

# **iasa**

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

# **phonographic bulletin**

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## PHONOGRAPHIC BULLETIN

Journal of the International Association of Sound Archives IASA

Organe de l'Association Internationale d'Archives Sonores IASA

Zeitschrift der Internationalen Vereinigung der Schallarchive IASA

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The PHONOGRAPHIC BULLETIN is published three times a year and is sent to all members of IASA. Applications for membership in IASA should be sent to the Secretary General (see list of officers below). The annual dues are at the moment skr 100 for individual members and skr 230 for institutional members. Back copies of the PHONOGRAPHIC BULLETIN from 1971 are available on application. Subscriptions to the current year's issues of the PHONOGRAPHIC BULLETIN are also available to non-members at a cost of skr 130.

Le Journal de l'Association internationale d'archives sonores, le PHONOGRAPHIC BULLETIN, est publié trois fois l'an et distribué à tous les membres. Veuillez envoyer vos demandes d'adhésion au secrétaire dont vous trouverez l'adresse ci-dessous. Les cotisations annuelles sont en ce moment de skr 100 pour les membres individuels et skr 230 pour les membres institutionnelles. Les numéros précédents (à partir de 1971) du PHONOGRAPHIC BULLETIN sont disponibles sur demande. Ceux qui ne sont pas membres de l'Association peuvent obtenir un abonnement du PHONOGRAPHIC BULLETIN pour l'année courante au coût de skr 130.

Das PHONOGRAPHIC BULLETIN erscheint dreimal jährlich und geht allen Mitgliedern der IASA zu. Aufnahmeanträge für die Mitgliedschaft bei der IASA sind an das Sekretariat (Anschrift siehe unten) zu richten. Die Mitgliedsbeiträge betragen derzeit skr 100 für individuelle Mitglieder und skr 230 für Institutionen. Frühere Jahrgänge des PHONOGRAPHIC BULLETIN (ab 1971) sind auf Anfrage erhältlich. Der Bezugspreis des PHONOGRAPHIC BULLETIN für Nicht-Mitglieder beträgt skr 130.

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## EDITORIAL

When during the Rotterdam Board Meeting in January I was persuaded to stand as a candidate for the office of editor - and when I turned out to be the one and only candidate - I knew that the editor's job was one of the most challenging and cumbersome within this international community of sound archivists: challenging as it keeps you on tiptoe for all the latest developments and keeps you in closest contact with colleagues all over the world. Cumbersome, as in the last instance the editor is totally dependent on the work of the authors. There is a good tradition in IASA however of cooperation between the authors and the editor and it is my sincerest wish that this tradition will continue. Traditions anyway seem to play a certain role in the near future of the PHONOGRAPHIC BULLETIN: The most amiable one being the fact that Ann Schuurisma has agreed to stay on the Editorial Board to protect the English language from too severe inroads by courageous but not necessarily perfect non-native speakers. Suffering from limitations in this respect myself I cannot but cordially thank Ann for her help - it is constitutive for my future work. A look at the inside front cover will reveal that Peter Burgis and R.O.Martin Elste are continuing to provide their excellent services. And to round up tradition in the visual field: the outward appearance of the BULLETIN will continue unchanged at least for the next few issues.

On the other hand it is my intention to develop the BULLETIN to an even more international medium of communication. In this context it seems only logical to invite more contributions in French and German. Another important though difficult task is to publish papers that have not been read at conferences in addition to conference papers. And thirdly I would welcome a more lively use of the NEWS & NOTES section for quick and topical information.

Ulf Scharlau's address in his capacity of newly elected president starts the post conference BULLETIN, followed by the minutes of our annual meeting. The ever growing length of these reports reflects both the flourishing activities of our society and the indefatigable enthusiasm to report about them - thank you, Helen Harrison. The BULLETIN continues with the papers of the double session "From Separation to Integration", a development which will obviously occupy many of us in the future. Please note in connection with these papers the recent Australian development (p.44). REVIEW & RECENT PUBLICATIONS and NEWS & NOTES round up this issue.

Dietrich Schüller

## PRESIDENT'S COLUMN

The joint meeting of IASA and the International Association of Music Libraries (IAML), which took place in Como/Italy from September 2 to 7, is now over. Fortunately many members of IASA were able to take part in this year's conference. We met a number of colleagues from abroad, especially from the USA, Australia, Japan and New Zealand, and naturally many European colleagues.

The most important event for IASA in Como was the election of the new Executive Board. It consists of:

PRESIDENT: Dr. Ulf Scharlau, Head of the Archives of Süddeutscher Rundfunk, Stuttgart, Germany,

VICE PRESIDENTS: Peter Burgis, Director of the Sound Radio Archives in the Australian Film and Sound Archives, Canberra, Australia,

David Lance, past President of IASA and Curator of Audiovisual Records in the Australian War Memorial, Canberra, Australia, and

Dietrich Lotichius, Head of the Sound Archives of Norddeutscher Rundfunk, Hamburg, Germany,

EDITOR: Dr. Dietrich Schüller, Head of the Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, Wien, Austria

SECRETARY GENERAL: Helen P. Harrison, Media Librarian of the Open University Library, Milton Keynes, England,

TREASURER: Anna Maria Foyer, Head of the Gramophone Library of the Swedish Radio, Stockholm, Sweden.

The new Board includes experienced "oldtimers" as well as new members, a combination which may guarantee continuity for IASA as well as the ability to face new challenges.

At this point I should like to thank all those members who have left the Board after years of work for IASA. This means especially thanks to Ann Schuurisma, the former Editor, to Dr. Rolf Schuurisma, who has been Secretary, Editor, President and Vice President of IASA, and to Poul von Linstow, Membership Secretary. By unanimous decision of the Executive Board and the General Assembly Rolf Schuurisma was awarded an Honorary Member of IASA. I should also like to thank my predecessor David Lance, whose effort for IASA was great.

In Como the election of IASA officers was for the first time based on the revised constitution of 1983. There is one difficulty of our constitution: there are no definite regulations about the election procedure when there is only one candidate for a given office. Therefore the present constitution allows different interpretations. The new Board will make suggestions for a constitutional change before the next elections.

During the Como conference IASA was very busy. Numerous open sessions, meetings of committees and two general assemblies were held. We heard a lot about the work of committees and about the work of the National and Affiliated Branches. Two new IASA committees were established: one dealing with discographic problems, the other revealing its purpose in its name: History of IASA Committee (chairman: Dietrich Lotichius). The aim of this committee is to collect documents of all kinds concerning IASA history. Although IASA is only 15 years old, there may already be difficulty in finding and keeping appropriate documents. I would therefore like to encourage those of you who have received letters, photos, minutes, programmes of meetings, articles in

newspapers, etc., which deal with IASA matters, to send either the original or copies to the new chairman.

The Association Francaise des Archives Sonores (AFAS), until now a national branch of IASA, asked the Executive Board for a change of status to an Affiliated Organisation. The IASA Board and the General Assembly have consented. IASA is strongly interested in good cooperation with AFAS. We assume that AFAS will continue its work within France and will work cooperatively with IASA in the same friendly manner as before. Official talks about an affiliation were also held between IASA and the American Association for Recorded Sound Collections (ARSC). The Executive Board has discussed and consented to these agreements at the final session in Como, and it remains for the General Assembly 1985 to ratify the decision.

During the past year IASA has taken part in many international meetings. Meanwhile the cooperation of IASA with other associations in the field of libraries and audio visual media (such as IAML, IFLA, FIAT, FIAF and UNESCO) has become very close.

Finally I would like to talk to you about a problem which begins to worry me - a problem which is not only typical for IASA but for other associations as well. There is a small group of members who take responsibility for the association, who do the work, who push things forward, and who deliver talks at the annual meeting. These people are the people who form IASA's image. It seems as if our constitution puts the whole responsibility into the hands of few. I encourage all members to support IASA with their ideas, their imagination and their activity especially within the committees. Don't you think that your archival problem might interest your colleagues? Perhaps we could help you to solve your problems. We encourage you to be active members, to bring forth your ideas for IASA's programmes and planning. Take care that IASA does not become an academic debating club, but will stay as lively as the association presented itself in Como.

Ulf Scharlau

# Annual Meeting, Como

## MINUTES OF THE IASA GENERAL ASSEMBLY I, 5 SEPTEMBER 1984

The President, David Lance introduced the meeting and welcomed delegates. Before proceeding with the agenda he informed delegates of the death of Herbert Rosenberg, one of the founder members of IASA and called upon Rolf Schuurisma to say a few words in memory of Herbert Rosenberg.

1. Minutes of the IASA General Assembly, Washington DC May 1983 were presented and accepted.

### 2. President's address

David Lance reported on the gratifyingly steady progress in increasing IASA membership over the past year.

At the 1983 conference the Association published its special publication number 4, Sound Archives: a guide to their establishment and development. For the 1984 conference special publication number 5, Selection in Sound Archives had been made available. David Lance congratulated the Secretary General, Helen Harrison, on editing this volume with speed and efficiency in time for Como.

The President was pleased to be able to report on the revitalisation of certain of IASA's committees and noted that now all the existing committees had executive officers as a result of a revived interest in the past year.

The constitutional amendments passed in Washington meant that the National Branches of IASA were given the opportunity to opt for national branch status or apply for status as an affiliated organisation. As a result our French colleagues had elected to apply for affiliated status. In addition ARSC (the Association for Recorded Sound Collections) were discussing an affiliation agreement with IASA during the course of the conference week.

The Australian, Nordic and UK branches had elected to remain as National Branches, while Netherlands and Austria had not yet made a final decision.

Two new committees had been formed in the past year. The Radio Sound Archivists and the Discography Committee which was to hold its inaugural meeting in Como. David Lance mentioned some of the international activities with which IASA was involved, especially the UNESCO RAMP study and the Round Table on av records. IASA's involvement with international organisations extends to mutual invitations for observers at each other's conferences. As a result David Lance was pleased to welcome Michel Quetin representing ICA, Catherine Pinion for IFLA and Vittorio Sette for FIAT. In addition IASA was pleased to welcome the President of ARSC, Mike Gray, to the conference.

### 3. Secretary General's Report

Helen Harrison began by noting that although there has been a longer interval than usual between the Washington conference and Como, the annual conference of IASA/IAML has still come round with a frightening speed. Listening to the list of activities of the association which the President had just enumerated Helen had begun to realise the reason for the illusion of the speed. The past sixteen months have been, from the Secretary General's point of view somewhat busier than usual and while a lot of work has been completed much remains to be done. As usual, conference arrangements took up a lot of time. Local arrangements are of course made by the host country which leaves the association free to organise the programme of sessions.

The Secretary General expressed her thanks to Giorgio Adamo as the IASA representative on the local organising committee for smoothing the path both before and during the conference. There had been some problems, but such is the spice of life. Some delegates may never have received the registration forms for the conference, everyone certainly received them too late. For this the Secretary General can only apologise on behalf of the IASA Board, even though in self defence we have to disclaim any responsibility for the delay.

The Secretary General hoped that having made it to Como the participants would find it all worthwhile and as ever she would welcome comments on the organisation of the programme and suggestions for improvement.

In addition to meetings held at the annual conference the Executive Board of IASA holds a mid year Board Meeting. This year the meeting was held in Rotterdam and reported in the most recent PHONOGRAPHIC BULLETIN No.39. But minutes of meetings are not necessarily recommended reading and there are one or two points which the Secretary General drew to the attention of members to indicate some of the work of the Association which may not be reported elsewhere during the conference. In the main these points concerned publications and the IASA's relations with other international organisations.

This joint annual conference is the strongest expression of our close relationship with IAML. During the week we can attend sessions in each other's programme, given the time, and frequently the committee working sessions invite participation from the other organisation. However as IASA grows, its business increases and we now fill most of the week with our own programme. Nevertheless there are always the useful informal meetings which take place during the week to balance this lack of formal working sessions. As IASA invites representatives of other audiovisual associations to our conference as observers, so IASA is invited to participate in the meetings of these other audiovisual organisations.

During the past year the Association has had invitations to attend the Round Table of non governmental organisations related to UNESCO, the FIAF congress in Vienna, and a subsequent expert consultation dealing with archives of moving images. Dietrich Schüller was able to represent us at the FIAF congress and endorsed many of the resolutions which seemed to be as relevant to Sound Archives as to the film, and especially the Video Archives.

Last month in Nairobi the IFLA conference was held, IASA was invited to participate in the sessions of the IFLA AV Round Table and Dietrich Schüller and Lucy Duran (National Sound Archive in London) both presented papers. Helen Harrison called on Catherine Pinion as Secretary of the AV Round Table to expand a little on this particular cooperative effort. Catherine Pinion reported that the IFLA conference had seen two notable 'firsts' - the first time IFLA had held its conference in Africa and the first time IASA had participated in the Round Table. The conference had been well attended and Catherine briefly outlined the content of the two sessions of the IFLA AV Round Table which had been held in cooperation with IASA and IAML. The most clearly expressed concern had been with the training of av librarians and archivists and the conference had maintained a very positive attitude towards training in the third world countries. This was an area in which IFLA, IASA and IAML would continue to cooperate. Finally Catherine Pinion passed on the good wishes of the IFLA Secretariat for a successful conference.

The Secretary General continued her report and moved on to other international activities.

Later in September IASA is invited to attend the ICA congress in Bonn.

From 11 to 15 February 1985 UNESCO is holding one of its regular meetings on the Safeguarding of works in the public domain and the Association will be represented at this meeting, as well as at another regular UNESCO meeting on the Safeguarding of Folklore from 14 to 18 January 1985. As the membership will notice the Association receives many invitations and the Board appreciates the assistance of those members who are able to attend meetings on its behalf. We try to approach people who are particularly interested in the subject and possibly even in the vicinity of a relevant meeting. So do not be surprised if a plea for help comes from the Secretary General. Round Table of Audiovisual Records. The Secretary General continued the international activities with a report of this meeting. This is the Round Table of non governmental organisations associated with UNESCO. It is an occasion for the av archival associations to meet and discuss common problems. The organisations involved in this Round Table are: FIAF (Federation of Film Archives), FIAT (Federation of Television Archives), ICA (International Council of Archives), IFLA (International Federation of Library Associations), UNESCO, IFYC, and of course IASA. The Secretary General has represented IASA at the past two Round Table meetings. The Round Table members exchange views, notices of current activities, publications and programmes. For example at the last Round Table held this year the topics discussed included: systems of storage and management of holdings, cataloguing of av media, training of av archivists, a register of av archives, copyright and a scheme for cooperation on a Joint Technical Symposium.

FIAF, FIAT and IASA are trying to arrange a Joint Technical Symposium in West Berlin in the spring of 1987. It is hoped to look at the use of new technology for archival purposes in the light of some experiences with compact disc and videodisc. You may wonder why 1987, but it was felt that by 1987 several archives would have had time to experiment and experience the newer technology and be able to make better judgements on their real potential than many of the rather futuristic predictions which are around at present.

In representing IASA at this Round Table the Secretary General was able to report back to the

training and other committees of IASA the progress, or lack of progress, in several areas by related archive organisations. Next year IASA is to act as the host of the Round Table in Rotterdam and Helen has a general feeling that things are beginning to move, however slowly, in the right direction towards greater cooperative efforts by archives dealing with archive materials. Publications. In Washington we produced the Sound Archives Guide. In Como the collection of papers on selection. Now we are wondering if we have set a dangerous precedent of a publication a year. There are some publications in preparation including the Technical Manual, about which the Technical Committee will report in the next General Assembly and the Bibliography of sound archive literature. The Secretary General reported that she had recently persuaded a former colleague to assist in progressing this and she is now hopeful that the Association will be able to produce a helpful tool before the end of 1985. But Helen has been caught by optimism before!

Index. Magdalena Cséve produced an Index to the PHONOGRAPHIC BULLETIN in 1983 and despite Helen's errors in typing for which the word processor was to blame of course, but for which Helen apologised to the compiler and the membership generally, Magdalena has agreed to index the journal. The next issue is No.40 and we plan to produce a full index of the first 40 issues together with a list of contents. This with luck should be distributed with issue No.41 of the PHONOGRAPHIC BULLETIN in March 1985. The list of contents is being added to help people to decide whether to pursue a reference.

UNESCO Study. A contract has been issued to IASA through ICA for a RAMP study with guidelines. The archival appraisal of sound recordings and related materials. The detailed outline and plan was submitted to UNESCO in August by the Secretary General and the completion date is March 31st 1985. The study will be written by the Secretary General with contributions and advice from Rolf Schuurmsma. UNESCO will publish the study later in 1985. (A shortened version of the outline will be published in a PHONOGRAPHIC BULLETIN for members' information).

Apart from the activities a great deal of correspondence crosses the Secretary General's desk. Many enquiries are about the Association's work, other enquiries are more detailed or specialised and are channelled into one or other of the IASA Committees. For example a detailed questionnaire on world piracy was sent to the Copyright Committee and the ISBD(nbm) draft rules were dealt with by the Cataloguing Committee. Other very specialised enquiries may be directed to one or other members of the Association and the Secretary General took the opportunity to thank members for their help and support when such enquiries were directed towards them.

#### 4. Treasurer's Report

##### 5. Membership Secretary's Report

Ulf Scharlau combined the Treasurer's Report with that of the Membership Secretary.

The Treasurer's Report covered a period which was more or less satisfactory for the Treasurer of the Association. The General Assembly last year in Washington agreed to the proposal of the Board and voted for a modest increase in dues being effective from 1984. This increase and a remarkable increase of new institutional and personal members of IASA produced a solid base for all financial matters with which the Treasurer has had to deal. The Treasurer's Report in Washington, dated April 1st 1983 showed an account of about DM 28 300,--. Since that date until the end of July 1984 receipts from dues totalled DM 18 755,--, DM 1 438,-- from bank interests and DM 4 565,-- from sale of publications, mostly sale of the Archive Guide, although the sales of this have not been as many as expected.

The other face of the medal to report is the fact of remarkable expenses. These were made especially in printing and mailing costs which increase year by year. A part of the money for printing was to cover the Archives Guide and the costs for four issues of the PHONOGRAPHIC BULLETIN rather than the usual three published between conferences.

Today the Treasurer can produce a survey which is much more equal in the relation of receipts and expenses than in the last year. We had receipts of DM 24 760,-- and expenses of DM 27 440,--. The final account in Washington stated DM 28 300,--, and the account of this conference shows DM 25 600,--.

Again and again the Treasurer has to complain of members who expect and accept the benefits of the Association but who are not willing to pay their dues and by doing so support the work of IASA. Outstanding dues for 1983 and 1984 are DM 7 680,-- and again the Treasurer wants to stress that the Board will not and cannot accept this behaviour. According to a Board decision of February 1982 a number of institutional and individual members of the Association who had not paid for two years or more, despite several reminders, have been excluded from membership. Ulf Scharlau was sure that the new Board will continue this policy in order to clear the situation.

Nevertheless Ulf said that the financial situation is healthy and stable. He thought this a good take off for the new Treasurer of the Association.

Membership. IASA now has 373 members and 26 subscribers to the Bulletin. 185 are institutional members and 188 are individual members. The figures a year ago were 304 members and 26 subscribers, namely 182 institutional members and 142 individual members. By decision of the Board membership has been cancelled for 16 individual due to refusal of payments: 2 institutions and 4 individuals have cancelled membership by their own initiative.

So we are 69 members more than last year, an increase of 23%. Last year we had a decline in membership of 4% and we tried to explain it in terms of the deepening economic crisis. Now there seems to be disagreement by economic analysts on whether we have a rise or fall in world economy and it is difficult to explain the 23% rise in membership. It appears that interest is rising in the work of IASA and we hope that every member will contribute to this rising interest for we are more than happy to welcome new members. The Treasurer asked all members to think in recruitment terms and send some application forms to other institutions and archives in their country or region. Application forms can be obtained from the Secretary General or the Treasurer.

In answer to a question from the floor Ulf Scharlau detailed the spread of countries represented in IASA. The list of 36 countries was read and members were again requested to continue to spread details of the Association's concerns and work to others who might be interested.

Ulf Scharlau as Treasurer of the Association referred to the request by AFAS, currently the French National Branch of IASA, to change its status and become an affiliated organisation. According to Article XI and By Law XI of the constitution the application was received by the Executive Board who prepared a proposal for voting upon at this General Assembly. The Board proposed that the AFAS application be accepted and approved and as the affiliated organisation will hold five votes in the General Assembly of IASA it was proposed that the annual dues be set at the equivalent level of five institutional dues to the Association. David Lance called for a show of hands on this proposal and it was carried unanimously. The President announced that AFAS were now an affiliated organisation; the first affiliated organisation in IASA.

#### 6. Editor's Report

Ann Schuursma presented the report of the Editor of the PHONOGRAPHIC BULLETIN and covered a few main points:

1. The topics in the past three issues have included six descriptive articles about archives in other countries, four technical articles, three oral history articles, two copyright articles and one about popular music. Committee reports and announcements about IASA business were also an important part of the coverage and totalled eleven. A special effort was made to solicit articles about cataloguing by computer, especially in the subject area of ethnomusicology, and about the archive as disseminator of culture. Contributions which originated from the annual meetings numbered sixteen, and papers solicited from outside were three.

2. Regular features appearing in each issue included the President's column, the Reviews and Recent Publications section, and the News and Notes section.

3. The number of persons who were effectively brought in to be responsible for various sections of the Bulletin: Martin Elste for Reviews and Recent Publications, and Peter Burgis for News and Notes have the heartfelt thanks of the Editor. A special thank also went to Dietrich Schüller who served as advisor for technical articles, and who has handled with such efficiency the production (including special graphs and photographs) of the BULLETIN with the Viennese printers. Looking back over the brief history of the PHONOGRAPHIC BULLETIN, one sees that it has kept pace with the growth of IASA itself. It began as a modest production of the IASA Secretariat, which had several other important IASA responsibilities besides the BULLETIN. It has served as a vital communication link between organisation and its membership, particularly those members who could not attend the annual meetings.

In the future Ann Schuursma saw the communication link as even more important.

The Phonographic's purpose can be stated as threefold:

- i) to communicate about the internal business of IASA;
  - ii) to share information about what other archives are doing in major areas of concern; and
  - iii) to include summaries of the work of the National Branches and Affiliated Organisations.
- It is these groups which, because of their geographical proximity to the membership as well as the publication of their own newsletters in many cases, serve to bridge the gap between the membership and IASA in their own special way.

Last, but certainly not least, Ann wanted to wish the next Editor of the PHONOGRAPHIC BULLETIN, Dietrich Schüller, all best wishes for his term of office. As he already knows, Ann has offered him whatever help she is able to give in this task.

#### 7. Elections of the IASA Executive Board for 1984-1987.

The President reminded the General Assembly that during the election announcement the executive authority of the Association rested with the Nominating Committee. He called upon Clifford Harkness, the Chairman of the Nominating Committee, to make the election announcement.

Clifford Harkness began by admitting that the Nominating Committee had faced a dilemma over the election and had been involved in making decisions at a level they had not anticipated. He read a statement by the Nominating Committee outlining the problems encountered.

In accordance with By Laws to Article VI the Nominating Committee notified the membership of the coming board election via PHONOGRAPHIC BULLETIN No.37, November 1983. The content of the notice complied with guidance provided in By Laws to Article VI with a closing date for receiving nominations of March 5th 1984. By this closing date the Nominating Committee had only received

single nominations for each position bar that of a Vice President for which no nomination was received. The Nominating Committee later sought a candidate for the position of Vice President who accepted the nomination.

At this point the Nominating Committee identified problems with the Constitution and in particular, the relationship between single nominations per post and postal balloting. In the absence of any guidance from the Constitution and By Laws and after much consideration, the Committee felt the most prudent action in the interests of the Association was not to implement a vote for unopposed candidates. The Nominating Committee strongly recommends the Executive Board carry out a full examination of the Constitution and By Laws in relation to elections and the role of the Nominating Committee and apply whatever measures are necessary to give clear guidance in subsequent elections.

Having stated the problems experienced in this election the Nominating Committee is pleased to announce the following for Executive Board officers for the new term.

President: Ulf Scharlau, German Federal Republic  
Vice Presidents: Peter Burgis, Australia  
David Lance, Australia  
Dietrich Lotichius, German Federal Republic  
Editor: Dietrich Schüller, Austria  
Secretary General: Helen. Harrison, England  
Treasurer: Anna Maria Foyer, Sweden

The membership were invited to comment on the dilemma of the Nominating Committee. One delegate pointed out that the scarcity of nominations may be due to a misunderstanding of the Constitution and who is eligible to stand for office. The Board was asked to publish a list of full institutional and full individual members who are able to stand for election, nominate others and vote on Association business.

The suggestion was also made that the Nominating Committee should be appointed at least two years before the Board elections to allow more time for canvassing for candidates.

One member urged a simplification of the Constitution, but the Secretary General thought this might only leave it open to wider differences in interpretation.

#### 8. Any Other Business

George Brock Nannestad picked up the point of third world training which had been raised in the Association's Business Report and during the conference week. He urged a greater amount of publication as it was only by putting things down on paper that third world countries could be made aware of the possibilities for training and moves being made to improve the situation. Harald Heckmann brought the congratulations of the IAML Board to the newly elected Board of IASA.

Mary McMullen on behalf of IASA (Australia) was sorry to have to announce that it would not be possible for the Australian Branch to host the IASA/IAML Conference in 1988 as they had planned, but that they hoped to be in a position to do so shortly afterwards.

David Lance thanked his Board colleagues for their work for the Association and especially for their support during his term as President. He gave special thanks to the Secretary General for what he termed indefatigability and productivity.

There was general acclamation of the Board.

David Lance handed over his office of President to Ulf Scharlau with the presentation of the Association's regalia. This has to be seen to be believed or appreciated and would lose much in the telling!

Ulf Scharlau, as incoming President, thanked the membership and felt his election as President to be a great honour which put him under considerable obligation to the membership. But the Executive Board of IASA is not the Association and the membership should be involved in a two way process of running the Association's business.

Finally David Lance resumed the floor to perform a very pleasant farewell duty as President of the Association. It was the recommendation of the Executive Board of IASA that an Honorary Membership of the Association be conferred upon Rolf Schuurmsma. David Lance reminded the membership of Rolf's involvement with IASA over the years, as a founder member, Treasurer, Editor, Secretary, President and Vice President. In recent years Rolf has become the Association's trouble shooter, always willing to guide the officers of the Association and undertaking to solve many apparently intransigent problems with tact, diplomacy and humour. The General Assembly unanimously accepted the recommendation and ratified the Honorary Membership by acclamation.

Rolf Schuurmsma replied briefly thanking the Association for the honour it had bestowed upon him.

## MINUTES OF THE IASA GENERAL ASSEMBLY II, 7 SEPTEMBER 1984

The President, Ulf Scharlau welcomed delegates to the Second General Assembly in Como. Before proceeding to the committee and branch reports Ulf Scharlau announced the successful outcome of the negotiations with ARSC which had taken place during the conference week. The agreement for mutual affiliation had been drawn up and would now be presented to the IASA and ARSC Boards for ratification and signature.

The President announced the formation of a new committee, the History of IASA Committee. He also drew attention to the inaugural meeting of the Discography Committee which would follow the General Assembly and asked for members to support this meeting.

### 1. Committee Reports

1.1. Cataloguing Committee. The Chairman Ekehard Baer gave his report. Last year the IASA Cataloguing Committee was reinvigorated. This year the committee started work in two sessions. In the first session the business of the committee was discussed; the main question being what makes the difference between the IASA and IAML cataloguing groups. The committee came to the conclusion that the IASA committee has to give details of the work and the performance, not the issue as IAML and ISBD will do. The committee will work on a list of dates concerning the performance and that list must be acceptable to the many types of information centre. The other concern was to comment on the ISBD(nbm) which was presented in draft form for consideration during 1984.

To the second(open) session the committee invited some important speakers to talk about their cataloguing systems and the possibilities for integration of materials in the cataloguing area. The Chairman concluded by inviting any members who were interested in the work of the Cataloguing Committee to contact him for the necessary papers and nomination to the committee.

1.2. Copyright Committee. Robert Ternisien mentioned that the committee had responded to several international questionnaires during the past year including that of UNESCO on world piracy.

At the working session of the committee in Como they had considered and concluded the model contracts between depositors and archives. With some minor changes these have been approved and will be printed up in the PHONOGRAPHIC BULLETIN. There had been a resolution in principle and the committee would further request the support of the European commission. At the working session IFPI had requested IASA's support in a study of the private copying of sound recordings. A proposition for a resolution was presented on home taping. Robert Ternisien requested the Secretary General to read the resolution and asked the meeting to approve it. Because of events during the General Assembly this resolution has not been reprinted here. After the resolution was read out Robert asked members to approve it. George Brock Nannestad did not agree with the resolution's wording and proposed a counter resolution. Claes Cnattingius asked that the membership should not be asked to vote on important resolutions at such short notice and in the event the motion was not carried. It was subsequently decided by the Executive Board that while committees should have the right to present resolutions to the General Assembly there must be sufficient warning for a reasoned decision to be taken. It was agreed that if resolutions were to be presented during the conference week, they should be prepared at the earliest opportunity and presented to the Executive Board. Resolutions could then be tabled at the

first General Assembly and considered by members present before the second General Assembly at which they could be carried, if this was agreed. It is of course better if a motion of significance is required to be presented to the General Assembly it should be circulated to the membership well in advance of the annual meeting wherever possible.

1.3 IAML/IASA Joint Committee. Ulf Scharlau reported that in the past year all four members of the committee had wanted to retire. Bibi Kjaer (Denmark) and Marie Griffin (USA) had been persuaded to represent IASA on the Joint Committee. The IAML members would be appointed during the course of the week. The committee felt that it would be sensible to remain as a participating committee, ready when required to become active.

1.4. Radio Sound Archivists Committee. Magdalena Cséve began by noting that the Radio Sound Archivists Committee was established last year in Washington. The time between the two conferences had been long enough to put the Committee on a sufficiently sure basis. Immediately after the conference in Washington the committee officers had circulated a letter about the existence of the Committee and asked fellow colleagues to join the RSAC. Many specific areas of common interest were mentioned including: sound archive routine and organisation, documentation and selection, preservation of sound carriers, adoption of EDP assistance in sound archives, staff requirements including pay, training, and working conditions, exchange of information and sound documents between archives. The Committee had received seven reactions from six radio companies, including New Zealand, Radio Television Suisse Romande, Radio France, BBC, Sender Freies Berlin and the Finnish Broadcasting Company. This is quite a small number as the Committee knows there are 44 radio members in IASA, but it is a good start. The Committee hopes that when others see the efforts being made and successes achieved they will join in the work. After the first open session in Como, which was one of the best attended session, the Chairperson was optimistic.

The Committee has many opportunities before it. All the initial answers reflected willingness and readiness to help, although there was not enough information for a newsletter as the Committee had planned. In order to encourage colleagues to involve themselves in the work of the Committee, Michael Gray, the Vice Chairman, circulated a questionnaire in July 1984. The aim was to get enough information before, and then during the conference to go further. The Committee had planned only one open session which they considered enough for the first attempt. To grasp all may be to lose all!

The topic of the meeting was the impact of new audio technology in Radio Sound Archives. There were two significant and colourful reports, one from Claes Cnattingius dissecting the quality problems with compact discs. The other from Ulf Scharlau. His theme was compact disc prospects and affects on broadcasting routines. There was a short report concerning the use of compact discs in OIRT countries. To complete the programme Michael Gray gave a summary about the experiences in the USA.

On the basis of the mentioned questionnaire and the remarks and suggestions of colleagues the Committee plans to continue the work. For next year two sessions are being arranged, one working and one open, using the main topics of the information letters received and the response to the questionnaires. Naturally the Committee would not like to step outside its frame of reference or steal the real theme of other committees, but would like to cooperate with other committees of the Association for the benefit of all sound archivists.

1.5. Technical Committee. Dietrich Schüller, the Chairman of the Committee introduced the report. It has been another busy year for members of the Technical Committee, and despite the pressures of work and re-organisation has affected many members, six members of the Committee were able to attend the Como Annual Conference.

The committee membership has been increased by the addition of Ian Gilmour, from the National Film and Sound Archive, Canberra, Australia and George Brock Nannestad, Gentofte, Denmark. Two open sessions were held in Como. Clifford Harkness took the chair for the first session by George Brock Nannestad and Dietrich Schüller the second. During the second session the preliminary report on cobalt doped magnetic tape was given by Clifford. Following replies to a questionnaire sent to tape manufacturers. Some concern in the use of cobalt doped tape for archival purposes seemed justified and a final report will be presented in East Berlin. Jean Marc Fontaine also presented a brief report on progress made in research of the degradation of magnetic materials, and he will give a more formal presentation in Berlin. Bill Storm finished with a short but stunning quote from a Philip's representative that Compact Disc may only have a life of about ten years. The Technical Committee will be following this matter in the coming year.

The initial session was the first in a series of technical sessions for the layman. George Brock Nannestad led off under the covering title of 'Basic Introduction to Acoustics and Sound Recording'. His paper covered the generation and storage of sound by mechanical means with a preliminary introduction to musical acoustics. The paper was both informative and entertaining, with an extensive amount of material involving some concepts not readily explained in lay terms. The use of practical demonstration to illustrate some acoustic phenomena was particularly appreciated.

The second open session unfortunately was not well attended, more so in that it was so well presented.

The session dealt with 'Standardisation for Loudspeakers in Sound Archives' and extra to the conference programme demonstration and report on the development of the optical playback system for cylinder recordings. The presentation on loudspeaker standards covered specification, arrival time and placement of loudspeaker systems. The use of layman's terms and slides to illustrate graphs of characteristics made the subject readily understandable to the whole audience. Bill Storm's second presentation demonstrated the development of optical playback systems currently being worked on at his archive in Syracuse University, the most exciting project with which Bill said he had been involved in his career in sound archiving. His presentation involved playing a cylinder recording in four different ways:

- 1) replayed on standard cylinder equipment
- 2) laser playback
- 3) cartridge playback using a custom ground stylus
- 4) replay by fibre optic probe.

The Working Technical Session was attended by the six members of the Committee in Como and seven welcome observers.

Topics discussed included:

The investigation into the deterioration of vinyl records due to wear and tear has been curtailed due to lack of suitable playback equipment. No progress has been made on the use and abuse of cassette recorders, but the topic will be taken up again in due course. Bill Storm reported to the Committee on the use at Syracuse of computer systems for audio analysis. Also George Brock Nannestad has been testing brown wax cylinders and will continue this work in the coming year. Work on the technical manual still progresses.

Dietrich Schüller reported on the possibility of a Joint Technical Symposium between IASA, FIAF and FIAT to be held in conjunction with the FIAF Congress in Berlin (FDR) 1987. Dietrich Schüller, Hans Schubert and Clifford Harkness will initially represent the IASA Technical Committee.

In view of the doubt cast on the life of Compact Disc the Committee will circulate a questionnaire to manufacturers of CD and videodiscs. It is hoped to report on replies to this questionnaire at the Berlin conference in 1985. In the 1985 conference the Committee will be involved in three sessions, first in a Joint Technical and Training Committee Session, a layman's session on magnetic recording presented by Dietrich Schüller. In the second session Jean Marc Fontaine will present a paper based on research into the degradation of magnetic materials and a third session will be presented in conjunction with the Radio Sound Archivists on CD.

1.6. Training Committee. Rainer Hubert began by speaking about the working session of the Committee and the programme for Berlin. On the question of publications the Committee has re-arranged its ideas. Instead of one training manual contained in a single volume, the Committee proposes producing a series of short monographs. This seems to be an easier approach and will be more flexible. The needs of the developing countries will be an important consideration. When dealing with the technical aspects and cataloguing the Training Committee will of course cooperate with existing IASA Committees.

Another major topic of interest to the Committee is training in the developing countries. Last year the Committee reported that several Sound Archives in Europe and North America are willing to receive trainees from the developing countries. As this possibility has not been used in the past the Committee will try to find means to make it better known. The Committee will repeat the invitation for such traineeships in the BULLETIN and also ask members to help find interested candidates for such traineeships.

The Committee then decided to study the possibility of organising workshops on the spot, that is of sending lecturers to the developing countries. It is getting clearer that this is the more effective way of improving the training situation. This kind of training necessarily takes into account the local conditions, which is most important.

Then Mr. Huib Deetman reported on a training course in av media designed for librarians and archivists from the developing countries. He asked the IASA Committee for support and Rainer Hubert quoted some of Deetman's remarks. In summer 1985 a training programme geared to the requirements of personnel working in libraries (audio, video, print) of broadcasting organisations in developing countries will be introduced eg. Amsterdam School for Library Sciences, State Archives and Radio Netherlands International.

While it is accepted that a well run library and documentation facility are indispensable to the programme making progress, there is a lack of training courses available for people working in (broadcast) libraries. The duration of the course will be 12 weeks and the premises are the technical room facilities with accommodation in the hostel of Radio Netherlands. These facilities are used the rest of the year for training producers, technicians and journalists from developing countries in Asia, Africa and Latin America. Huib Deetman has devised such a course syllabus.

Mr. Deetman requires financial support, but is quite aware that this may be inappropriate for an international organisation such as IASA. It was felt that moral and technical support would be more appropriate. What he requested was:

- a. moral support for the necessity for such a course,
- b. offering traineeship places in institutions, regarding the limited possibilities in Holland by reason of its size,
- c. offering English speaking teachers, because the proposed course will be held during summer holidays of library schools,

d. inviting colleagues from the developing countries to IASA/IAML meetings, for instance by forming a special fund for the purpose. The IASA Training Committee will try to support this valuable effort as far as the limited means will permit.

The third aspect of the Committee's work is listing the content of a sound archivists' work. As there seems to be a need for a definition of our profession and a listing of the skills a sound archivist should have we will try to finalise the Committee's preparatory work in this field.

The open session of the Committee included Prue Neidorf's paper on 'what makes a sound archivist tick' and then a panel discussion about the problems of the developing countries. Starting from reports on the Nairobi conference of IFLA the discussion made it easier for the Committee to see some of the problems and arrive at clearer concepts of what we can do to help. The Committee believes that it should now be concentrating on the work in hand and does not intend to hold an open session in Berlin, but rather combine with the Technical Committee in a joint session.

1.7. The History of IASA Committee. The Chairman Dietrich Lotichius gave this report. The new Committee was commissioned by the IASA Executive Board at last year's Washington conference, its object being to collect, process and document material related to the pre-history in order to safeguard it against physical or mental loss. Items suitable as evidence of IASA's past should be written or printed documents, such as: correspondence, conference programmes, lists of participants, Board and Committee meetings' minutes, election results, lists of officers, leaflets and publications of the Association, brochures, complete collections of PHONOGRAPHIC BULLETINS, etc. The Committee held one session to review material of this kind already collected and agreed to include photographs taken during the conferences as well as taping oral history interviews with key figures who would be expected to talk about their experiences in connection with the formation of IASA and its subsequent development through the 15 years of the Association's existence until today. As can justly be expected of an archives' association any documents received will be properly archived and indexed. Dietrich made an appeal to colleagues of both Associations to make available any appropriate matter they may possess by sending it to his address. Should you not wish to part from the originals, duplicates would gladly be accepted instead or could be made by Dietrich, the originals being returned in due course. All your assistance would be very much appreciated by the Committee.

1.8. National and Affiliated Organisations Committee. The Chairperson Grace Koch presented this report. The Committee is growing, but the name has been shortened from National Branches and Affiliated Organisations Working Group to National and Affiliated Organisations Committee, and representatives from France (AFAS), the UK, the Netherlands, the Nordic Branch, Australia and Austria all gave their reports. There was also representation from ARSC (USA) and observers were present from Israel and Italy, the host country. All national groups are vital and growing. In the area of affiliation, AFAS has become the first affiliated organisation to IASA and this was voted upon at General Assembly 1. On the following day, negotiations between the Boards of IASA and ARSC resulted in a document of affiliation. Formal adoption of this document awaits the approval of the ARSC Board. It was felt last year that the National Branches needed a set of 'by-laws to the by-laws' or 'guidelines' to clarify two issues: relationships between the IASA Board and National Branches in referral of policy matters and collection of dues. Rolf Schuurmsma drafted a set of guidelines in these areas and they were accepted by the Committee. The Committee welcomed the presence of observers from Israel and Italy. Immediately before the NAOC meeting, a group of representatives from Italian Sound Archives met and discussed the possibility of connecting with IASA in some way. A positive interest was expressed and the Committee offered its help on any organisational question. The Committee would invite any issues from any other Committee to be referred to us for discussion or for referral to our national organisations.

## 2. National or Affiliated Organisation Reports.

2.1. Australia. Mary McMullen gave this report. IASA (Australia) held its Fifth National Conference in Sydney during August 24-29 1984. This was the first National Conference to be held away from Canberra. As well as including a technical forum and discographers' meeting, the mainstream of conference papers and the 1984 AGM were held. For the first time at a National Conference one paper was given on audio courses at the high school level in Victoria and another was presented by a director of the Australian record industry. Membership. This year IASA membership in Australia rose to about 125. In view of the difficulty IASA (Australia) has experienced in maintaining accurate lists of financial members because some Australians have paid dues through the Australian Branch Treasurer, while others have paid

direct to Stuttgart, the 1984 AGM amended article 3B2 of the IASA (Australia) Constitution to read: Dues of all members shall be paid through the Treasurer of IASA (Australia) to the Treasurer of the International Association of Sound Archives.

This will effect the ability to maintain an accurate membership list in Australia, and will streamline processing at the international level with bulk payment of dues being sent, instead of smaller amounts being received by the IASA International Treasurer at various intervals.

Branch Committee. A new Branch Committee was elected for the 1984-1986 term. The new Chairman of IASA (Australia) is Leon Becker, Director of Film Australia.

National Branch or Affiliated Organisation?

The 1984 AGM discussed this question in relation to IASA (Australia). The result was that for the time being we will continue as a National Branch because the guidelines for affiliated organisations are not yet sufficiently defined for us to make an informed choice.

Newsletter. During 1984, IASA (Australia) has continued to publish its quarterly Newsletter. The Editor is Alice Moyle. The Newsletter now receives international subscriptions namely from the National Library of New Zealand, and from the Rogers and Hammerstein Archives of the New York Public Library.

Australia's oldest cylinders project. The project has continued this year, and the earliest Australian cylinders to be discovered to date are the Thomas Rome collection in Melbourne. This collection dates from 1896 and 1897. Chris Long, an immediate past member of the IASA (Australia) Branch Committee, recently made this discovery. IASA (Australia) is currently liaising with the new National Film and Sound Archive of Australia for institutional support for this project.

National Film and Sound Archive. In April this year, the Australian Federal Government announced the creation of this new Archive to be based on the National Film Archive and Sound Recording Collections formerly of the National Library of Australia. Additionally, an inter-departmental committee to enquire into and report on the requirements for all federally administered Sound Archives in Australia was set up, as well as the National Film and Sound Archive Advisory Committee which is charged with the responsibility to establish the NFSA's scope of responsibility and area of activity. IASA (Australia) has strongly supported the establishment of the NFSA, and is pleased that additional government resources will be made available to further the work of Sound Archives in Australia.

Bicentennial Projects.

1988 IAML/IASA Conference in Australia. Both IASA (Australia) and the IAML (Australian Branch) agreed at their respective 1984 AGMs that while we shall not be ready to host this conference in 1988, we would still like to host the International Conference at some later date. At present we are unable to propose a year for this, but hope to meet in the near future to discuss the feasibility of the hosting of a future International IAML/IASA Conference.

Bicentennial Discs. IASA (Australia) and the Musicological Society of Australia have combined efforts to present a set of discs to celebrate Australia's Bicentenary. This publication is to be entitled 'Australia's Heritage in Sound' and will comprise 20 different categories.

Australian Institute of Recorded Sound. The proposal has been withdrawn as it has been overtaken by the National Film and Sound Archive.

2.2. Austria. Rainer Hubert reported that as last year the main activity of the Association for the time being is to participate in various Austrian committees dealing with questions of audiovisual media. This seems an important way to impart our wishes and ideas to the authorities on whom we are dependent. Just now the Austrian Ministry of Science and Research invited the branch to an advisory committee which is studying the situation of the collecting and preserving of audiovisual media. We have the feeling that our arguments are really listened to and that there is the earnest wish to improve the situation. Our suggestions are aiming at the foundation of a central archive for all av media fitted out with all the facilities to guarantee a long term preservation. Then we are suggesting that there should be a close coordination between all media archives based on a rational division of labour and specialisation in user services. We have reported on this plan many years ago at the IASA conference in Lisbon. Now we hope that this plan or at least a part of it may become true.

The branch continued to participate in the work of an Austrian Training Committee. This Committee organised a three day introduction to the audiovisual media which is part of the programme of the Austrian library school. In another course we trained cataloguers of libraries in the cataloguing of av media. The Committee is also drawing up a list of contents for a comprehensive basic training for audiovisual archivists. The idea of this is to offer our own independent education for media archivists - parallel to the education of librarians. As implicitly stated we are dealing not only with problems of sound documents but of the audiovisual media as well. Therefore the question of a transformation of our Association to an organisation for all media or the foundation of parallel associations for the other av media is still to be answered. Regular meetings of our Association are rather scarce at the moment, but we have reached a basis of mutual understanding which enables our members to further common interests individually, and increase the importance of our participation in various committees.

The journal 'Das Schallarchiv' is now in its eighth year. This is an important link between the members of our organisation. At the moment the Association has 33 members, of which 17 are institutions.

I have reserved one important development for the end, in order to close on a highlight. In Austria a legal deposit for av media does not exist, but our chairman, Dietrich Schüller achieved an understanding with the Austrian group of IFPI to the effect that the record producers are giving us two specimens of each disc produced in Austria - a very important success.

2.3. AFAS, the French National Branch of IASA, now an Affiliated Organisation. The report was given by Marie France Calas, the Secretary General of AFAS.

Since 1982 AFAS has been agreed to the suggestion of IASA to create a different status for foreign similar associations as to whether they should be national branches or affiliated organisations.

AFAS has decided to become an affiliated organisation. Why?

Management reasons: AFAS is a non-profit association. This implies a number of management rules. Subscriptions of its members cannot be transferred to an organisation that has not a status like IASA in return for the operation grant allocated by this organisation as it was originally meant.

Philosophical and political reasons: AFAS has 154 registered members (1984). These are active members since those who do not pay subscription fees are automatically removed from the file during a year. It thus represents all sound collections and audiovisual materials existing in France.

AFAS has its own personality and a particular type acquired by the decentralisation of responsibility over all the French nation which will become a political fact starting from 1986.

AFAS images this diversification and is contracted by its members for technical and legal advice for archivists and searchers. These are the main reasons why, in spite of the common objectives, AFAS has its own identity and dynamism, as well as free will in deciding its own actions. It wants and has to maintain its bulletin 'Sonorites'.

But what is the meaning of an affiliate association? For AFAS it means similar objectives and purposes, with complete autonomy of action and means, publications, seminars, etc. In addition:

- a permanent representation of AFAS at all IASA congresses
- participation in technical committees
- the organisation of a session of the IASA/IAML congress in France.

There remains one unknown factor: subscription fees.

2.4. Netherlands Branch. Hans Bosma, President of the Dutch National Branch presented this report.

This year the Netherlands Branch had only one meeting concerning the following matters:

A new Board was elected and exists now of a President and a Secretary as before. Because there is an intention to explore more activities the Board should be extended.

The course for developing countries was explored. The preliminary programme for a six week course is ready, made by the Public Music Library of Amsterdam, Radio Netherlands Training Centre and the School of Archivists. This plan has been discussed in the training committee working session and the Branch hopes that the Executive Board of IASA will give its moral support. More specifically the Branch would be very pleased to find archives who are willing to welcome trainees. Also of course, financial support is being sought.

In Holland we are still working on the establishment of a National Sound Archive. The government gave its support, but not in financial terms. There are a lot of records provided free of charge by the recording industry which are only deposited in a bunker of the National Archive. Even commercial videocassettes are provided at this moment.

A new development which will be discussed in the National Branch is widening the scope to av media and I hope to be able to report upon this development next year.

2.5. Nordic Regional Branch. Anna Maria Foyer gave this report.

The Nordic Branch today has 23 institutional members, 50% of whom are IASA members.

In October 1983 we sent out an introductory letter to possible future members. The letter describes the purpose of IASA and a Nordic Branch. We enclosed a copy of the PHONOGRAPHIC BULLETIN, the Constitutions of IASA with special emphasis on the National and Regional Branches, applications forms for both IASA and the Nordic Branch. It was hard work finding these presumptive members. We sent out more than 100 letters in Swedish, Norwegian and Danish, also inviting the recipients to call us if we had left anyone out. As this was the first contact we had rather a good response, especially from Swedish Sound Archives.

In February 1984 we had a two day meeting in Stockholm, and about 30 people accepted the invitation. As it was the first time we had met a quarter of the time was devoted to practical subjects. The members received more information about IASA, and plenty of detail about the National Branches, how they work, how many members they have and how many newsletters per year etc. We discussed the composition of a Board and decided to have a sort of working group with one representative from each country besides the chairman. The Board Working Group is made up of: Poul von Linstow, Denmark; Jukka Lehesvirta, Finland; Marit Grimstad, Norway; Anna Maria Foyer, Sweden (chairman) and Sven Allerstrand, Sweden. The rules for the Nordic Branch will be worked out during the year. They will be confirmed at the next meeting. Because we are at the beginning of our activities we decided to meet again next year and then we should have a better idea of the work we need to do and how often we should meet.

For the Stockholm meeting the Swedish Company and the National Sound Archives acted as hosts. In future, as long as we do not publish anything, the members will have to pay for the costs of the meetings (lunches etc.). That is the members are going to pay a fixed annual fee.

The aim of the Nordic Branch is close to that of IASA, but we intend to continue recruiting members, and to draw up recruiting material in the form of a questionnaire. The result of this activity will be the Directory of Nordic Branch Sound Archives, containing among other things descriptions of our collections.

Denmark is to be responsible for the questionnaire. The Nordic Branch does not intend to start a newsletter for the moment. We will begin by sending out reports from meetings and eventually some from the annual IASA conference. The Committee of National and Regional Branches gave us during the last conference in Washington the commission to encourage publication of national discographies. The Nordic Branch has discussed this for the separate Northern countries.

Denmark. A State's Commission is discussing how to create a National Sound Archive or to expand Radio Denmark. The situation has been at impasse for several years.

Finland. The Finnish Institute of Recorded Sound annually produces discographies. A proposal to publish a discography in the Northern countries about "Ethnic Music on Record" was discussed. The suggestion came from Pekka Gronow. The discography was meant to be a Scandinavian separate part of Dick Spottwood's catalogue of emigrant music published in USA 1894-1942. Before putting the name of the Nordic Branch behind the project in the hope of financial support from the Nordic Culture Foundation we wanted more information and no decision was made.

Norway. The Norwegian State Official Report, published in February 1984, proposes a National Sound Archive under the University Library of Oslo. Films are proposed to be transmitted to the Norwegian Film Institute. When the Norwegian government has decided if and when a National Sound Archive will be created, a discussion of national discographies can take place.

Sweden. The National Sound Archive together with the Swedish Agency for Administrative Development has given a first preliminary report about publishing discographies. The continued work on the report will be carried out by the Archives without assistance from other institutions. Besides this report work the Archive is working on retroactive documentation of Swedish phonograms in the form of discographies.

During the two day meeting the members had the possibility to follow the activities at the Gramophone Department and the Programme Archives of the Swedish Radio Company as well as the National Sound Archives. Two speakers were in attendance at the meeting. Jens Persson, Swedish State's Testing Station who talked about handling and storing sound tapes, and Frede Farmand, Denmark, who gave information about his work recording radio and TV programmes, news, political magazines, literary programmes and radio theatre with very high standard technical equipment. This meeting in retrospect gives pleasure and good prospects for the future meetings of the Branch, the next one of which will be held in Denmark.

2.6. United Kingdom. Mark Jones gave this report.

Membership of the Branch has increased this year to thirty one, eighteen institutional and thirteen individual.

In the past year an AGM has been held and there have been two issues of the Branch Newsletter. The AGM was held at the Imperial War Museum and discussions included the IWM's experience of computerised cataloguing, followed by a practical demonstration. Members also toured the Museum, noting the use of sound as part of the display. Elections held at the AGM confirmed the officers for the following year:

Chairman: Mark Jones (BBC)  
Secretary: Alan Ward (NSA)  
Editor: Chris Clark (NSA)

Branch activities. IASA was invited by the IFLA AV Round Table to participate in their sessions at the IFLA Conference in Nairobi in August. Lucy Duran (NSA) gave a paper on field recording conditions and techniques on behalf of the Branch.

The NSA have set up a two year research officer post with a brief to compile a Directory of Recorded Sound Collections. It is hoped that this comprehensive directory will have considerable implications in terms of membership drive which the Branch is keen to promote. Additionally the Branch would like to make membership more attractive by offering professional or training advice to newer members. The Committee is considering the possibility of levying an independent subscription with a view to funding extra branch activities.

IASA (UK) with IAML and IASPM (UK) are considering a joint investigation on British libraries' policies on popular music. Interest lies in how many libraries invest in the popular music area and how they make their purchasing decisions. This would essentially be an information gathering exercise, perhaps followed by a conference on the various issues involved.

The North West Sound Archive has produced an oral history guide entitled 'Remember, remember' with special emphasis on archival aspects of maintaining a collection.

On the technical front, the BBC has made two 'pilot' compact discs, the first a concert for Transcription Service and the second a sound effects disc for in-house use. The NSA has purchased a Neve Digital Sound Processing Unit which will serve the NSA in:

- 1) the restoration of deteriorated recordings
- 2) the removal of unwanted sounds
- 3) the transfer of formats.

Experiences may form the basis of the next AGM to be held at the Welsh National Folk Museum.

### 3. Future Conferences

The Secretary General gave some details of the Berlin Conference. The 1985 Conference will be held in Berlin, DDR from 8-13 September 1985. The meetings are to be held in the Berliner Stadtbibliothek and there will be a mid week excursion to Potsdam and Sanssouci Castle.

Accommodation will be in hotels of different categories, close to the conference rooms.

During the Como Conference week the President and Secretary General of IASA had a very useful meeting with our IAML colleagues and the organisers of the Berlin Conference. The week will be as busy as usual with several opportunities for concerts, theatre and opera visits outside the conference sessions. There will be one free evening to catch up with friends. We anticipate that the preliminary programme will be available by March 1985 in plenty of time to apply for visas. The IASA programme is being worked on already and it is hoped that one of the central themes will be that of 'access'; a main theme picked up by various of the interested committees, such as copyright and cataloguing.

The business of the Association has increased during the past few years and any regular attenders at the conference will know we have often had an undignified scramble at the General Assembly to receive the reports of the officers, Committees and National Branches. This year in Como the elections gave an opportunity to hold two General Assemblies and we split them as you know into one for officers of the Executive Board of the Association to report work and progress and to announce the election results, and a second which has been given to the Committees and National and Affiliated Organisations to report. This appears to have worked reasonably well and the Board intend to continue the practice of holding two General Assemblies during conference week; one at the beginning of the week and the second towards the end.

# Sound Archives – from Separation to Integration

*More and more collections of sound recordings become part of an institution with a wider aim, be it library, broadcasting organisation, national archive or museum. There may not be more than a loose connection between the different departments of such an institution, but even then there is a beginning of integration. A more intense kind of organisational restructuring could include the input of data of sound recordings in an integrated database for audiovisual media or even in a database for book and non-book materials. There may also be a combined acquisition and selection policy in the audiovisual field and other ways of integration are easily imaginable. New technical developments like the digital way of recording and the storing of audio and eventually (moving color) visual information may also bring about changes towards greater integration, although particularly in the field of music the sound recording will most probably play its own independent role within the digital future. Because of the apparent move toward integration of sound archives in institutions with a wider aim, we may well ask ourselves if the advantages of such a course counterbalance the disadvantages which will obviously take their toll and cause problems. Some of the problems in relation with integration have been touched upon before in contributions by Dietrich Lotichius, Herbert Rosenberg and myself in the Annual Meeting of IASA in Lisbon in 1978 (PHONOGRAPHIC BULLETIN, No. 22, December 1978) and my contribution to David Lance ed., "Sound Archives, A Guide to their Establishment and Development", published by IASA in 1983. However, there is more to it than that as it is shown in the present compilation of articles, based on papers read at the Annual Meeting of IASA in Como, 1984. Four institutions presented themselves as typical examples of integration: a museum, a state audiovisual archive, a national archive and a multimedia broadcasting archive. The papers discuss problems arising from integration, particularly the very important aspect of training of staff and the planning of careers within the organisation. The double session at the Como conference was far from a final settlement of the subject of integration versus independence of sound archives. The discussion will continue both inside IASA and *mutatis mutandis* in organisations like the *Fédération Internationale des Archives de Film* and the *Fédération Internationale des Archives de Télévision*. However important local circumstances are when it comes to the desirability of more or less integration, questions such as the requirements of a well balanced media policy, the optimal organisational structure, the flexibility of the staff, new technical developments and the cost-benefit relationship, will keep us busy for many years to come.*

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## FROM SEPARATION TO INTEGRATION - THE SWEDISH EXPERIENCE

### 1 ALB - an introduction

Already at this point it can be stated that the institution that I represent is an example of extreme integration. The Swedish National Archive of Recorded Sound and Moving Images (ALB) is an autonomous state institution working directly under the Ministry of Education and Culture. The task of ALB is based on the Statutory Deposit Act, according to which the following categories of recording shall be delivered to the institution.

- Recordings of all radio and television programs broadcast by any of the four subsidiary companies of the Swedish Broadcasting Corporation, i.e. nationwide and local radio programs, as well as nationwide and regional television programs
- One print of all 16 and 35 mm films approved by the Swedish National Board of Film Censors and shown to the public in Sweden
- One copy of all videograms printed in Sweden in at least 50 copies and made available to the public
- One copy of all phonograms printed in Sweden in at least 50 copies and made available to the public
- One copy of all phonograms and videograms imported to Sweden in at least 50 copies and made available to the public, provided that they have a special Swedish interest, e.g. a Swedish artist or Swedish texts.

In addition to statutory deposits, ALB also acquires other kinds of audio and video recordings, which may be of interest for research purposes.

The following observations should be made regarding the Swedish system of statutory deposits.

- ALB does not preserve films in their original form. The statutory copies of films are transferred to video tape. The print is thereafter returned to the distributor.
- To a certain degree, there is a kind of double filing. That is the case for radio and television. The broadcasting companies preserve certain programs for reprisal on a much higher standard than that currently used by ALB, which preserves the total output of programs. The Swedish Film Institute has a large collection of films preserved in their original form.
- The Swedish Statutory Deposit Act represents a mix of two fundamental principles of archival theory, namely the concept of an archive reflecting the total output in the country, be it of foreign or domestic origin (this is the case of radio, television and films) and the concept of a national archive (i.e., that only Swedish productions and foreign productions with special Swedish interest should be preserved). The last mentioned principle is applied to videograms and phonograms.

ALB started its activities in 1979. ALB is totally subsidized with tax money. Like other cultural institutions in our country, ALB has been forced to reduce its ambitions during the economic recession at the end of the 70's and the beginning of the 80's. As an example, it can be noted that ALB like the majority of other state institutions has been told to plan for a budget cut of about 2% each year. The hardening economic conditions naturally bear importance for the integration efforts in so far that these can make savings easier.

In the following I will take up certain aspects of the question of integration versus separation based on the experience of the past five years activities. I will deal with the following aspects:

- Experiences based on the internal organisation of ALB, including the integration into ALB of the former National Archive of Recorded Sound of the Swedish Royal Library,
- The competition between the audio and video sectors within an integrated institution like ALB,
- Advantages and disadvantages of being a small autonomous institution compared with being an integrated section within a big institution, be it the National Archives or the National Library,
- Consequences of the organisational form for the international cooperation between archives of sound and images.

## 2 The internal organisation of ALB

Already in 1958 a predecessor of ALB was established within the Royal Library, namely the National Archive of Recorded Sound. The task of this section was to collect records which were deposited on a voluntary basis by the gramophone companies. The section was transferred to and incorporated in ALB in 1979. During the first years the section remained virtually intact within ALB. Also, the activities for the rest of the staff were broadly organised along media lines (i.e. film/video and radio/television) and not according to function.

Having practised this organisation for some time we found this system irrational from the point of view of resource allocation. After thorough discussions we decided in 1982 to remodel the organisation, and instead to concentrate on functions. Presently the integration is practised so far that all matters pertaining to acquisition and preservation are dealt with by one section, cataloguing matters are dealt with by one section and research services are coordinated for the whole collection. Our experience with this organisational form has been good so far. We are convinced that we have raised the output more than what would have been possible, and have preserved the original organisation along media lines.

It has been possible to devote a certain amount of time developing computer- and cataloguing-routines. I do believe that it would have been much more difficult to conduct this development work had we stuck to a strict division of work according to media.

At the same time it must be perfectly clear that the specialised knowledge that exists within ALB must be channelled properly. We try to do that without deviating from the present organisation based on functions.

## 3 Audio versus video

In the original set-up of ALB each medium in principle had its own niche. In the present organisation the handling and not the medium is taken into account. We have noted a tendency for the picture media, i.e., films, television programs and video cassettes, to attract more attention at the expense of the sound media preserved by ALB, i.e., radio and phonograms.

I believe that the reasons for this lack of balance between the audio and video sectors are mainly the following:

- The video media dominate from the point of view of storage space; it therefore becomes a first priority to consider ways of tackling the space problem for storing video media.
- The video media demand relatively costly techniques and ALB's small resources for investment must be allocated there.
- The rapid technical change for the video media (e.g. the changing video systems) require much attention.
- So far the researchers have concentrated on the content of video media.

Against this background we are contemplating certain measures to guarantee that a certain amount of resources are allocated for the audio sector.

#### 4 A small autonomous institution

When the legal deposit system was prepared for the audio and video media, the Swedish government considered various organisational alternatives. Of course integration of the preservation of the new media into the sphere of the National Archives or the National Library were such alternatives. A third alternative was discussed, namely that the broadcasting companies should organise the archival services of the deposits for their programs, that the Swedish Film Institute should take care of films and videograms and that the Royal Library should continue handling the phonograms.

We think the solution finally decided upon, i.e., an institution dealing with all the modern media and independent of the National Library and the National Archives, is the best one. It has, among other things, been possible to take quick decisions and to remodel routines easily which is essential for a new institution, forced as it is to proceed by trial and error. Another important aspect is that ALB can appeal directly to the Ministry regarding allowances. We have been spared from the internal fighting which most probably would have been the case had ALB been part of the National Archives, for example.

At the same time we have successively reached the conclusion that the costs of the legal deposit system must be considered as a whole. Consequently we believe that the costs of the legal deposit system for printed material must be measured against the costs for the legal deposits handled by ALB. I do not question the legal deposit of printed materials as such, i.e., that seven copies are to be delivered to the National Library and other libraries. But it is not reasonable that the allocation of resources should be fixed forever between, on one hand, the preservation of the printed word and, on the other hand, the preservation of the media of the 20th century. We know for certain that the times of affluence are gone. It is not realistic to hope for adequate resources to be allocated for the growing ALB sector.

Against this background the allocation of resources within the whole sector of legal deposits must be reviewed. The new media must not be discriminated against from the point of view of preservation, just because they are relatively new compared with books and newspapers. This delicate issue should, however, not be decided by those administering the legal deposit systems, i.e. the Royal Library, etc., on one hand, and ALB on the other hand, but at the level of the Ministry.

Finally I must point to a clear disadvantage of constituting a small and autonomous institution like ALB. The career and personal development possibilities are restricted. Our staff comprises no more than 25 persons. It goes without saying that the possibilities for advancement and for

a widening of the job profile would have been greater had ALB integrated into a bigger organisation. It should also be noted that the salary level in the state sector is comparatively low compared with that of institutions such as the program archives of radio and television. Circulation service is therefore not to be considered. As time goes by the restricted career possibilities for ALB staff can create problems.

#### 5 ALB in an international context

In the sphere of international cooperation of sound and video archives, an institution like ALB becomes somewhat of a "black sheep". We have no natural international organisation to adhere to. We feel at ease in IASA, but IASA can only partially be a forum for problems of special concern to ALB. Regarding moving images, there is an organisation for television archives and one for film archives. But ALB does not primarily preserve for reprisal purposes nor do we preserve film in its original form.

#### 6 Concluding remarks

My contribution to this session can be concluded as being a strong plea for radical integration regarding the internal handling of various media. There is an implicit warning, however, against integration of an institution for preservation of video and audio materials within a bigger unit, be it the National Library or the National Archives.

I do not pretend that the Swedish experience has a universal applicability. But I think that my observations on the relatively weak position of the sound media compared to the picture media may be relevant elsewhere. The same goes for the problem of education and career possibilities in a small autonomous institution.

Finally I would like to stress the importance of reviewing how the total resources for the legal deposit sector, including the printed material, are allocated. It is most probable that the subsidies will not increase substantially in the years to come although the sphere of activities for an institution with the tasks of ALB will be much wider given the expansion of cable television and local radio, not to mention other new media. In that case the people responsible for the preservation of sound and picture media must call for a reallocation of the resources.

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#### MOVING IMAGES AND RECORDED SOUND: THE CASE FOR INTEGRATED SERVICES

As the title of this discussion paper clearly indicates, the argument advanced here is in favour of integration. The argument is based on the advantages of offering integrated services in relation to conservation and storage, intellectual processing and public access to the collections. The benefits, it will be argued, apply equally well to the treatment of moving images and recorded sound in both small and large collections.

Before launching into the arguments in support of integration it may be advisable to review the historical evolution of the 'new media' as archival documentation. The history explains why some institutions operate separate services, some have established partial integration, and

others offer a fully integrated service. The rationale for the choice is seldom a logical defense of the service based on a cost/benefit analysis or some type of efficiency/effectiveness index; it is all too frequently a variation of "we have always done it this way" - organization as a result of organic development rather than administrative decisions.

The term 'audiovisual', a much abused term in the archival literature, embraces a wide variety of non-textual records. Maps, of course, have always been valued as historical documents, although not always treated as separate collections, but the technological advances in the later half of the nineteenth century quickly added photographs, prints, posters and sound recordings both on disc and on wax.

Archives recognized their value, but they were generally slow in recognizing that the nature of the material required special treatment both for physical protection and intellectual access. The 20th Century was well on its way before archives began systematically segregating maps and photographs, developing special storage cabinets and attempting to control the storage environment. As late as 1955 the Public Archives of Canada was still inter-filing reels of microfilm with manuscripts in the same collection, under the same storage conditions.

Whether the collection is large or small, the archival organization is an agency of the state or a private, non-profit enterprise, the scientific management of the physical resources that constituted the 'new media' in archives is a comparatively recent development. In the past 25 years, the advent of motion picture film, audiotape and videotape, audiocassettes and videocassettes, has broadened the range of materials that can now be classed as archival documents and vastly increased the complexity of the physical and intellectual processing required.

Before the needs of each media were properly identified, the initial approach in many archives was to establish a single audiovisual or non-textual unit or division. Given the restraints of limited staff and limited resources this was the only realistic option for archives with small collections. As the collections grow, however, the special needs of maps, photographs, prints and drawings, begin to argue for separate services. The expertise demanded becomes so media specific in terms of appraisal and selection, content analysis and interpretation, and restoration and conservation, that administrative structures evolve, or are imposed to facilitate management and public service.

Separation is, however, seldom absolute. Storage and servicing the storage areas may remain a centralized service. Technical operations, restorations and duplication may remain a centralized service. Cataloguing may remain a centralized service, if the archives can offer that luxury. And even public service may remain a central service, although the need for specialized public service is normally one of the strongest arguments for separation.

The result is generally a mix of separate, partially integrated and fully integrated services. In most cases the structures reflect operational necessity rather than considered choice. And in most cases the structures fail to meet the needs of percentage of researchers in the community that the archives serves. No administrative structure will ever meet all the needs of all the researchers, so the question is only how do we determine what organization of non-textual archival resources will most effectively and efficiently meet the needs of the majority of the potential users.

This is a much more difficult task than it appears to be, primarily because the community served by archives of new media are not very well defined. It can be argued in fact that a fully integrated, 'total' archive is the only structure that at least exposes the researcher to all the documentation related to the field of inquiry, regardless of the media involved.

This is, in fact, one of the strongest arguments in favour of integrated services. A motion picture or a videotape is a fusion of image and sound. If a researcher needs both images and sound only the moving image will serve. But if the information required is primarily conveyed through the sound, a filmed or videotaped interview, for example, a sound recording may be as useful, and, in the absence of any film or video sequences, may be a great deal better than nothing. Conversely if no sound recordings of the personality involved are held by the archive, there is a distinct probability that a filmed or videotaped interview will serve. Certainly the sound track can be easily re-recorded for the purpose.

The argument can be readily extended to link photographs and moving images. Each minute of a moving image, film or videotape, is composed of roughly 1500 photographs, and in the absence of any photographs that would satisfy an inquiry, it is possible that a frame enlargement from a moving image will serve. Conversely if there are no moving images available, perhaps a photograph will serve, or a print, or a drawing.

In the NFTA Division of the Public Archives of Canada the researcher is guided to either recorded sound or moving images as alternate sources, but the connection between the resources of the National Photography Collection Division and the Picture Division and those of the NFTA Division are drawn far less often by the NFTA staff, and even less so, we suspect, by the staff of the other divisions.

Archives, of course, are in the information business, not the artifact business, and while we recognize that certain media are unique in the way in which they convey information (text versus picture, for example) these differences do not extend to the tape recording as distinct from sound-on-film, or a photograph as distinct from succession of images that can re-capitulate movement when projected at the right speed.

To stay with the parallels between the archival management of moving images and that of recorded sound for the moment, one of the arguments against integration of these two media stems from the peculiar needs of an oral history program. Many sound recording collections were established as a result of an oral history program - the one at Columbia University in New York is one of the most venerable and prestigious programs of this type - and the existence of the program demands the kind of expertise that is not normally found in personnel trained for general archives. The fact that such programs normally initiate the recordings themselves, employing staff or experts on contract to carry out the interviews, is a special requirement, and the need to transcribe the interviews and to have them verified by the respondents, imposes additional requirements not normally provided for other media.

This is true of the production component in such a program, as it would be if the archives decided to actively initiate film and videotape recordings or photographic records, as a producer, rather than just soliciting the deposit of such documentation or passively accessioning them when they are offered for deposit. However, all other aspects of physical and intellectual

processing, conservation and storage, relating to this documentation remain the same. The arguments for integration in terms of communal storage facilities, technical services and public services remain the same.

Optimal storage conditions and environmental controls for sound recordings, for videotapes, and for black-and white safety film are the same, so that a strong case can be made for common custodial services. This applies equally to black-and-white still photographs, which require the same storage conditions. Similarly, a case is made for common custodial services for color motion pictures and color photographs requiring medium term cold storage vaults if severe color loss, through fading, is to be prevented.

In fact all technical services for recorded sound, film and videotape are based on a technology that is becoming increasingly standard for all the media. Restoration of early photograph processes (albumen prints, daguerrotypes, etc.) and early film processes (nitrate stock, two and three strip color, substandard gauges such as 9.5mm, 28mm, etc.) will of course continue to require special expertise, but the supply of such materials is finite and the percentage of technical resources necessary to handle such materials will diminish over time, particularly as the intake of contemporary audiovisual documentation increases in volume.

What we have seen in recent years is a gradual shift in the broadcast and film industries toward a semblance of standardization. Practically all current sound recording is magnetic, for example, and in relation to transfers, restoration, and long-term conservation, the technology (and the equipment) is exactly the same regardless of the source. As the industries move toward the digital encoding of moving images and recorded sound, an even greater degree of standardization is envisaged permitting, for example, universal international exchange of audiovisual documentation, free of technological considerations.

The advantage of an integrated public service for all moving images and recorded sound, when the new technologies now emerging from the laboratories have been adapted to archival purposes, should be obvious.

The videodisc, or some form of digital laser read/write storage system, should not only eliminate the need for special environmental controls, and the wear factor in allowing public access to documents that require an electro-mechanical device to reproduce the data, but should also vastly reduce the storage space and the handling costs associated with moving images and recorded sound in archives. All media may well be permanently conserved and accessed in a single format, so that a common custodial and public service approach will be the only logical way of treating such materials.

There is one final argument that can be advanced in favour of integration, although it has not direct bearing on the questions of effectiveness and efficiency that we have considered. In this imperfect world with its unequal distribution of material resources it may be difficult enough to establish and sustain one archival institution, let alone one for each different type of media. As the technical processing becomes increasingly standardized it may be impossible to justify a second laboratory with largely the same equipment. If those charged with the conservation and restoration of recorded sound, to take one example, are not able to secure the facilities necessary to fundamentally safeguard their holdings, are they justified in establishing an independent organization despite the existence of a national archives or a national library that already has or is in the process of developing those facilities?

The counter argument is, of course, that a large archives or library may still starve the new media on the grounds that there is never enough resources to deal with textual records, particularly the records of government. The larger the bureaucracy represented by the parent body, it is argued, the more likely is the 'new' activity to be strangled by red tape, or stifled by the dead hand of governmental regulations. This is undoubtedly a danger, and it may explain why the National Film Archives of Australia has been so anxious to free itself from the confines of the National Library of Australia. We should not, however, generalize from one example. There may be other factors at work (the impact of conflicting personalities can never be ruled out), and we have all just witnessed the British Institute for Recorded Sound accepting divisional status within the British Library, presumably in order to overcome the chronic underfunding that had so hampered its development.

Moving image and recorded sound archivists, to stay with just the two media, who have secured the requisite autonomy to set their own appraisal and selection standards, their own conservation and storage standards, and even their own format and levels of description (although ideally these should conform to those of the parent body in the interests of all researchers), within the confines of a larger institution, should, however, be wary of extolling this condition as the best of all possible worlds. The climate, as in the case of the Library of Congress in Washington or the Bundesarchiv in Koblenz, must be hospitable, with a management genuinely interested in facing the 21st Century with some anticipation of the changes to come.

Given this support, however, it is difficult to argue for complete autonomy if the resultant budget continually threatens the security of the collection. There is no inherent virtue in poverty, and no inherent evil in large organizations. Obstructive bureaucracy, small mindedness and complacent ignorance can be encountered in the smallest of organizations, and 'one-person' shops can be the worst of all. Fall out with the one person in charge and the collections will be closed to you forever. Be accepted as a member of an exclusive club based on personal suitability, and you can write your own rules for access. Professional standards, a genuine enthusiasm for the material in custody, and a sincere concern for the long term preservation of the collection is not a monopoly of personnel in either large or small organizations, or of integrated or separate services. When the other operational factors are considered, the case for integrated services, in the absence of an overwhelming consideration that is unique to a political, social or cultural situation, remains unassailable.

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## SEPARATION VERSUS INTEGRATION: A PERSONAL EXPERIENCE

My qualifications for contributing to this session are, to say the least, unbalanced. Almost all of my professional experience has been as a sound archivist. I worked for 12 years in an institution which, like a great many others, organises and administers its audiovisual collections primarily as separate archives. By comparison with 12 years as a sound archivist I have had exactly 12 months experience of managing an audiovisual archive, into which I am trying to introduce an integrated approach to the administration of sound recordings, moving images and photographic stills. By comparison with my colleagues on this panel I can claim relatively little expertise.

Having made this confession, I will now venture my opinions!

In considering separation and integration, we are examining two contrasting organizational principles. The first of these principles - represented by the keyword "separation" - has at its heart the concept of sound documentation being collected, organised, preserved and made available for research in a centralized way within an archive whose staff are specialists in audio records and exclusively concerned with the sound medium. The second principle embraces the notion of sound recordings being integrated with other types of records to form an audio-visual archive in which the main professional functions are organised across several categories of archival material and carried out by staff who may, for example, be specialists in technical, documentation or reference work.

By these definitions, "separation" represents administrative concentration on the medium; "integration" represents concentration on function or activity. We are therefore discussing the advantages or disadvantages of two quite different and distinctive archival models.

All of us will be aware, however, that the prescription of archival models is to some extent always an academic exercise. We may permit ourselves this indulgence at a conference but in the real world we are unlikely ever to be able to draw a theoretical blueprint and then fully to construct from it. I make this observation because my initial experience of the integration process leads me to believe that it must in practice inevitably fall some way short of a total approach. Whether because of structural constraints or wider management priorities in the institution of which the audiovisual archive is a part; whether because the intrinsic nature of the various audiovisual forms necessitates the retention of some degree of medium specialization; whether because the past investment of the organization in its systems is so great that it is not feasible to discard everything and start from scratch; whether because it is not possible to find in the established staff or to recruit in new personnel the range of skills needed fully to achieve either of the archival structures that I have defined.

While some degree of integration at some levels is, in my view, always desirable and sensible, some degree of medium specialization I believe will also always be necessary. If separation and integration are seen as the two extremes of a single continuum, then the question and the choice that archives may need to consider is not necessarily whether to separate or to integrate; rather it may be what degree of integration or of separation best suits the individual archive's particular situation.

My own archive holds collections consisting of three quarters of a million photographic stills, five million feet of film and five thousand hours of sound recordings. These collections are administered by a total of eleven staff, a number which has grown by four only during the past year. Prior to my appointment the organisational arrangement that had been adopted was one of separation by medium. There were small separate sections for film, sound and photographs, none of which were adequately staffed to perform their basic archival roles. Those major roles - to preserve, to document and to provide access - were therefore not being carried out and could not be carried out under the established organisational arrangements. In practice the archives were dominated by the demands placed upon them by researchers; servicing some 300 enquiries a month left very little time for an original staff of only seven to do anything else. Collections were not being controlled, preservation programmes received little attention, basic documentation was not being carried out. The need to rationalize our programmes so that more of the archival tasks were being done, and to introduce a modest system more effectively covering all the collections, was self-evident. New arrangements were necessary which took account of the archive's resources and, in particular, of its limitations.

In this context, the decision to cease to function as three separate archives and to introduce the principle of an integrated approach into our work, I believe was the only realistic course open to us. First, establishing separate administrative units for preservation, documentation and reference work ensured that to some degree each archival activity would be advanced. Secondly, concentration on function enabled us to rationalize and streamline our work more effectively because under the new arrangements staff no longer had to try to do a bit of everything. Thus, as the table I have circulated shows, we were not only able to maintain but actually to increase our reference services, while also improving our preservation and documentation programmes. Thirdly, redeploying staff to specific archival functions made much better use of our staff skills. I had on my staff one person who was well qualified technically, a second well qualified for reference work and a third position that would allow me to recruit a trained documentationist. To use these key people to work solely on one medium - which under our original organisational arrangements could not have been avoided - was simply a luxury that my archive could not afford.

By comparison with our pre-integrated record, we have begun to function as a professional archive with a broad programme of activity, instead of one which mainly met the needs of researchers but sacrificed the needs of the collections.

I am conscious of the fact that it is dangerous to draw general conclusions from my limited experience. In making various claims in favour of integration I would therefore ask you to bear in mind that they are made in the context of my own institutional situation and not put forward as a formula for application in every other. My situation is characterized by fairly large collections; by a fairly highly level of use; by a grossly inadequate number of staff; by a shortage of archivally and audiovisually trained personnel. It is also characterized by the fact that the creation of a separate and distinctive administration for the audiovisual collections of the Australian War Memorial is very recent. Although the principle of separation had been adopted shortly before my arrival, it was not highly developed and there were no sophisticated or elaborate systems that had to be undone. In this situation the principle of integration could be introduced, with relatively few disruptive affects, and for us I firmly believe it to be the most logical course. Some of its major advantages I have already touched on but let me try to summarize the main reasons why I believe that, above all other considerations, integration makes the best use of an archive's most valuable resource: its staff.

It would be widely accepted that the achievement of high professional standards in sound or audiovisual archives requires a considerable degree of specialization. It is, for example, a full time activity to keep up the date with cataloguing developments and the intellectual ability to do so also requires a solid grounding in cataloguing theory and practice and, increasingly, in computer applications. Much the same kind of claim could be made for technical and conservation work, where the control of standards and practices is not a field for the amateur. Reference activities also benefit from specialization, allowing the concentrated development of subject and bibliographic skills, of provenance and legal knowledge.

These specialized activities need to be in the hands of professionals and the question each archive has to consider is how the appropriate qualifications may best be obtained and employed. The principle of separation is one option, but it involves recruiting specialists in technical, documentation and reference work for each of the media. This course is, in my institution and for many smaller archives, quite unrealistic within the present and likely future resources that

will become available. As an organizational arrangement it would in any case be impossible to justify on economic grounds, since our collections are not large enough to warrant or fully to occupy highly qualified specialists for each medium.

The alternative option of integration, which makes function or activity the basis of archive's organizational structure, is a more realistic arrangement for smaller institutions. These are much more likely to be able to employ at least one specialist at a senior level who can apply technical, documentation or reference skills across the various categories of audiovisual records. In fact with relatively few positions available, it may be the only means of ensuring that all collections will receive some degree of professional attention. The scarcer the professional resources of an archive then the more compelling it becomes that developed skills are widely applied.

It is not only, however, at the senior level, that the integrated approach offers advantages to the smaller audiovisual archive. I believe it makes the best possible use of junior staff as well. Most people bring to their work training, aptitudes or interests which predispose them to certain categories of activity. Few are equally suited to technical, documentation or reference work. In a small archive organisation by medium does make such demands on staff who - of necessity - have to be professional hybrids, mixing all types of work to the inevitable dilution of its professional quality. By administratively integrating collections, however, the distinctive archival functions can be concentrated across media thereby creating work programmes which do allow staff to concentrate on those kinds of things they do best. This is an extremely valuable feature of the integrated approach, because it makes possible the elimination of activities on which an individual may either be wasted or even doing damage, and the introduction or increase of alternative functions on which he may make a more consistently effective contribution.

In arguing the advantages of integration within my own institution another factor which weighed heavily with me is the belief that this approach is in the best interests of the staff themselves from the point of view of their career prospects. This factor has frequently arisen in discussions within IASA's Training Committee, which is concerned with the need for a better and more professional career structure for sound archivists. We have in our discussions again and again recognized that a major difficulty in elaborating training needs lies in the fact that a programme in sound archivism alone provides a range of skills for which there is no substantial market. The Committee has also recognized that a broader range of skills applicable to the wider range of audiovisual archivism better reflects the more common needs of institutions that administer non-book collections.

Thus a further advantage of integration is that it gives staff in audiovisual archives a wider range of marketable experience than they can obtain from a concentration in sound archivism alone. This experience may open doors to the considerable number of institutions that have need of staff to administer audiovisual materials, but which do not have collections of sound recordings alone that are large enough to justify the appointment of archivists whose skills are confined solely to the audio medium.

I would make a final plea for integration in terms of job interest. If sound archivism is a limited field, how much more so is that of say an audio cataloguer. It may be that there are some people who are content to spend a career engaged in such an esoteric specialization, but I would say that such individuals are relatively rare. For most people how long will such a speciality continue to satisfy and reward, to maintain interest and enthusiasm? Integration potentially offers archival staff the broader range of work interest that acquaintance with other media can provide.

Table 1

Month	Reference Interviews Interviews	Revenue Earned \$	Neqs Prepared for Duplicating	Neqs Duplicated	Films Inspected or Handling	Film Acquisitions	Photograph Acquisitions	Sound Acquisi- tions	Items Accessi- oned	Project Formalized
June 1983	156	528	-	-	-	-	19	-	-	-
July 1983	163	674	1054	500	-	-	5	-	-	-
Aug 1983	193	1239	-	1500	-	-	111 + Album	-	-	-
Sept 1983	272	2531	-	250	25 cans	1 film	55	-	1	-
Oct 1983	330	1387	471	800	-	3 films	353	-	3	-
Nov 1983	292	1089	-	800	77 cans	-	61	-	-	-
Dec 1983	185	2851	-	106	21 films	1 films	17	-	-	-
Jan 1984	255	1711	888	325	80 films + 40 cans	100 feet	494	-	-	-
Feb 1984	231	1280	1510	1423	20 films + 33 cans	1 film 1 video	31	-	-	-
March 1984	440	402	1706	923	60 films + 20 cans	2 films	17	2 items	19	14
April 1984	304	1344	1383	2414	28,600 ft + 1069 cans	2 films	32	11 interviews	238	-
May 1984	362	3861	1816	2836	12,000 ft + 17 films	3000 feet	297	9 tapes	241	79
June 1984	360	1649	1602	1800	22,000 ft	8,900 feet + 6 videos	369	13 tapes	821	129
July 1984	354	1272	893	1392	129 cans	6,500 feet + 1 video	393	43 discs 10 tapes 3 cassettes	406	26

SEPARATION

INTEGRATION

There are several other facets to integration that I do not have time to develop, but which I hope will arise in other presentations today. Do the audiovisual media have sufficient in common to facilitate a totally integrated approach? Does integration allow more consistency in policy and planning? Are the benefits of technology more efficiently and economically secured through integration? Can better facilities be more easily justified and secured under amalgamation than under separation? I will leave all the hard questions for my more experienced colleagues to answer!

My final word on the subject is this: the biggest single obstacle to overcome in integrating audiovisual archives may be the prejudices of your staff against a new and unfamiliar arrangement. You really have to persuade them of its advantages. Shortly after introducing an integrated structure for my own archive an interesting document mysteriously appeared which suggests I may still have a lot of work to do in this respect. It reads as follows:

" We trained hard - but it seemed that every time we were beginning to form up into teams we would be reorganized. I was to learn later in life that we tend to meet any new situations by reorganizing; and a wonderful method it can be for creating the illusion of progress while producing confusion, inefficiency and demoralization."

The quotation is attributed to Petronius Arbiter 210 BC. How appropriate that we should be meeting in Italy. Beware, not the Ides of March, but the illusion of progress.

WOLFGANG HEMPEL, Südwestfunk Baden-Baden, Bundesrepublik Deutschland

#### ARCHIVE IN RUNDFUNKANSTALTEN VON DER TRENNUNG ZUR INTEGRATION \*

Für die Behandlung des Themas gibt es verschiedene Möglichkeiten - und es war die Frage zu stellen, worauf der Hauptakzent liegen sollte. Es wäre sicher reizvoll gewesen, weit auszuholen und die gegenwärtigen Tendenzen und Entwicklungen zu integrierten Organisationseinheiten aus Archiv, Bibliothek und Dokumentation in einen historischen Zusammenhang zu stellen. Wenn, wie ich behaupten möchte, der "heutige Massenbewältiger par excellence, die Datenverarbeitung" (1) die Grenzen zwischen Archiv, Bibliothek und Dokumentation aufhebt, dann kann man auch von einer Wiedergewinnung der "verlorenen Einheit" sprechen. Johannes Rogalla von Bieberstein hat in seiner Arbeit über "Archiv, Bibliothek und Museum als Dokumentationsbereiche" (2) darauf hingewiesen, daß "nach heutiger Terminologie...Archive und Bibliotheken vielfach bis in die frühe Neuzeit hinein eine Einheit (bildeten), die über eine auch heute noch gelegentlich zu beobachtende organisatorisch-administrative Zusammenlegung dieser beiden Institutionen hinausging". Erst "unter dem Druck der Informationsexplosion sowie dem Zwang zur Spezialisierung" sei das "noch in der zweiten Hälfte des 19. Jahrhunderts zu konstatierende Zusammenspiel der drei Dokumentationsbereiche - insbesondere aber der Archive und Bibliotheken - weitgehend aufgehoben und durch ein bloßes Nebeneinander ersetzt worden"(3). Aber ich möchte den historischen Aspekt nach diesem

\* This paper was read in English language. It is also published in: Archive und Archivkooperation in Rheinland-Pfalz. Zum internationalen Archivkongreß 1984 in Bonn. In: Veröffentlichungen aus rheinland-pfälzischen und saarländischen Archiven-Kleine Reihe-Heft 35, Koblenz 1984, S.30-37.

Hinweis bereits wieder aufgeben.

Es wäre vielleicht interessant gewesen, die Entwicklung unabhängiger Archiv-, Bibliotheks- und Dokumentationsstellen zu integrierten Organisationseinheiten als organisatorischen Handlungsablauf darzustellen. Als ich vor 15 Jahren meine Tätigkeit beim Südwestfunk aufnahm, geschah das mit dem ausdrücklichen Auftrag des damaligen Intendanten, in einem Zeitraum von mehreren Jahren sehr behutsam die Zusammenführung aller bis dahin völlig unabhängig voneinander arbeitenden Archiv-, Bibliotheks- und Dokumentationsstellen des Südwestfunks zu einem leistungsfähigen Zentralbereich zu planen, vorzubereiten und durchzuführen. Ich könnte darüber Bericht erstatten. Doch auch unter diesem Aspekt will ich das Thema nicht behandeln.

Ich will das Thema auch nicht als Frage verstehen, auf die es unterschiedliche Antworten gibt: bei der man das Für und Wider abwägen müßte, um dann zu einem ausgewogenen Kompromiß zu kommen. Ich will als Befürworter zentraler Archiv-, Bibliotheks- und Dokumentationsbereiche in Rundfunkanstalten versuchen deutlich zu machen, weshalb ich diese Organisationsform ohne Einschränkung für die beste halte.

Dietrich Lotichius, Leiter des Schallarchivs des Norddeutschen Rundfunks Hamburg, hat auf der Jahrestagung 1977 der IASA in Lissabon (4) die Entwicklung der Rundfunkarchive in Deutschland nach 1945 von einfachen Aufbewahrungsstätten zu modernen Dokumentationsstellen beschrieben und u.a. gesagt: "Ich glaube ganz bestimmt, daß in den vor uns liegenden Jahren der Arbeitsablauf in Schallarchiven vor allem bestimmt sein wird von Aufgaben der Dokumentation und der Information" (5), und am Schluß seines Referats machte er den Vorschlag: "Ich möchte dem neuen Vorstand der IASA dringend empfehlen, auf die Einbeziehung von Fernseh-Archiven hinzuwirken und unsere Beziehung zu Filmarchiven zu verstärken. Die Tatsache, daß in Fernseh- und Filmmaterial Tondokumente enthalten sind, rechtfertigt einen solchen Versuch, und ich würde meinen, daß sowohl Schall- als auch Fernseh-Archive gegenseitig davon profitieren würden, im Rahmen unserer internationalen Gemeinschaft der IASA aufeinander zuzugehen" (6). Aus dem sehr vernünftigen Vorschlag ist leider nichts geworden. Die Fernseharchive haben sich eine eigene internationale Organisation geschaffen.

Die Begründung, die Dietrich Lotichius für eine Zusammenarbeit der Schallarchive und Fernseharchive im Rahmen einer internationalen Organisation, der IASA, gab, gilt uneingeschränkt - ja noch viel mehr für die Archive in einer Rundfunkanstalt. Aber es ist nicht nur die wechselseitige Recherche, die eine Verbindung zwischen Radio- und Fernseh-Archiven zweckmäßig macht, es gibt noch eine Fülle von anderen Gründen, die für eine einheitliche Archiv- und Dokumentationsorganisation in Rundfunkanstalten sprechen.

Während ein staatliches Archiv, eine öffentliche Bibliothek, ein Fachinformationszentrum einen eigenen Stellenwert als Organisation haben, und die Benutzer und Besucher sich dort selbst intensiv um die gewünschte Dienstleistung bemühen müssen und keineswegs im Interesse eigener betriebswirtschaftlicher oder arbeitsökonomischer Effektivität Forderungen stellen können, sind die Archive des Rundfunks in den Betriebsablauf eingebettete Dienstleistungseinrichtungen, deren Leistungsfähigkeit oder auch Leistungsschwächen erhebliche Auswirkungen auf die Arbeit und die Produkte des Programms, also des eigentlichen Auftrags der Rundfunkanstalten haben. Rundfunkarchive sind in allen ihren Faktoren, vom Personal über die Sachkosten bis zu den Investitionen, betriebswirtschaftlich zu bewertende Teilbereiche einer Gesamtorganisation. Und als solche

müssen sie unter den Gesichtspunkten der Kosten-Nutzen-Relation, unter dem Gesichtspunkt der Produktivität gesehen werden.

Wenn man die Entstehung der einzelnen Archiv-, Bibliotheks- und Dokumentationsbereiche in Rundfunkanstalten historisch zurückverfolgt, dann wird sehr schnell deutlich, wieso am Anfang meist eine dezentrale Organisation stand, es sei denn, eine neue Rundfunkanstalt wurde auf der Grundlage vorliegender Erfahrungen sozusagen auf der grünen Wiese erbaut, wie das ZDF, das sofort eine zentrale Archivorganisation aufbaute.

Das sah dann so aus: Die Bibliothek entstand aus der Handbibliothek des Kulturprogramms, die politischen Redaktionen bauten sich ein Zeitungsarchiv auf, das Orchester brauchte Noten, die gesammelt werden mußten, die Arbeitsgrundlagen der Musikredaktionen waren Vorräte an Schallplatten und Bändern, und als das Fernsehen begann, mußte man die neuen Materialien ebenfalls irgendwo aufbewahren. An eine Oberlieferung des Aktenmaterials wurde in den meisten Rundfunkanstalten überhaupt nicht gedacht; man transportierte die alten Registraturen in die Keller, wo sie - wenn es gut ging - vergessen wurden, oder man vernichtete sie nach Ablauf der gesetzlichen Fristen, ohne sich über die Bedeutung dieses Materials für die Geschichte und Oberlieferung des eigenen Hauses und der eigenen Arbeit klar zu sein.

Die ersten Mitarbeiter dieser Magazine, Handbibliotheken und Handarchive waren zumeist Autodidakten - von Professionalität konnte kaum die Rede sein - abgesehen von ein paar Bibliothekaren, Buch- oder Musikalienhändlern, die sich in die Rundfunkanstalten verirrt hatten. Dokumentation war ein Fremdwort. Im übrigen rekrutierte man das Personal der Archive aus dem eigenen Bestand an Boten, kaufmännischen Angestellten und sonstigen Mitarbeitern. Oft waren das Leute, die an anderer Stelle nicht mehr gebraucht wurden, die aber nach Auffassung der oberen und mittleren Leitung der Rundfunkanstalten im Archiv immer noch nützlich einzusetzen waren.

Unter diesen Umständen war es verständlich, daß das Sozialprestige und das berufliche Ansehen und damit verbunden die Dotierung der Stellen und die Stellenstruktur in den Archiven des Rundfunks mehr als mäßig waren, was auch Auswirkungen haben konnte auf den Leistungsstand, die Leistungsbereitschaft, ja die Leistungsfähigkeit - also auf die Produktivität.

Meist unter der Abteilungsebene in einer Abteilung oder Hauptabteilung eingeordnet, deren Leitung häufig weder ein Bewußtsein für die fachlichen oder personellen Notwendigkeiten eines Archivs hatte, noch ein besonderes Verständnis für die Entwicklung dieser Dienstleistungsstelle, hatten Archive und ihre Leitungen kaum eine Chance, sich das notwendige Gehör an den entscheidenden Stellen zu verschaffen. Ich habe bis heute nicht begriffen, weshalb sich nach wie vor Kollegen, die angeblich unabhängigen Rundfunkarchiven vorstehen, gegen eine Zusammenführung aller Archiv-, Bibliotheks- und Dokumentationsstellen in ihren Häusern aussprachen, ja wehren. Ich sage "angeblich unabhängig", weil es natürlich ein Irrtum ist zu glauben, man sei in seiner Arbeit unabhängig, wenn die nächst höhere hierarchische Ebene keinen Sachverstand für den unterstellten Archivbereich hat. Für die Interessen eines Bereiches innerhalb einer Organisation und deren Maß an Durchsetzbarkeit und damit für seine Effektivität kann eine kompetente und engagierte Leitung gar nicht hoch genug in der Hierarchie angesiedelt sein. Und daß eine Interessenvertretung umso stärker ist, je mehr Einzelinteressen gebündelt werden, darüber bedarf es sicher keiner Diskussion.

Immer wieder zu beobachtende Abgrenzungstendenzen und die Entwicklung von Partikularinteressen zwischen dezentral organisierten Archiv- und Informationsbereichen haben uns veranlaßt, auch innerhalb des Fachbereichs Dokumentation und Archive beim Südwestfunk wiederum zentrale Einheiten zu schaffen. So haben wir das Schallarchiv organisatorisch - nicht räumlich - zusammengelegt mit Notenarchiv, Musikbibliothek und Hörfunk-Manuskriptarchiv zur Organisationseinheit HÖRFUNKARCHIV; Bibliothek, Pressearchiv, Mikrofilmarchiv, sowie ein Referat Recherchen und Information mit einem Online-Anschluß an für uns wichtige Datenbanken in den USA und Europa bilden mit der Schriftgutbeschaffung und -verteilung die ZENTRALEN DOKUMENTATIONS- UND ARCHIVDIENSTE; das FERNSEHARCHIV besteht aus dem Film- und MAZ- sowie einem Bild- und einem TV-Manuskriptarchiv; und das Referat Rundfunkgeschichte faßt das historische Aktenarchiv mit einer zentralen Registraturverwaltung sowie Sammlungen historischer Fotos und historisch-technischer Geräte zusammen. Außerdem gibt es ein Referat Rundfunk/Presse, in dem Zeitungsartikel und Zeitschriftenliteratur zu medienpolitischen und Fragen des Rundfunkprogramms ausgewertet werden.

Die derzeitige Organisationsstruktur des Fachbereichs ist noch nicht die endgültige. Man kann gewachsene Strukturen nur sehr behutsam und langfristig verändern, man kann ältere Kollegen in leitender Funktion nur bedingt dazu bewegen, im Interesse übergeordneter Kriterien Kompetenz abzugeben, sich in neue Strukturen einzuordnen. Wir haben das Ziel unserer Integrationsvorstellungen noch nicht erreicht.

Alle Teilbereiche des Fachbereichs, alle Mitarbeiter sind angehalten, im Interesse unserer Benutzer und im Interesse einer möglichst rationalen und effektiven Arbeit sich stets als Teil des Gesamtsystems zu fühlen und so zu handeln. Es interessiert den Benutzer nur am Rande, ob ein Teilbereich nun über besonders interessante Dokumente zu seinem Thema verfügt, er möchte seine Unterlagen erhalten - woher, das ist ihm gleich. Er möchte auch nicht seine Zeit damit vertun, von einem Archiv in das andere zu gehen und immer wieder die gleichen Fragen zu stellen. Er erwartet, daß die Beantwortung seiner Fragen, die Beschaffung des von ihm benötigten Materials innerhalb des Fachbereichs koordiniert wird, ja daß ohne weitere Rückfrage auch alle Möglichkeiten fremder Archive, Bibliotheken und Dokumentationsstellen ausgeschöpft werden.

Eine wirklich integrierte Archivorganisation mit nicht nur vertikalen, sondern auch horizontalen und vor allem nicht nur formalen, sondern insbesondere auch informalen Kommunikationswegen zwischen Mitarbeitern der verschiedenen Bereiche und Hierarchie-Ebenen entlastet die Hierarchie, verkürzt und beschleunigt den Informationsfluß (7) und optimiert den Informationsstand aller Mitarbeiter. Vor allem aber kann sie hilfreich sein beim Abbau von "Gruppenegoismus" und falschem "berufsständischem Denken", die sich erfahrungsgemäß negativ auf die Arbeit und das Betriebsklima auswirken. Bei den Benutzern einer solchen Dienstleistungsstelle stößt so etwas nicht nur auf Unverständnis, sondern mindert auch das Ansehen der Stelle.

Kurt Spohn vom HWWA-Institut für Wirtschaftsforschung in Hamburg schrieb 1974 (8):

"Ernst zu nehmende Hindernisse auf dem Weg zur kooperativen Leistungserstellung in Informationszentren sind Erscheinungen, die man mit den Begriffen "Gruppenegoismus" und "berufsständisches Denken" kennzeichnen kann ... - Unter gruppenegoistischem Verhalten sind Erscheinungen zu verstehen wie die Überschätzung der Bedeutung des eigenen Bereichs für die Gesamtinformation, hieraus resultierende überzogene Forderungen und Ansprüche im internen Verteilungsprozess ... sowie letztlich die Unterbewertung bzw. im Extremfall die Geringschätzung der Leistung im angrenzenden Fachgebiet. - Ähnliches gilt für die berufsständische Befangenheit, also die einseitige Bezogen-

heit auf Erfahrungen, Arbeitsweisen, Traditionen und Gewohnheiten des eigenen Berufsstandes; und zwar sowohl bei Mitarbeitern mit als auch ohne spezielle Berufsausbildung. Beides ist gleichermaßen gefährlich; diese Verhaltensweisen stehen geradezu diametral dem angestrebten Kooperationsziel entgegen."

Spohn beschreibt Probleme, die selbst in einer geschlossenen Organisation mit Teilbereichen auftreten. Diese Probleme können aber, so sie erkannt werden, von einer fachlich anerkannten zentralen Leitung gelöst werden, erledigen sich also innerhalb der Archivorganisation und schaffen keine Irritation und unnötige Diskussion außerhalb des Fachbereichs. Wie für jede Organisation, so gelten auch für die Archive bzw. die Informations- und Dokumentationsbereiche einer Rundfunkanstalt bestimmte Voraussetzungen, die als Einzelfaktoren die Leistungsfähigkeit im Gesamten und im Besonderen bestimmen. Dazu gehören u.a. die Qualifikation der Mitarbeiter, eine leistungsgerechte Vergütung, die auch als solche von den Mitarbeitern anerkannt wird, eine befriedigende soziale Akzeptanz im eigenen Arbeitsbereich und bei denen, für die man die Leistung erbringt, ein angenehmes Betriebsklima, funktionale Arbeitsplätze und Arbeitsräume, ausreichende Investitions- und Sachmittel sowie den Anforderungen entsprechende Personalkapazitäten.

Alle diese Voraussetzungen sind, so meine ich, von einer zentralen Fachorganisation mit einer Leitung, die fachliches Wissen mit administrativer Sachkunde, Kenntnissen des Managements sowie Argumentationsfähigkeit auch gegenüber den höheren Hierarchie-Ebenen verbindet, eher, leichter und schneller zu erreichen, als von Archivanhängseln an die unterschiedlichsten Fachabteilungen.

Wir haben fast ein Jahrzehnt gebraucht, um die Organisations- und Stellenstruktur auf den heutigen Stand zu bringen, mit dem wir allerdings immer noch nicht, wie ich schon erwähnte, das Ziel unserer Reorganisations- und Integrationsvorstellungen erreicht haben. Wir haben mit eindeutigen Qualifikationsanforderungen und einem eigenen Ausbildungskonzept für die unterschiedlichen Qualifikationshierarchien bei gleichzeitiger entsprechender Einordnung in die Vergütungsgruppen und Laufbahnen des Programms und der Verwaltung erreicht, daß Archivare, Bibliothekare und Dokumentare im Südwestfunk nicht mehr Mitarbeiter zweiter Kategorie sind. Die Kollegen mit einem akademischen Abschluß bzw. mit journalistischer Praxis sowie einer zweijährigen Zusatzausbildung zum wissenschaftlichen Dokumentar führen die Berufsbezeichnung Dokumentations-Redakteur und werden auch wie Redakteure im Programm bezahlt. Innerhalb des Fachbereichs ist ein hohes Maß an beruflicher Mobilität entstanden. Unsere von uns selbst ausgebildeten Dokumentations-Redakteure und Dokumentations-Assistenten haben in den zwei Ausbildungsjahren alle Bereiche durchlaufen, einen Monat in der EDV-Abteilung hospitiert, und jeder Dokumentations-Redakteur hat mindestens je einen Monat in der Hörfunk- oder in einer Fernsehredaktion redaktionell gearbeitet, möglichst mit dem Ergebnis einer eigenen Produktion, die auch gesendet wird. Sach- und Investitionsmittel werden gezielt eingesetzt, nicht gestreut. Personalkapazitäten können zwischen den einzelnen Teilbereichen kurzfristig verschoben werden, wenn besondere Projekte anstehen. Übergeordnete Probleme, von der Raumplanung bis zur Erarbeitung eines kontrollierten Vokabulars für Datenbankkonzeptionen können in Arbeitsgruppen gelöst werden. Neben der organisatorischen Ressortstruktur, die ich schon dargestellt habe, kann durch eine zentrale Personal- und Ausbildungspolitik auch eine breite Palette von Sachkunde entstehen, die über Ressortgrenzen hinweg in Anspruch genommen werden kann.

Ich glaube, daß es in den Rundfunkanstalten keinen Arbeitsbereich gibt, der sich in den nächsten Jahren so rasant weiter entwickeln und verändern wird wie der Archiv-, Dokumentations- und Informationsbereich. Diese Entwicklung wird nicht von uns gesteuert, sondern sie ist ein laufender

Prozeß in einer weltweit sich immer vergrößernden und verändernden Informations- und Dokumentationslandschaft.

Gustav-Adolf Mohrlüder, Leiter des Referats Zentrale Aufgaben und stellv. Leiter der Abteilung Archiv-Bibliothek-Dokumentation des Zweiten Deutschen Fernsehens, hat schon vor sechs Jahren, auf dem Deutschen Archivtag 1978, für die Rundfunkarchive die Richtung gewiesen, die von der Trennung zur Integration führt. Er sagte damals (9): "Ein Rückzug aus der begonnenen Integration ist heute kaum mehr möglich. Das gilt sowohl für die bereits integrierten Archive als auch gegenüber dem allgemeinen Trend zur Zusammenfassung des gesamten Berufsfeldes im archivarisches-bibliothekarisch-dokumentarischen Bereich (ABD-Bereich). Die wachsenden Anforderungen und die technische Entwicklung in allen Sparten haben zusätzliche Anstrengungen und Erweiterungen notwendig gemacht, in deren Gefolge das integrale Moment zwangsläufig mehr Gewicht bekommen hat. Es ging und geht dabei um sehr unterschiedliche Materien wie etwa Einführung übergreifender Normen, Einsatz von Mikrotechnik und elektronischer Datenverarbeitung, reprographische Alternativen etc. In dieser Lage den Versuch zu machen, sich auf traditionelle Abgrenzungen zurückzuziehen, würde bedeuten, auf adäquate Lösungen für die gegenwärtig gegebenen personellen und fachlichen Probleme zu verzichten."

Anmerkungen:

- 1) Wolfgang Hempel/Eckhard Lange: Bibliotheken und Archive - Partner für Information und Dokumentation in Wirtschaft, Verwaltung und Medien. In: Archiv und Wirtschaft 14, 1981, S. 79-89
- 2) Johannes Rogalla von Bieberstein: Archiv, Bibliothek und Museum als Dokumentationsbereiche, München, 1975
- 3) ebenda
- 4) Dietrich Lotichius: Radio Broadcasting Archives I. In: PHONOGRAPHIC BULLETIN, No.22, December 1978, S.14-18
- 5) ebenda S. 16
- 6) ebenda S. 17
- 7) Horst Schwarz: Betriebsorganisation als Führungsaufgabe. Verlag Moderne Industrie, München, 1969, S.181ff.
- 8) Kurt Spohn: Informationszentren: Möglichkeiten und Grenzen der Kooperation im Dokumentations-, Bibliotheks- und Archivwesen. In: Medien und Archive, Beiträge zur Rolle moderner Archive in Information und Dokumentation. Gerhard Mantwill (Hrsg.), München, 1974, S. 293
- 9) Gustav-Adolf Mohrlüder: Aspekte der programmorientierten Arbeit in integrierten Rundfunkarchiven, Anlage 3 zum unveröffentlichten Protokoll der Sitzung der Fachgruppe 7 auf dem Deutschen Archivtag 1978 in Hamburg.

SUMMARY

*When Wolfgang Hempel took over his job 15 years ago he was given the assignment of integrating all archival, library and documentation services of Südwestfunk which had been operating separately and independently until then.*

*His paper, stressing the importance of well organized information services for broadcasting stations, examines the historical development of the formerly independent units. In analysing the needs of modern broadcasting stations he points out the necessity for integration of all information services from technological and organizational points of view. In addition he states the positive psychological effect of such an integration: the archivist - hitherto weakened by sectional self-interest and suffering from underestimation - finds himself more and more a respected partner in broadcast management.*

## Reviews and Recent Publications

Bielefelder Katalog. Schallplatten, Compact Discs. Klassik 1/1984. 32. Jahrgang. Frühjahr 1984.  
Stuttgart: Vereinigte Motor Verlage, 1984. 848 S., 21x15cm. ISBN 3-89113-000-7: DM 17.50  
(Pbk.). Erhältlich von Vereinigte Motor-Verlage, Leuschnerstraße 1, D-7000 Stuttgart 1,  
BRD.

Der Verlagswechsel des bewährten, zuverlässigen Katalogs hat keine Einbußen in der Gestaltung nach sich gezogen. Im Gegenteil: Die Papierqualität ist etwas besser geworden, was die Reißfestigkeit betrifft. Eine editorische Ergänzung ist mir aufgefallen: Es ist damit begonnen worden, bereits im Komponistenteil die Anzahl der Platten pro Set anzugeben - eine sinnvolle, den des doppelten Nachschlagens müden Leser entlastende Entscheidung.

Martin Elste

Blyth, Alan (ed.): Opera on record 2. Discographies compiled by Malcolm Walker. London et al.: Hutchinson, 1983. 399 pp., 24x16cm., ISBN 0-09-153120-9: £ 15.00 (cloth.).

Opera on record 2 is a sequel to the first volume Opera on record published in 1979. Its editorial lay-out follows the first volume: A distinguished group of record critics was invited to evaluate all the complete recordings of various operas, sometimes all the recorded operas by one composer in one article (Handel, Gluck, Berlioz, Janáček, Stravinsky, Schönberg, Berg in this volume), in other cases all the recordings of just one opera in an article.

Also this second volume has become an indispensable guide for opera buffs, particularly valuable for its fair evaluations of unauthorized live recordings (bootlegs) and 78's. As in the first volume, the vocal fetishism which these articles are based on, is not everyone's cup of tea. But if you accept such a bias and read the criticism accordingly, you will gain enormously from reading this collection of essays, quite apart from the guidance the book offers when building up an operatic record collection.

Martin Elste

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Brauers, Jan: Von der Xolsharfe zum Digitalspieler. 2000 Jahre mechanische Musik. 100 Jahre Schallplatte. München: Klinkhardt & Biermann, 1984. 278 S., Abb., 28x24cm, ISBN 3-7814-0239-8: DM 98.00 (geb.)

Wendel (Siegfried): Das mechanische Musikkabinett. Dortmund: Harenberg, 1983. 209 S., Abb., 18x12cm, (Die bibliophilen Taschenbücher. Bd.365.), ISBN 3-88379-365-5: DM 19.80 (brosch.)

Das Buch von Brauers würde man in den angelsächsischen Ländern als coffee-table book bezeichnen: Anhand von 370 Illustrationen, davon 55 in Farbe, läßt der Autor ein Panorama der automatischen Musikinstrumente Revue passieren. Dabei stützt er sich überwiegend auf seine eigene Sammlung, die inzwischen in Schloß Bruchsal als Abteilung des Badischen Landesmuseums, Karlsruhe, eingerichtet worden ist. Dem Bilderteil geht eine knapp 100seitige Einführung voraus, die sich an den Laien wendet. Der Untertitel des Buchs verspricht auch eine Darstellung der Entwicklung der Schallplatte, doch wird diese nur ganz bruchstückhaft an das Ende gestellt, wohl deswegen, um der anderen, spezielleren Publikation des Verlags, dem Buch Phonographen und Grammophone von Herbert Jüttemann (1979), keine Konkurrenz zu machen. Alles in allem: Eine ansprechend gestaltete erste Einführung in die Welt der mechanischen Musikinstrumente.

Die gleiche Zielsetzung des populär gehaltenen Ausstellungskatalogs verfolgt das Taschenbuch von Siegfried Wendel. Der Verfasser stellt mechanische Musikinstrumente ausschließlich aus seinem Museum in Rüdesheim vor. Die meist farbigen 165 Abbildungen werden durch kurze, teils informative, teils anekdotische Texte ergänzt. Zusätzlich beschreibt Wendel die verschiedenen Prinzipie der Tonsteuerung. Das Buch ist graphisch sehr ansprechend gestaltet. Allerdings ist das feste Papier nicht sonderlich für die Klebebindung geeignet (was auch für die anderen Bände der bibliophilen Taschenbücher zutrifft) - hier hätte sich der Verlag zu den Mehrkosten einer vernünftigen Fadenheftung entschließen sollen.

Martin Elste

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Compact disc digital audio Gesamtkatalog. Herbst/Winter 84/85. Starnberg: Josef Keller Verlag, 1984. 212 S., 21x12cm (brosch.) DM 9.80, im Abonnement mit zwei Ausgaben jährlich DM 18.00, ISSN 0176-7801.

Erhältlich durch Josef Keller Verlag, Postfach 1440, D-8130 Starnberg 1, BRD.

Die erste Ausgabe des halbjährlichen Verzeichnisses aller in der Bundesrepublik Deutschland lieferbaren Compact Discs (nicht nur jener der dem Bundesverband der Phonographischen Wirtschaft angeschlossenen Firmen). In seiner Datenpräsentation und -verarbeitung entspricht der Katalog dem Gemeinschaftskatalog desselben Verlags (siehe PHONOGRAPHIC BULLETIN, No.37, S.52), allerdings ist dem eigentlichen Katalogteil kein numerisches Verzeichnis der CDs, geordnet nach Firmen, vorangestellt. Dafür enthält der Katalog eine kurze technische Einführung.

Martin Elste

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Conrad, Gerhard: Discographie der Jazz- und Semijazzaufnahmen im Bereich der heutigen Volksdemokratien. Menden: der Jazzfreund, 1983 ff. (Bisher 3 Bände erschienen: A-Bra, Bra-Dob, Dob-GoI). 22x15cm (brosch.): DM 14.00 pro Band.

Erhältlich von Gerhard Conrad, Der Jazzfreund, Von-Stauffenberg-Str.24, D-5750 Menden, BRD.

Gerhard Conrad, der Herausgeber einer Zeitschrift für Jazzfans - "Der Jazzfreund" - und meherer Broschüren über den Jazz, hat sich der mühevollen Aufgabe gewidmet, eine Discographie der Jazz- und Semijazzaufnahmen im "Bereich der heutigen Volksdemokratien" zusammenzustellen, eine Discographie, die sich nicht nur mit dem Repertoire der Nachkriegszeit befaßt, sondern auch versucht, die Produktionen vor 1945 aufzuzeigen. Zwar konnte Conrad auf die großen discographischen

Standardwerke zurückgreifen, was die Basis anbelangt, er hat aber auch eine stattliche Anzahl bisher unveröffentlichter Angaben zusammengetragen und durch einen weitgesteckten Rahmen seine in Fortsetzungen erscheinende Discographie für alle discophilen Interessenten wichtig gemacht. Wenn er dabei auch manchmal über das Ziel hinausschießt, also beispielsweise reine Importplatten als Produktionen der betreffenden Länder ausgibt (vor allem die Massen an gewissen Lindström-Produkten, die in Berlin gepreßt wurden) - aber nun, besser zuviel als zuwenig. Allerdings wurden auch etliche Produkte, die in den Büchern genannt werden, auch in Österreich hergestellt, so die Polydor 1000er Serie (teilweise falsch auch als Brunswick-Veröffentlichungen angegeben). Die Odeon Swing Serie kam aus Deutschland, wurde aber in Prag durch den Grammo-Club vertrieben, von wenigen skurrilen Ausnahmen abgesehen, z.B. dem ODS-Etikett mit Aufnahmen der CSR-A.272000er Serie etc. Die Discographie ist aber so weit gesteckt, daß diese Kleinigkeiten wohl kaum eine Rolle spielen, denn Conrad nennt auch Aufnahmen, auf denen ein Musiker aus dem oben genannten geographischen Bereich mitspielt.

Interessant sind vor allem die zum Teil sehr detaillierten Angaben der Nachkriegsproduktionen in der DDR (insbesondere nach 1955), in Polen, in der CSSR, in Ungarn sowie in der Sowjet-Union, wobei es für einen Mitteleuropäer oftmals schwerfällt, all die zungenbrechenden Namen diverser polnischer, russischer und tschechischer Ensembles und Künstler zu behalten. Conrad hat recht, wenn er bedauert, daß viel Material - vor allem in Polen und in der UdSSR - aus der Zeit vor 1945 nicht mehr zugänglich ist. Ich weiß, daß es in den 30er Jahren in der UdSSR zahlreiche Veröffentlichungen aus Victor und HMV-Beständen auf Sowjetmarken gab, die man nur anhand der Musik identifizieren konnte (nicht anhand der "Fake"-Matrizennummer), so vor allem Aufnahmen von Jack Hylton, Roy Fox usw. oder den "Daybreak Express" von Duke Ellington, der den stalinschen Maschinensymphonien jener Zeit so nahe kam. In Polen gab es eine große Lindström(Odeon)-Produktion und zeitweise auch eine polnische Pathé-Marke (die gab es noch nicht einmal in Deutschland) anno 1927-1930.

Da ich weiß, was es heißt, discographisch zu arbeiten, wieviel Idealismus dazu gehört, und wie gering der Dank der nimmersatten "Fans" des öfteren ist, wünsche ich Conrad, daß er weiter "am Ball bleibt" und die Reihe glücklich zu Ende bringt. Er leistet damit einen sehr wichtigen Beitrag zur weltweiten Erfassung aller Hot-Platten, da es sich um Material von jenseits des "Eisernen Vorhangs" handelt - wie man auch immer darüber denken mag. Ich glaube sogar, daß die Discographien von Conrad besonders interessant für die Modernisten unter den Sammlern sein dürften, da bereits viele dieser Musiker aus den Ostblockländern international bekannt geworden sind. Ich kann die Bücher nur empfehlen und die Arbeit von Conrad loben.

Horst H. Lange

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Edison Diamond-Disc records. 1924 catalog and Edison dealers' supplement no.2125. London, Ontario: SJR (i.e.R.C.Robinson), n.d.(1984). 528pp., 22x16cm., US-\$ 29.00.  
Available from R.C.Robinson, 71 Somerset Crescent, London, Ontario, Canada N6K 2L7.

In 1924 the Thomas Alva Edison company published a complete catalogue of its diamond disc records. This is a reprint of that comprehensive catalogue. The arrangement follows the usual pattern of the catalogues of those years with all the records being cross-indexed and listed by artists, title, and subject heading (genre such as band records, children's records, orchestral records etc.), but not by composer or in numerical order.

The 440 artists who recorded for Edison are listed by speciality such as sopranos, instrumentalists, ensembles. The approximately 14 000 record titles are listed alphabetically giving title, composer, artist(s) and also the reverse-side recording and its corresponding information. Brief biographies are given for many of the artists.

In addition to the main catalogue there is a 32-page supplement which includes all records issued since the 1924 catalogue. The facsimile reprint is very handsome, but I do not fancy the coil binding though admittedly it is better than the usual glued binding.

Martin Elste

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Gemeinschafts Katalog. Langspielplatten, MusiCassetten, Compact Discs. 84'85. 13. Jahrgang.  
Starnberg: Josef Keller, 1984. xv, 142, 1288 S., 31x22cm (geb.).  
Erhältlich durch Josef Keller GmbH & Co. Verlags-KG, Postfach 1440, D-8130 Starnberg, BRD.

Die neueste Auflage unterscheidet sich nur in Details von ihren Vorgängerinnen. Bemerkenswert ist allerdings die Reduzierung des Angebots: Ca. 3500 Platten weniger sind diesmal lieferbar als im letzten Jahr. Die Prognose sei gewagt, daß die Compct Disc für weitere Streichungen sorgen wird, angesichts der Vielfalt ein durchaus verständlicher Prozeß. (Siehe auch die Kurzbesprechung des 12. Jahrgangs des Gemeinschafts Katalogs in No.37 des PHONOGRAPHIC BULLETIN auf S.52.)

Martin Elste

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Maleady, Antoinette O.: Index to record and tape reviews. A classical music buying guide. 1982. San Anselmo, California: Chulainn Press, 1983. xi, 625 pp., 24x16cm, ISBN 0-917600-08-8: US-\$ 60.00 (cloth.).  
Available from Chulainn Press Inc., 1040 Butterfield Road, P.O.Box 770, San Anselmo, California 94 960, USA.

The 12th edition of this important reference tool for libraries with record collections brings together a listing of 4241 classical music recordings reviewed in 1982 in 43 periodicals of the United States, Great Britain and Canada. Records are arranged by composer, with references if more than one composer is featured on a recording. If there are four or more composers on a particular disc, the main entry is by label and record number. The complete contents of a record is given together with a reference to its review. These references are prefixed by a symbol denoting the qualitative evaluation by the reviewers (six grades).

This is, as readers of the MLA journal Notes will know, an undertaking very similar to Kurtz Myers' Index to record reviews. A direct comparison between the two brings out the differences and shows in which respect the two indexes complement each other. Here is a table for this:

<u>Feature</u>	<u>Maleady</u>	<u>Myers</u>
Collection titles cited	no	yes
Records cited that have not received a review	none	some
Number of journals abstracted	43	18
Index to performers	no	only in the book accumulation to 1977, not in the quarterly listings

Feature	Maleady	Myers
Christian names of performers given	always	usually not, only occasionally and in the index to the accumulation to 1977
Date of recording cited	no	occasionally
Digital recording process cited	no	occasionally
Number of simultaneous tape release cited	yes	no
Additional musicological information such as version recorded, cadenza etc.	no	occasionally (rarely)
Number of records in a set	yes	yes
Indication, if mono or stereo	no	yes
Proper citation of foreign words with umlaut	no	yes
Alternative record numbers for foreign markets given	occasionally	no

The international character of Maleady's Index would be greatly enhanced by indexing the major continental European record magazines such as FonoForum and Diapason, too. Also a performer index would make the Index even more useful than it is now.

Martin Elste

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Niles, Don: Commercial recordings of Papua New Guinea music, 1949-1983. Boroko: Institute of Papua New Guinea Studies, 1984. iv, 341 pp., 30x21cm, (pbk.). Available from the Institute of Papua New Guinea Studies, P.O.Box 1432, Boroko, Papua New Guinea.

Since 1980 the Music Department of the IPNGS has made a concerted effort to obtain copies of all existing commercial recordings of Papua New Guinea music, traditional and modern, in order to make the archive a major resource centre for all types of PNG music, explains Don Niles, Head of the Music Department of the IPNGS, introducing his new discography which itself became a result of this endeavour. 'Discography' in this case is not entirely fitting because apart from gramophone records also tape cassettes have been included both of overseas and local (including Irian Jaya) production. More than 800 discs and cassettes have been listed with all known basic information given (title or specification of each item, names of performers, locality or province, year of release). Comparatively few records have been published with traditional music of that part of the world (see Laade, "Ethnomusicological research needs in Oceania". Current Anthropology 11 (4-5), Oct.-Dec.1970:476). Hence it cannot surprise that these are by far outnumbered by recordings of contemporary popular - and some Christian religious - music. Don Niles and his collaborators have taken great pains to identify the home regions of certain ensembles and the dates of release of many of the undated discs and cassettes.

The catalogue has an introduction of eight pages giving an interesting sketch of the history of publishing PNG recordings, from 1949-1983. There are several useful appendices: 1st, an alphabetical list of performers cross-indexed to province; 2nd, a list of performers and recordings arranged according to province; 3rd, a list of recordists of traditional music; 4th, a list of recordists of contemporary music; 5th, a list of addresses of the recording companies.

The catalogue is not annotated, the music of the recordings not explained. As this was obviously beyond the scope of this already voluminous catalogue it may be hoped that a discussion of the recorded music and of the contemporary musicians and ensembles may eventually follow.

Wolfgang Laade

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Römer, Gerhard (Hrsg.): Mikroformen und Tonträger in wissenschaftlichen Bibliotheken. Hrsgg. im Auftrag des Ministeriums für Wissenschaft und Kunst Baden-Württemberg. Karlsruhe: Badische Landesbibliothek, 1982. 195 S., 30x21cm, ISBN 3-88705-005-3; DM 17.50 (brosch.).

Der Band enthält die Vorträge, Diskussionen und Ergebnisse der Arbeitskreise einer zweitägigen Tagung auf Burg Liebenzell, die unter dem Thema "Mikroformen und Tonträger in wissenschaftlichen Bibliotheken" vom 16.-17.11.1981 stattfand. Von den einzelnen Referenten wurden die Sachfragen vorgestellt und erläutert, eine anschließende Diskussion, deren Verlauf und Ergebnis sich ebenfalls in dem Band als Protokoll wiederfindet, schloß sich direkt an. Neben den Themen zu Mikroformen, deren Erwerbung, Erschließung und Verwaltung im Mittelpunkt standen, wurden auch Probleme bei der Bearbeitung von Tonträgern am Beispiel der beiden Universitätsbibliotheken Duisburg und Freiburg vorgestellt. Während das Duisburger Modell (J.Fligge) den Tonträger als integrierten Bestandteil aller Non-book-Materialien erläutert, geht H. Kowark (Freiburg) stärker auf die Bearbeitung des Tonträgers ein und stellt den Geschäftsgang dieses für Bibliotheken ebenfalls recht neuen Materials vor. Zahlreiche "Dienstanweisungen für Tonträger" belegen anschließend den intensiven Bearbeitungsverlauf.

Eckehard Baer

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Smithson, Roger: The recordings of Edwin Fischer. London: by the author, 1983. 12 pp., 21x15cm, £ 2.00 (stapled, with cardboard covers). Available from Roger Smithson, 11 Grasmere Court, 63 Westwood Hill, London SE 26.

This discography of an outstanding pianist attempts successfully to update existing publications, notably Olsen's Edwin Fischer - a discography (1974). Recent years have brought continued LP reissues and, importantly, many live performances have made their first appearance.

The compiler has not found room for all reissue numbers, so such well-circulated records as those in EMI/Pathé - Marconi's Great Recordings of the Century are not listed save in subsequent editions in, e.g., Japan. A supplement is promised "if enough material is received". With the recent publication by EMI of a previously unissued Mozart Fantasia K475 and news of further discoveries in Switzerland, it is already likely to be needed.

Eric Hughes

A four-page supplement has just been issued. (The editor)

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Wessely, Othmar (Hrsg.): Bruckner Symposion 'Bruckner-Interpretation' im Rahmen des Internationalen Brucknerfestes Linz 1982. Bericht. Linz: Anton Bruckner Institut Linz, 1983 (Kommissionsverlag: Akademische Druck- und Verlagsanstalt, Graz). 121 S., 21x21cm, (brosch.).

Dieser Symposionsbericht ist insofern erstaunlich, als sich umfangmäßig dreißig Prozent davon mit der Schallplatte beschäftigt - für die traditionelle Musikwissenschaft eine wahrhaft

ungeheuerliche Gewichtung!

Es geht dabei im wesentlichen um drei Aufsätze: 'Bruckners Achte Symphonie - Ende und neuer Anfang. Ihre Fassungen, Ausgaben, Kürzungen, Aufnahmen und Interpretationen' von Cornelis van Zwol, 'Versuch einer Interpretation - Bruckners Fünfte auf Schallplatte' von Manfred Wagner und 'Die Bruckner-Interpretation auf Schallplatte' von René Molling.

Cornelius van Zwol wartet mit minutiös gemessenen Spieldauern auf, ohne die in einzelne Taktgruppierungen aufgegliederte Statistik von dreiundzwanzig Einspielungen für eine übergreifende Stilanalyse auszuwerten, etwa in der Art, wie sie Klaus Blum bereits 1959 zur Diskussion gestellt hat (Zur Auswertung musikalischer Schallaufzeichnungen. In: Jahrbuch der Wittheit zu Bremen. iii(1959)).

Der Beitrag von Manfred Wagner ist nicht ganz zuverlässig recherchiert worden. Offensichtlich stand dem Autor kein kompetentes Quellenmaterial zur Verfügung, so hat er noch nicht einmal die essentielle Bruckner-Diskographie von J. F. Weber (Utica, N.Y. 1971, 2/1974) konsultieren können. Abgesehen von diesem faktischen Lapsus handelt es sich bei Wagners Aufsatz um eine ernsthaft zu diskutierende Auseinandersetzung mit dem Problem, was in der Partitur steht und wie verzerrt es in Klang umgesetzt wird.

Schließlich der Beitrag von René Molling. Er gibt einen Überblick über ausgewählte Interpretationen in einer Art, wie man sie von den Artikeln in Schallplattenzeitschriften kennt. Mollings Ausführungen krankten daran, plakativen Topoi nicht kritisch genug zu begegnen. Auch sollten unkommentierte Empfehlungen wie 'István Kertész hat eine Aufnahme der Vierten Sinfonie gemacht, die zu den allerbesten zählt' nicht in einer Publikation mit wissenschaftlichem Anspruch erscheinen.

Unter dem Gesichtspunkt einer musikwissenschaftlichen Schallplattenforschung hinterlassen diese Beiträge also nur einen unbefriedigenden Eindruck. Das ist schade, da dieser Bericht von seinem Thema her interessante Aspekte einer diskologischen Forschung hätte bieten können. Die übrigen zehn Beiträge behandeln übergeordnete Aspekte der Bruckner-Interpretation sowie spezielle Themen wie orchesterteknische Probleme und Mahlers Interpretationen von Bruckners Symphonien. Trotz inhaltlicher Schwachpunkte also ein überwiegend interessantes Buch.

Martin Elste

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Scaping, Peter (ed.): BPI year book 1984. A statistical description of the British record industry. London: The British Phonographic Industry Ltd., 1984. 79 pp., illustr., 25x18cm, ISBN 0-906154-04-9, ISSN 0142-7636: £ 5.00 (pbk.). Available from BPI, Roxburghe House, 273/287 Regent Street, London W1R 8BN.

This is the sixth edition of the BPI year book and the first since 1982. It is made up entirely of statistical data, texts of agreements between the record industry and the Musicians' Union and other institutions, a description of the organization of the BPI, and a listing of BPI members. All in all this is a very useful reference tool and should serve as a model for similar publications by other national federations of the phonographic industry.

Martin Elste

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The Archive of Folk Culture (American Folklife Center, Library of Congress, 10 First Street, S.E., Washington D.C.20540) has produced its second LC Folk Archive reference aid, dated April 1984. It is a list compiled by Joseph C. Hickerson, Sebastian LoCurto, and Gerald E. Parsons, Jr. of "Folklife and ethnomusicology archives and related collections in the United States and Canada". The entries are arranged by state. There is also a brief listing of directories that might be of use in locating archival resources. The reference aid is available free of charge from above address. The same archive has just issued its finding aid no.3: Maryland field recordings in the Archive of Folk Culture, compiled by Mila L. Goldberg. This 5-page-list is also obtainable from above address.

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Die Schalldose International nennt sich das Mitteilungsblatt der Sektion 'Schellackplatten-Sammler' eines österreichischen Freizeitklubs, des "Freizeit- und Geselligkeitsvereins Die Hobbyisten". Weitere Informationen über die unregelmäßig erscheinenden Informationsblätter erteilt Kurt Loibl, Heinestraße 19/1/1/4, A-1020 Wien, Austria.

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Das Schallarchiv, Informationsblatt der Arbeitsgemeinschaft Österreichischer Schallarchive, hat in seinen letzten Ausgaben u. a. folgende Schwerpunktthemen verfolgt:  
Nr.13 (April 1983): Kooperationsmöglichkeiten zwischen Rundfunk-Archiven, wissenschaftlichen Bibliotheken und öffentlichen Bibliotheken (Ulf Scharlau). Behandlung, Lagerung und Konservierung von Schallträgern (Dietrich Schüller).  
Nr.14 (Dezember 1983): Vom "Österreich II"-Büro zum historischen ORF-Archiv (Peter Dusek). Zur Wiederherausgabe des einzigen Tondokuments von Johannes Brahms durch das Phonogrammarchiv (Helmut Kowar, Franz Lechleitner, Dietrich Schüller).  
Nr.15 (April 1984): Schallarchive in New York und Washington D.C. (Rainer Hubert).  
Nr.16 (Dezember 1984): Katalogisierung von AV Medien (Rainer Hubert).

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# News and Notes

## AUSTRALIAN NATIONAL FILM AND SOUND ARCHIVE

The Headquarters of the new National Film and Sound Archive were officially opened in Canberra on 3 October 1984 by the Prime Minister, the Hon R J L Hawke, AC, MP.

The Archive, based on the former Film and Sound Archives of the National Library of Australia, became an office within the Department of Home Affairs and Environment in April this year. The new institution has the responsibility for preserving film, television and recorded sound materials as part of Australia's 20th century cultural heritage. The Headquarters are in the former Institute of Anatomy building near the Australian National University campus - one of Canberra's first public buildings, completed in 1930 and now listed in the register of the National Estate.

The opening was attended by guests representing the film and television industry, the radio and sound recording industries and Federal and State Governments. The opening ceremony and speeches were followed by a program of live performances, screenings and exhibitions, featuring a number of leading actors, comedians and media identities.

The establishment of the Archive was foreshadowed by the Prime Minister during the televised presentation of last year's Australian Film Institute Awards. This year the Awards telecast, which went to air on 5 October, featured excerpts from the opening of the Archive's new Headquarters. By the same time next year it is expected that all aspects of the Archive will be fully operational; detailed plans for its future development are now being drawn up by an Advisory Committee which will report to the Government in 1985. The event will mark the re-opening of the building to the public.

The major sponsor of the opening celebrations is Publishing and Broadcasting Limited (PBL). Kodak (Australasia) also provided support.

The archive's new address: National Film and Sound Archive, McCoy Circuit, Acton A.C.T.  
G.P.O.Box 2002, Canberra, A.C.T.2601 Australia. Telephone: (062) 67 1711 Telex: AA 61930.

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ARCHIVE OF AMERICAN MINORITY CULTURES RADIO SERIES "WORKING LIVES"

The Archive of American Minority Cultures at the University of Alabama has received support from the National Endowment for the Humanities to produce a radio series to be titled "Working Lives". The thirteen part series will focus on black working-class history in the New South city of Birmingham, Alabama, up to the World War II era. It is expected to be ready for broadcast in February 1985 over the public radio station in Birmingham, and to be made available to additional public radio stations as well as to educational institutions. Inquiries should be directed to the project director, Branda McCallum at: Archive of American Minority Culture, The University of Alabama, P.O.Box 5, University, AL 35486.

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NIPPER TURNS A HUNDRED

1984 is the centenary of the birth of Nipper, the fox terrier portrayed in the famous "His Master's Voice" emblem.

In England, to mark the occasion, David Johnson, Chairman of the HMV chain of record shops (part of Thorn-EMI) laid a commemorative plaque on the dog's burial site in Kingston-upon-Thames, near London.

The painting of Nipper had been made in the early 1890's and was sold to the Gramophone Company of London (forerunner of EMI) by its creator and the dog's owner, Francis Barraud, in 1899. It was first used as a trademark in England on Gramophone Company records ten years later.

Nipper died in 1895.

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THE FRIENDS OF PIERRE BERNAC

Friends and colleagues of the eminent singer, who died in October 1979 at the age of 80, have formed a non-profit making trust to help perpetuate his fame and achievements.

This objective will be pursued by the publication of records, books and similar material, and the organisation of recitals. A bulletin is available to members.

The Friends have now released three exceptionally fine LP discs of Bernac, which are strongly recommended to all lovers of vocal art. Information on these limited editions is available from Miss Winifred Radford, 38a Hollycroft Avenue, London, NW3, England.

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I.A.S.P.M. CONFERENCE

July 1985 in Montreal will be the venue of the next annual conference of the International Association for the Study of Popular Music.

Further information is available from Professor Charles Hamm, Department of Music, Dartmouth College, Hanover, New Hampshire, U.S.A. 03755.

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## WORLD RECORD SALES

Latest world record sales published by the International Federation of Phonogram and Videogram Producers confirms that the United States is the largest consumer of sound recordings. In 1982 the U.S.A. spent US-Doll. 3,592,000,000 on discs and tapes.

The next largest consumers were:	Japan	1,273,000,000
(in US-Doll.)	Germany (FR)	983,600,000
	France	758,000,000
	United Kingdom	710,000,000
	U.S.S.R.	615,000,000

On a world-wide basis in 1982 the sale of discs was three times the financial value of pre-recorded tapes.

Worth noting that Japan spent more on tapes than discs whilst Russian consumers overwhelmingly prefer disc to tape.

Total world sales were more than eleven billion dollars (USA) which means that there are an awful lot of records waiting to be preserved!

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## MUSICOLOGICAL SOCIETY OF AUSTRALIA

The next national MSA Conference is to be held in Melbourne, August 23-26, 1985 at Monash University.

Membership details from Union Box 67, University of NSW, P.O.Box 1, Kensington, N.S.W.2033, Australia. The association published an excellent and informative newsletter.

President for 1984/85 is Margaret Kartomi of Monash University.

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## THOMAS ROME COLLECTION

The oldest cylinder recordings to have survived in Australia have been issued on cassette as part of an audio-visual package by the Performing Arts Museum, Victorian Arts Centre, 1 City Road, South Melbourne, Victoria, Australia 3205.

The original cylinders were recorded by Thomas Rome in 1896/97 featuring Victorian entertainers. Mr. Rome died a few years ago aged 101. He was a pioneer showman who used the phonograph as a means of entertainment.

The audio-visual kit contains an hour long cassette (produced by IASA member Chris Long) plus reproductions of pamphlets, catalogues and advertisements used by Mr. Rome. There are even sample tickets entitling the bearer to hear one record for 1/-.

Details on how to acquire this unique historical document can be obtained by writing to museum director Frank Van Straten, at the above address.

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## IN MEMORIAM HERBERT ROSENBERG

In the 1984 IASA General Assembly in Como, Rolf Schuursma gave a few personal reminiscences about Dr. Herbert Rosenberg who died in July this year, only a few months before his 80th birthday. While his activities in IASA for the last 10 years of his career as Head of the Recorded Sound Department of the Danish National Museum are well known, his other achievements might not equally be common knowledge and should not go unmentioned.

Rosenberg was a musicologist in the old German tradition, and he was endowed with unusual pedagogical powers. Teaching was always a part of his life, even throughout his career as recording manager with Skandinavisk Grammophon (EMI in Denmark) from 1946 to 1963. He was very aware of the record as a documentation of performance, and it was fortunate that he became Head of the Danish equivalent of a national sound archive. Under his supervision (and because of his good contacts within EMI) a large number of discographies were published, many of mainly local interest, but those of Carl Nielsen, Wilhelm Furtwängler, and Jussi Björling stand out internationally.

After retiring in 1974, Herbert Rosenberg continued his pedagogical activities and he was awarded an honorary doctorate by the University of Lund (Sweden) in 1976. He wrote a number of papers and was contributor to the Scandinavian "Grove's", 'Sohlmanns Musiklexicon'. His last paper concerned with records was of a sociological nature, based on sales statistics. At the time of his death, he was writing a 'History of Music' for the University of Lund. He will be deeply missed by those who were used drawing upon him for his wisdom and knowledge.

George Brock-Nannestad

## IASA-IFLA COOPERATION

50TH GENERAL CONFERENCE OF IFLA - NAIROBI, KENYA - AUGUST 20-25, 1984

This year, IASA played an active part in the IFLA Annual Congress, held for the first time in Africa. The IFLA Round Table on AV Media IAML and IASA contributed two sessions to the program and the central theme of these two sessions concerned the collection and preservation of a nation's cultural heritage with particular reference to African traditions.

The aim of the sessions was to discuss the situation in Africa, to hear what is happening (particularly in Kenya), to highlight the problems faced by archivists working in hot climates and, most important, to provide an opportunity for the discussion of those problems and their possible solutions. It was logical, therefore, to work from the beginning - from the actual field recording of music or folk stories through to how the recordings are stored and how they are used, once collected.

There were four speakers, two from Europe and two from Kenya. The opening paper was given by Dr. Washington Omondi (Music Department, Kenyatta University College, Nairobi), who spoke of the general situation in Kenya and described the many difficulties connected with the collection and documentation of material. He not only spelt out the problems but also made suggestions as to how they might be solved, including the establishment of a National Music and Dance Research Committee which would preserve and promote music and dance in Kenya.

Following this paper, Lucy Duran (National Sound Archive, British Library, London) spoke of the practical difficulties of field recording in remote areas in Africa. Technical aspects need more careful consideration. There was also the problem of balance of sound to achieve an accurate recording of a festivity. Mrs. Duran also stressed the need to record not only the traditions of yesterday, but also those of today - the dance bands, the pop songs - as these reflect the contemporary scene. Finally, she urged Governments to allocate more funds for field work equipment in order to capture both the songs and dances of Africa.

The next stage took delegates to a consideration of what happens to the recordings once collected. Monica Kabeberi (Voice of Kenya, Nairobi) described the work of the national radio and television station in collecting, preserving and promoting the nation's cultural heritage. The Archive at the Voice of Kenya holds almost half a million items. It serves the station both as a working collection for the radio and also as a national archive for recorded information relating to Kenya. Mrs. Kabeberi was particularly concerned about adequate and appropriate training of staff, and also the problems relating to storage - dust, humidity and temperature - which are of paramount importance with such a valuable archive.

The fourth paper was given by Dr. Dietrich Schüller (Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, Vienna), who spoke of the problems of preservation in tropical and sub-tropical climates. This technical paper dealt with the composition of discs and tapes and their reaction to different climatic conditions, particularly to dust, humidity and high temperatures. He spoke of the problems of certain building materials (in particular, concrete), the problems of achieving and then maintaining good storage conditions - both universal problems, but particularly difficult in Africa. Ideally, storage in underground vaults is the solution in hot climates, free from air-conditioning breakdowns, etc.

The two sessions attracted a total of approximately 120 delegates. The papers were reported well in the newspapers afterwards (also on the radio) and generated much discussion, especially on the establishment of a National Research Committee. Later in the week, a small group of delegates was shown round the Voice of Kenya collections (including their video library). This was a most rewarding and impressive visit.

However, as with most conferences, the conversations between sessions are usually the most valuable, for there is time to explore specific topics in depth. One particular problem - mentioned by all four speakers - was the need for more adequate training in all aspects of sound archive work. Mrs. Kabeberi was particularly anxious to extend Kenyan library training to include non-book materials and, of course, elements which would be relevant to radio archives. IASA delegates spoke of the work of the Training Committee and agreed to refer the request for help in training to the Committee at the IAML/IASA conference in Como. It is hoped that an appropriate program can be designed for those in Third World countries which will meet their needs.

Catherine F. Pinion  
Secretary,  
IFLA Round Table on AV Media

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