA.

A collection of various articles centered around the idea of showing the diverse and international appearances of music and music-making on records. Some of the contributions deal entirely with the structure and history of IFPI, most however are about various aspects of recording and recorded repertory, some more, others less informative.

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Frow, George L. The Edison disc phonographs and the diamond discs. A history with illustrations. Sevenoaks, Kent: George L. Frow, 1982. x, 286 pp., illus., 25 x 18 cm., ISBN 9-9505462-5-9, £11.20 (UK), \$22.00 (US via sea-mail), \$29.00 (air-mail), £11.50 (all other countries), (prices quoted include postage and packing). Available from George L. Frow, "Salterns", Seal Hollow Road, Sevenoaks, Kent TN13 3SH.

In recent years there has been an accentuated interest in Edison cylinders and discs. Resulting from this interest, several books and articles have been published by researchers such as Ronald Dethlefsen, Raymond R. Wile, and George L. Frow. The book under review deals exclusively with Edison discs and is therefore a complementary study to the author's previous publication on the Edison cylinder phonographs 1877-1929 (1978).

The book is divided into various sections. There is a technical historical survey of Edison discs from 1878 to 1929. An illustrated catalog of the disc phonograph models follows, supplemented with a detailed listing of accessories and additional mechanisms such as automatic stops. Owing to the fact that a series of photographs showing the manufacturing process of discs survives, this process is briefly explained by means of these pictorial documents. Finally there are sundry pieces of information about promotion, sales, and a few artists who recorded for Edison.

As inventor of the recording cylinder, Edison entered the disc market not earlier than 1912 with his disc phonograph and his diamond discs that took over the cylinder principle of hill-and-dale recording. Edison's strategy was not successful. Although he introduced long-playing records as early as 1926, his whole record business collapsed in October 1929. Shortly before, he had introduced lateral-cut 'Needle Records', thus departing from his established principle of vertical-cut recordings.

What was the reason for Edison's failure? Was it just the advent of radio which together with the depression hit the record industry between 1929 and 1936? Was it due to Edison's poor artists and repertory policy? Was it because of technical problems? From a history, I would expect to get an answer to this sort of question. Instead, this book offers a towering assembly

of facts but rarely presents conclusions drawn from them. As is so often the case a study somewhat more restricted in length would have resulted in a clearer historical picture. Therefore this is an essential reference tool for all scholars, collectors, and dealers interested in hill-and-dale records and disc phonographs. It is not however, a historical account to be read through at one sitting.

The book is profusely illustrated and properly bound. But the pictures are not always as instructive as one might wish. All the same, this is certainly the standard book on its subject and, I am sure, it will remain so for many years to come.

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Mawhinney, Paul C. Music master: the 45 rpm record directory, 1947 to 1982. Allison Park, PA: Record-Rama, c1983. 2 vols. (16), ix, 1136 pp., (16), ix, 1087 pp.), 28 x 22 cm. ISBN 0-910925-02-X, \$150.00 (pbk.). Available from Record-Rama, P.O. Box H, Allison Park, PA, 15101, USA.

Singles are difficult to deal with discographically and to locate. They appear and disappear quickly, so that hardly anyone bothers to catalog them as thoroughly as LPs. To fill a discographical gap, Paul Mawhinney, a second-hand record dealer in Pittsburgh, has compiled an inventory of all singles he has come by over the past fifteen years. His computerized catalog lists some 90,000 recordings, i.e. 45,000 discs on 3,800 different labels. They are indexed by title and by artist in two fat volumes each of which is similar to the yellow pages of a metropolitan city. Cited are the main artist, title, label, record number, year of first release, a broad indication of the genre (whether vocal, instrumental, or comedy), two computer sorting numbers and occasionally additional pieces of information regarding country of origin, special pressing, plastic color, etc.

The directory is easy to use, though there is no cross-reference to the odd side of a disc. Particularly useful is the information about the year of release. Not only are American singles included but singles from virtually all over the Western hemisphere. Although this is no attempt to list the complete output, but just a holding catalog of immense proportion, its value as a reference tool for broadcasters, discjockeys, collectors, and sound archivists is considerable. Since this is planned as an annual cumulative catalog, the publishers may be forgiven for the poor quality of the paper.

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Blaukopf, Kurt. The phonogram in cultural communication. Report on a research project undertaken by Mediacult. Vienna and New York: Springer-Verlag, c1982. viii, 181 pp., 23 x 16 cm., ISBN 3-211-31725-5 (Austria), OS 420.00, ISBN 0-387-81725-5 (U.S.), \$23.60.

A collection of thirteen articles centered around the 'sociography' of the sound recording industry. The scope of the book is from conceptual essays such as K. Peter Etzkorn's Notes in defense of mass communication technology to statistical surveys such as Luigi Del Grosso Destreri's article on the production and consumption of sound recordings in Italy. Particularly interesting are the contributions by East European writers on the record in Soviet (Grigory L. Golovinsky) and Hungarian musical cultures (Mária Sági). The most informative study comes from Krister Malm who reports on sound recordings and cultural policy in Sweden.

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Raymond, Jack. Show music on record from the 1890s to the 1980s. A comprehensive list of original cast and studio cast performances issued on commercial phonograph records, covering music of the American stage, screen, and television, with composer performances and other selected collateral recordings. New York: Frederick Ungar, c1982. 253 pp., illus., 28 x 22 cm., ISBN 0-8044-5774-3, \$24.95 (cloth), ISBN 0-8044-6672-6, \$11.95 (pbk.).

This handsome volume with its contents covering subtitle is a quick reference book for American musicals and shows. Listed are about 4200 record productions of c. 2700 shows that appeared in the U.S. on stage, screen, or TV. There is an alphabetical list of shows with references to the main chronological list of shows and their subsequent recordings. Finally, there are special listings of anthologies and of artists both referring to the main chronological list.

To a certain extent the contents overlaps with Brian Rust's *London musical shows on record 1897-1976* (where the discographical information is more detailed and includes titles of songs). However, neither Rust nor Raymond give record numbers from abroad, so that the two books, one English, the other one American, complement each other even where identical recordings are concerned. In fact, Raymond cites usually only the first U.S. issue number for each recording.

The book is not quite as handy to use as it is intended because of so many "unless otherwise indicated" items. A reader should always consult the introduction when deciphering a listing.

There is also a series of photographs taken mostly at session recordings to cater to the ordinary show fan.

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Zerges, Kristin, Hella Dunger and Helmut Sontag, eds. Sammlungen zur Alltags- und Industriekultur. Ein Standortverzeichnis. West Berlin: Technische Universität Berlin, 1983. 2 vols., xxv, 1056 pp., 21 x 15 cm., ISBN 3-7983-0842-X, DM 35.00 (cloth). Available from Universitätsbibliothek der Technischen Universität Berlin, Abt. Publikationen, Strasse des 17. Juni 135, D-1000 Berlin 12.

Erfagt sind Archive in der BRD einschließlich Berlin (West), darunter viele private Sammlungen und spezielle kleine Archive, die weitgehend unbekannt sind (andererseits fehlen etliche große institutionalisierte Sammlungen). Unter den ca. 800 detailliert beschriebenen Archiven sind rund 50 Sammlungen mit Tonträgern aufgeführt.

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Lance, David, ed. Sound archives: a guide to their establishment and development. Special publication number 4. Milton Keynes: International Association of Sound Archives, 1983. vi, 218 pp., 21 x 15 cm., ISBN 0-946475-01-6, DM 25.00 (members), DM 35.00 (non-members), (pbk.). Available from Dr. Ulf Scharlau, Treasurer IASA, Süddeutscher Rundfunk, Schallarchiv, Neckarstrasse 230, D-7000 Stuttgart 1, West Germany.

A collection of twelve articles covering almost every aspect of sound archivism from commercial records to field recordings of animal sounds and items of oral history. Excluded is the treatment of cataloging rules. Designed for a professional readership as an introductory reader, this guide naturally raises more questions than it answers. It is particularly useful for its practical approach to sound archivism.

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Gemeinschafts Katalog: Langspielplatten, MusiCassetten, Compact Discs, 83'84, 12 Jahrgang.  
Starnberg: Josef Keller, 1983. xv, 155, 1409 S.; 31 x 22 cm. Available from Josef Keller  
GmbH. Verlags-KG, Postfach 1440, D-8130 Starnberg 1, BRD.

Dieses jährliche Nachschlagewerk enthält die lieferbaren Tonträger (mit Ausnahme der Singles) der dem Bundesverband der Phonographischen Wirtschaft angeschlossenen Firmen; das sind 34 Hersteller mit knapp 300 Labels. Als Händlerkatalog konzipiert, ist es theoretisch narrensicher angelegt. Dank des Cross-Index mit Querverweisen kann man die Platten fallweise unter den Komponisten (bei E-Musik), Werktitel (bei U-Musik und Opern), Sammeltitel und Interpreten finden. Dem Cross-Index ist ein numerisches Verzeichnis, geordnet nach Firmen, vorangeschickt.

Leider sind auch noch in der 12. Auflage dieses Standardwerkes recht viele Satzfehler stehen geblieben, die die Sortierung beeinflussen. Hinzu kommt, daß die Einträge weitgehend den Firmenangaben entsprechen und nicht immer genügend egalisiert sind. Darunter leidet bisweilen die Handlichkeit und Zuverlässigkeit des ansonsten im Rahmen des Machbaren sorgfältig kompilierten Katalogs.

IASA SPECIAL PUBLICATION NO. 4

SOUND ARCHIVES

A Guide to Their Establishment and Development

Edited by David Lance

The fourth in IASA's series of special publications has been designed as a basic reference source mainly to provide archivists, administrators and scholars responsible for the establishment and development of new sound archives with an introduction to the field. As the first guide of its kind it should also be of interest to all archivists and librarians concerned with sound recordings. The publication, running to 218 pages, contains four general chapters which are relevant to anyone involved with sound archives whatever their specializations might be. These are concerned with the various approaches to the national organization of sound archives; the technical basis of sound archive work; documentation; public access to and the dissemination of sound archive recordings. In the eight other chapters the purposes, functions and operational needs of the main types of sound archives are individually considered. They deal with broadcasting and commercial record archives and with research archives in the fields of dialect, ethnomusicology, folklore, linguistics, natural history and oral history. An appendix to the work provides select bibliographies for each of the twelve chapters.

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The publication is available from Dr. Ulf Scharlau, Treasurer IASA, Süddeutscher Rundfunk, Schallarchiv, Neckarstrasse 230, D 7000 Stuttgart 1, Federal Republic of Germany.

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