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Association Internationale d'Archives Sonores
Internationale Vereinigung der Schallarchive

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Organe de l'Association Internationale d'Archives Sonores 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.

THE EXECUTIVE BOARD OF THE INTERNATIONAL ASSOCIATION OF SOUND ARCHIVES IASA

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IASA Business

ANNUAL MEETING, BERLIN DDR

MINUTES OF THE GENERAL ASSEMBLY I, 9. SEPTEMBER 1985

The President, Ulf Scharlau, welcomed all delegates and members of IASA to the first of the two General Assemblies of the conference in Berlin, DDR. He reminded delegates that at this first General Assembly some of the business of the Association would be put to the vote, and that only those eligible to vote, that is fully paid up individual members and representatives of fully paid up institutional members, should exercise the right to vote. The business of the meeting then proceeded.

1. Minutes of the IASA General Assemblies in Como, 5 and 7 September 1984, as reprinted in the Phonographic Bulletin Number 40, November 1984 were presented and officially approved by the General Assembly.

2. President's address

Ulf Scharlau began by mentioning a few items of the business of the week. Last year in Como we tried the experiment of having two General Assemblies during conference week. One at the beginning of the week for the officers to report on the business of the Association and the other at the end to allow more adequate reporting time for the committees, national branches and affiliated organisations. As the Association grows so does it's business and the time needed for reporting this business. Holding the assemblies at the beginning and end of the week may also help if emergency situations arise which require decision by the General Assembly during the week. If such business can be introduced as soon as possible it could be presented during the week and discussed in the second General Assembly if necessary.

The closing session of the whole conference has been a matter for discussion over a period of years. As IASA has grown the number of committees and reports to be included in this closing session have become numerous. Add the IASA business to the IAML business and the session threatened to overwhelm tired participants at the end of a very busy week. In addition to this, and because of the IASA practice of holding a General Assembly on the last day of the conference the IASA committee chairmen have been in the unfortunate situation of having to repeat themselves within hours to the General Assembly and the

closing session. Although IASA wishes to continue to participate fully in the closing session with our IAML colleagues, the Board decided to recommend a change in procedure for this conference, to try and alleviate the problem. In Berlin therefore we propose that full reporting by committee chairmen will be given in the second General Assembly, but that a summary of the committee business and activities will be compiled by the Secretary General of IASA at the closing session.

Ulf Scharlau drew attention to the fact that two of the Executive Board members were missing from this conference; those who had the furthest to travel and who were unable to raise the necessary funding. He regretted this situation which meant that the majority of people attending the conference represented European members, and asked members if they had any suggestions to help to improve this situation.

The President introduced the IASA/ARSC agreement. During the conference in Como in 1984 an agreement for mutual affiliation of the two associations had been drawn up and signed by Ulf Scharlau on behalf of IASA and Mike Gray, the President of ARSC. The text of the agreement had been printed in Phonographic Bulletin Number 42 1985 for the information of members. The agreement had been ratified by the ARSC Board at their recent meeting and the Secretary General of IASA would be presenting the agreement for ratification by the General Assembly during her report. ARSC represented the second association with which IASA had an affiliated relationship, AFAS being the first to become an affiliated members in Como 1984. Ulf Scharlau mentioned the other international associations with which IASA had relations, FIAF, FIAT, ICA, Unesco and IFLA.

Finally the President encouraged all the members to take an active part in the Association, and not to feel that the Board and Committees were able to do all the work of the Association. Only with the active and lively participation of members will the Association continue to prosper and maintain its standards.

3. Secretary General's report

Helen Harrison repeated Ulf Scharlau's welcome and thanked members for attending the conference. Much of the burden of local organisation has fallen on the shoulders of two IASA representatives, Heinz Werner and Margret Kolbe, and Helen took the opportunity to thank them. The programme of sessions is the responsibility of the Secretary General, and as the Association grows so the business and programme sessions increase and difficulties arise in trying to fit everything in and still not exhaust the delegates. The Secretary General would appreciate comments on the pattern of the conference and the programme. The Secretary General's report tries to inform the members of what the organisation has been doing during the last year. In Como a new Board was elected. This Board had the usual mid year Board meeting in Hamburg in February and it was minuted in Phonographic Bulletin Number 42. Our host was Dietrich Lotichius at Norddeutscher Rundfunk. Although the meeting was reported the Secretary General wanted to add a few details. Minutes are not always enlivening reading, but they are published for a reason. Not all members of the association can attend the annual conference regularly and the minutes help to keep people in touch with the Association just as the Bulletin keeps us in touch with the membership.

We discussed the conference programme and general layout and are trying an experiment with the two General Assemblies. All comment on this procedure will be welcome. The Board thought it a good idea to start with a business session - catching up on the past year's activities, and allowing new participants an introduction to the association as a whole

before embarking on the subject sessions.

Publications

IASA has set a rather dangerous precedent at the past two conference by having a new publication available. Dangerous because it may now be expected. This year we achieved an index to the first forty issues of the Phonographic Bulletin. Something of a landmark for the Bulletin and I hope the index will prove useful and help you in finding your way about the articles already accumulating in the Bulletin. Our thanks go to Magdalena Csève for her work in producing the Index and perhaps to the modern technology of Helen's word processor which sorted it.

The Phonographic Bulletin does not of course contain all the literature which might be relevant to sound archives and archival practices, and two years ago in Washington two members were commissioned to produce a bibliography of the literature of sound archivism. The work is nearing completion, and we can anticipate publication in time for Stockholm 1986.

The first special publication; 'An archival approach to oral history', is almost out of print and we are considering a reprint, so if anyone would like a copy please continue to order it and we will be encouraged to reprint.

Helen noted that sales of IASA publications are slow if steady and the Board would also be very grateful for any publicity the members are able to give our publications, a mention in local listings or the news columns of relevant journals in various countries.

Arising from our connection with Unesco and the non-government organisations IASA were commissioned to write a Unesco document on the 'Archival appraisal of sound recordings and related materials: a RAMP study with guidelines'. RAMP stands for Records and Archives Management programme in Unesco's terms. The outline plan was published in Phonographic Bulletin Number 41. The plan was submitted to schedule in August 1984, but the preparation grant was not received until May 31st 1985 two weeks after the study was supposed to have been submitted. Unesco have now been informed that the study will be ready by the end of 1985.

International organisations.

IASA is associated with several international organisations and contact is maintained throughout the year. We are invited to send representatives to several conferences including the annual conferences of our Round Table colleagues and many of the Unesco conferences and consultations.

Since the Como conference we have been invited to two Unesco consultations; the Safeguarding of Folklore 14-18 January 1985 and the Safeguarding of works in the public domain 11-15 February 1985. Another consultation to which we were invited on access to sound materials in developing countries unfortunately had to be cancelled. Unesco also invited IASA to send representatives to a seminar to be held in Mozambique in November 1985. As the subject of the conference was confined to moving images and as we have very few Portuguese speakers among our members it was decided that we would support the conference by sending copies of our literature but on this occasion not send a representative. A Unesco consultation is to take place in Sweden next January 27-30 1986 in Gothenburg University on 'Collaborative research into the impact of the new communication technologies'.

We are also usually invited to send observers to the congresses and conferences of many of our Round Table colleagues. For example at the end of September FIAF are holding their Preservation Commission and Executive committee meetings in London, and at the end of

November FIAT are holding a seminar on subject cataloguing and stock control in television libraries, also in London.

Round Table of Audiovisual Records.

One of the most important meetings the Secretary General attends on IASA's behalf is the Round Table of av records. This is a gathering of associations involved in the archival aspects of av materials. The members of the Round Table include IASA, FIAF, FIAT, ICA, IFLA, Unesco and more recently IFTC. Member associations take it in turn to host the provide a chairman and a rapporteur. This year IASA hosted the Round Table and Helen recorded special thanks to Rolf Schuurmsma for allowing us the freedom of the Erasmus University and Rotterdam for our short stay in April. IASA was represented by the Secretary General and Anna Maria Foyer, the Treasurer. The chairman this year was Sam Kula of ICA and the Public Archives of Canada and Helen acted as rapporteur. The minutes are at present in draft and once approved by the participants will be available for publication. The Secretary General gave a resume of some of the discussion which took place. There were 9 people at the meeting and each reported on the activities of the association they represented and the meeting received details of conferences and congresses, seminars and workshops.

The major discussions centred on the cataloguing of av media, systems of storage and management of holdings, training of av archivists and librarians, copyright, a register of av archives and the joint technical symposium. To take each of these areas in turn.

i. Cataloguing. Discussion centred on the development of International standards for what we have dubbed intellectual access to av materials. The problems of reconciling finding aids with detailed archival cataloguing were discussed and such is the nature of the backlogs which exist in most of our archives the Round Table came to the conclusion that the most useful international standards would take the form of guidelines for minimal standards. The use of ISBD (NBM) was recommended as a widely adopted international standard, rather than reinvent the wheel yet again and FIAF, FIAT and IASA all appear to be working on recommended minimum data lists. Once these data lists are available The Round Table will have a basis for detailed discussion and we shall be asking our cataloguing committee to look at this area in their working session.

ii. Systems of storage and management of holdings. FIAT have produced draft guidelines for stock control and storage, but are aware that the EBU and SMPTE are also working on standards for storage of both film and videotape. Providing these standards are authoritative FIAT will probably adopt them. Once again we prefer not to duplicate authoritative effort and IASA will be awaiting the tape standards to see if they can be applied to sound recordings. FIAT are currently working on guidelines for stock control and further to this have invited IASA to participate in a seminar in London 26- 29 November 1985 on stock control and subject cataloguing systems for television.

iii. Training. There are several training programmes in existence but these tend to be a bit piecemeal, too short and too scattered to be of much use to the majority of people who could benefit from training. The situation is acknowledged to be difficult. ICA, Unesco and other organisations are considering the publication of draft curricula or course guidelines and the IASA training committee will be asked to produce some material for the next Round Table meeting.

iv. Copyright. Whilst we all recognise the problems of training, when faced with copyright most of us admit defeat. There are inevitably clashes between national and international laws where they exist and in most countries av and copyright are anathema to

one another. The Round Table felt they should take a major role in making sure some guidelines for copyright are provided. Some countries are already writing principles for av and other archives into their standard copyright laws. However the Round Table realise that there is no way for it to influence statutory law, but agreed that we should draw up a list of copyright issues which require clarification especially for archives, and present the list to the International Court of Copyright for discussion. The IASA copyright committee will be able to introduce several useful ideas in this area.

v. The register of av archives. This is to be a worldwide survey of film and videotape archives. IASA asked that the survey include some mention of sound archives and oral history archives. The results of the survey should be published by the end of 1986. The next meeting of the Round Table will be hosted by ICA in Paris 20-21 March 1986.

The member associations of the Round Table form a considerable body of opinion in the av archive world. Although it is a fairly informal gathering and only meets once a year it does give us an opportunity to see and discuss many of the problems of av archives, not just film archives, or tv archives, or sound archives. It reflects the convergence of the new or newer technologies of sound, vision and information technology. One development arising from the Round Table is the Joint Technical Symposium planned for 1987 in West Berlin May 17 - 22. Three of the organisations from the Round Table will participate: FIAF, FIAT and IASA. There has been one planning meeting in New York at which IASA was represented by Bill Storm and there will be a further meeting in London later in September when FIAF hold their Executive Committee meeting. Members of the IASA Technical Committee will attend.

Just as we are invited to the conferences of the member association of the Round Table, so we in turn invite them to attend this conference. We did quite well in Como with representatives. This year we have three official representatives. Vittorio Sette of RAI television in Turin is representing FIAT. Catherine Pinion - recently appointed chairman of the other Round Table on av media in IFLA is here in her own right as both a IASA and IAML member and as the official representative of IFLA. FIAF are represented by the Past President of the Federation, Wolfgang Klaue who is the Director of the Film Archive here in East Germany. Wolfgang Klaue took the opportunity to welcome delegates to the conference in the DDR, and mentioned the cooperation which was underway between FIAF and IASA and wished the delegates a useful and pleasant conference.

Finally the year is not all meetings and much of the work of the Board has to be done by correspondence. Members of the Board receive many enquiries from outside the Association and these are channelled into the right quarter for answer. If we cannot give an immediate or satisfactory answer we come to members of the Association for assistance. The Secretary General took the opportunity to thank all members who have dealt with enquiries in the past and warn others that enquiries would be coming their way as well as requests for members to represent the Association at appropriate meetings if they are within your own field of interest or are being held within your own country.

The Secretary General then went on to ask for approval of the IASA/ARSC agreement. According to the Constitution Article XI, applications for affiliation are referred to the IASA Board who draw up a proposal for voting at the General Assembly. The agreement

between IASA and ARSC was drawn up in Como and subsequently approved by the IASA Board and the Board of ARSC. The agreement was published in the Phonographic Bulletin Number 42. The General Assembly was asked to endorse this agreement, and it was unanimously accepted. The agreement was then put into force from 9 September 1985.

4. Treasurer's report.

Anna Maria Foyer presented the accounts of the association.

Balance	31 July 1984 (presented at Como conference)	DM. 25.619.80
Receipts	DM 4.491.84 plus SEK 7.185.61	
Expenditures	DM -6.108.80 plus SEK -6.805.--	
Balance	31 December 1985	SEK 64.898.61

1 January - 31 July

Receipts

	Dues	SEK 49.054.58	
	Publications Sales	SEK 4.341.41	
Total receipts			SEK 53.395.98

Expenditures

	Distribution	SEK 10.709.40	
	Printing	SEK 2.171.20	
	Phonographic Bulletin	SEK 17.257.80	
	Secretarial expenses	SEK 3.925.20	
	Translations	SEK 2.018.--	
	Others	SEK 5.821.29	
Total expenditure			SEK 43.716.94

Balance 31 July 1985	TOTAL	SEK 74.577.66
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The Treasurer continued her report with details of the membership. The current membership of IASA is 413 members and 27 subscribers to the Phonographic Bulletin. Of these members 194 are institutional and 219 Individual and we now have members in 38 countries.

Membership has grown by 40 since 1984.

Unfortunately 74 members have still not paid their dues for 1984-1985. The final date for remaining in membership is 31 August 1985, and membership will automatically lapse unless dues are paid by this date.

5. Editor's report

Dietrich Schüller began by noting that since he took over as Editor three Bulletins have been issued; Numbers 40, 41 and 42. Each issue depended heavily on conference papers. Dietrich noted the Index to the first 40 issues and thanked Magdalena Csève for compiling the index and Helen Harrison for preparing the text. He extended thanks to the contributors and committee chairmen and the members of the Editorial team; Ann Schuurisma

as co-editor, Martin Elste for reviews and new publications and Peter Burgis for the News and Notes column. Unfortunately Peter has had to resign due to his work commitments and Dietrich asked for volunteers or suggestions for a new editor for news and notes and for the assistance of the membership in providing items of news for both the IASA business column and the news and notes section.

6. Constitutional amendments

The Secretary General introduced the amendments. The letter sent out with the Phonographic Bulletin and the printed version provide the text of the amendments. Members will recall that in Washington the Constitution was changed to allow for postal balloting in the elections of the Executive Board. Constitutions are notoriously difficult to write and furthermore they are seldom fully correct at the first or even nth attempt. During the elections last year in Como there was a difficulty over interpretation when only one nomination was received for each office. Some people thought we should have balloted all the members to cast a vote. Other felt that this was unnecessary. The Nominating Committee took the view that a ballot was not required for a foregone conclusion, but recommended to the Board that they sort the situation out before the next elections.

The Board proposes a new clause in the By Laws to Article VI Officers.

Clause B Election New clause 4

- 4) In the event of there being no more than one nomination for any office, that nominee shall be deemed elected and the full membership informed four months before the General Assembly at which all the election results will be announced.
Otherwise voting shall be by postal ballot. (cf. para B 2)

A vote was called for and the amendment carried with one member opposed.

Also arising from the elections procedure the Nominating Committee found it very difficult to complete their work of calling for nominations, seeking candidates for office when no nominations are received and arranging for the postal ballot where necessary.

The Board propose amendments to the time-scale laid down in the :

By Laws to Article VI: Officers A. Nomination
allowing for the appointment of the Nominating Committee at an earlier date, and eight months (rather than six) for the committee to seek any further nominations which may be necessary.

A vote was called for and the amendment carried unanimously.

The amendments were declared effective from 9 September 1985 and the Secretary General informed members that a new Constitution will be prepared, printed and mailed to all members as soon as possible.

7. Any Other Business

One member commented on the proposed closing session and noted that the IAML Council had asked IASA to reconsider its decision.

Another member suggested that members of the Executive Board who could not obtain funding should be funded to travel to Board meetings out of the bank interest. The Treasurer responded that the interest would not cover all these costs and that the Board had to make a decision on the priorities involved.

Vittorio Sette extended the good wishes of FIAT and hoped the conference was successful. The Secretary General asked members to consider topics for future conference sessions, and let her have any ideas during or after the conference. The President then closed the first General Assembly.

For technical reasons the MINUTES of the GENERAL ASSEMBLY II will be published in Phonographic Bulletin No. 44.

EDITOR'S NOTE

As already reported at the Berlin Annual Conference News & Notes Editor Peter Burgis has had to resign due to his work commitments. In order to revive the News & Notes Section and to distribute the work load on more than one person it may be an advantage to have several News & Notes Correspondents. The Editor gratefully is looking forward for future cooperation with

Samuel Brylawski, Library of Congress, Washington D.C. 20 540. USA.

Grace Koch, Australian Institute of Aboriginal Studies
P.O.Box 553, Canberra City A.C.T. 2601, Australia

Marc Monneraye, Laboratoires d'electronique et de physique appliquée
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All members are encouraged to address "their" correspondent or directly the Editor.

The next News & Notes Section will appear in Phonographic Bulletin No. 44.

With this Bulletin you are receiving the new CONSTITUTION as amended at the Berlin Annual Conference and a CIRCULAR LETTER FROM THE NOMINATIONS COMMITTEE.

D.S.

Access in Sound Archives

The following papers were read at the Berlin Conference in a double session entitled "Access in Sound Archives".

ERNEST J. DICK, Public Archives of Canada, Ottawa, Canada

ACCESS IN SOUND ARCHIVES: EQUALITY FOR USERS - INEQUALITY FOR RECORDINGS

The Public Archives of Canada is the predominant archives in the country with a broad mandate for public and private records in all media. It is funded by the federal government and maintains Records Centers in all regions of the country for the purpose of collecting documents pertaining to the national interest. Hence, it is often referred to by the mass media, by researchers, and even other archivists as the "national archives". Thus, it came as no surprise to many that future legislation to update our archival mandate will include changing its name to the National Archives of Canada. Some of us consider this a most unfortunate step. We fear that this seemingly natural and logical name change may suggest a symbolic move away from our primary identification as a public institution. The Public Archives of Canada has earned a high standing within the country, for its generous understanding of accessibility and I would have us continue that tradition.

Thus it is from this tradition of a "public archives" that I address the question of accessibility of sound archives. Accessibility to sound archives can be divided into two areas of discussion. First we have to address the question of accessibility for researchers; and second, accessibility to the recordings held by a sound archives.

In the first area I would contend that the archivist has absolutely no business determining to whom any collection of sound recordings will be accessible. Our task is to administer the restrictions requested by the donor fairly and equitably for all who come across our threshold. Admittedly donors, particularly in oral history interviews, may well trust the interviewer or archivist to protect their privacy and interests. Indeed, it is not uncommon for them to assume that we should exercise the discretion, particularly when the people being interviewed are unfamiliar with contemporary journalistic and academic practice. It is flattering to have this expression of confidence but I believe that archivists should resist taking on any such role.

It certainly is our responsibility to explain clearly to donors what alternatives exist and what the implications are of making collections accessible. But archivists ought to equally serve donors and potential users and thus have to balance very carefully the interests and requirements of these two groups. We cannot afford to become allied to either group because there often exists a natural tension between the two in regards to accessibility. Our neutrality in maintaining this balance establishes our credibility as archivists and as archival institutions.

In addition to this theoretical objection there is a perfectly good practical reason why archivists should resist discriminating among users. Many archivists consider research and publication an active component of our profession and consequently will always be tempted to reserve certain bodies of material for themselves or for researchers that they know and trust. Archivists will inevitably limit the potential uses that can be made of their holdings if they begin to limit which researchers can have access to our holdings. Sound recordings, just as with so many other archival documents, can be put to a wider range of uses than even imagined under the original motivation when they were acquired. We all have our own personal biases, or to put it more neutrally, our strengths and weaknesses. Thus in order to facilitate the widest possible access and use of sound archives I am arguing that the policies of our institutions should limit the archivist's responsibility in determining who will have access to collections as severely as possible.

In the second area, accessibility to recordings, I would suggest that it is part of an archivist's daily duties to make decisions about which collections should be more accessible than others, by having them better catalogued, publicized and conserved than others. Admittedly I am assuming here that everyone has a substantial backlog and that no archives has the luxury of providing deluxe and comprehensive treatment to each and every item in the collection.

Making a collection accessible to potential users requires a good deal more than simply fetching it when the researcher comes calling. How collections are described in our inventories; how they are promoted in the various publications of the user communities; and how they are indexed and cross-referenced in our finding aids; have a direct bearing on how accessible these collections are. Competent identification of sound recordings is fundamental to the accessibility of these documents because browsing among uncatalogued sound recordings - unlike manuscripts - is an almost impossible task for the researcher.

Thus the decision that the archivist makes about which of his/her collections are going to be first identified, described, promoted, and catalogued, and how extensively these tasks are to be carried out, will have a direct bearing on the accessibility of these collections. Indeed, it only makes good sense to have a considerable variety of levels for each of these tasks, each appropriate to the type of collection one is dealing with. The relative rarity of the collection and the amount of unique information offered by a particular collection will be factors that the archivist will have to assess. Also, how much description is needed in order to provide an acceptable level of access should be considered. For example, radio news may need no further cataloguing than the date of the newscast and thereafter can be accessed in much the same way that is done for newspapers. A homogenous set of oral history interviews by a single interviewer about a specific and well-focussed subject may be treated as a single entry under that subject with a list of interviewees but probably deserves promotion in the appropriate academic newsletters and journals. However, a series of radio documentaries on wide-ranging topics under a generic series title such as "Between Ourselves", "Ideas", "Concern" etc., such as our national radio network,

the CBC, is greatly fond of, may well warrant extensive auditioning and cataloguing. Furthermore, research trends and fashions of both the academic and journalistic community, should be familiar to the archivist so that he or she can attempt to anticipate which collections are likely to be in demand and prepare them accordingly. Thus the archivist must exercise a wide range of discretion and judgement in determining which collections are to be more or less accessible.

Decisions about conservation priorities are also relevant to the accessibility of sound archives. Archivists are understandably, and with good reason, reluctant to make any items available to a user if they are not protected. However, straightforward copying to provide reference copies is again slow, time-consuming and costly and many sound recordings may require more extensive and specialized work than simple copying. Many of the same criteria that should be considered for cataloguing can be considered to determine which collections deserve priority conservation work. The standard practice of sound archives to limit accessibility until after a reference copy is made is an important precaution in many cases. However, I wonder if this limitation on accessibility is fully justified in all cases. When collections of sound recordings are not expected to be consulted frequently, if at all; perhaps the initial request for consultation can be legitimately met by allowing access to an original, under the supervision of an archivist. Admittedly, this would put the document at some risk but it is an understandable and calculated one. I think of examples such as the thousands of hours of sound recordings our archives hold of the House of Commons proceedings or Royal Commissions of Inquiry where full and published transcripts exist and are the usual source to be consulted. Similarly such a procedure might be justified for a collection which was created in another country where the master material is safely protected. In such cases I would recommend conservation copy be made only after a second or repeated requests are received to consult such documents.

Archivists may also be called upon to exercise discretion in recommending that access be limited to information that might loosely be considered "delicate". We have recently had a highly publicized case in Canada where a senior parliamentarian made some provocative and possibly libelous charges about corruption within the administration of our House of Commons. He decided to restrict further access to this oral history interview after the media had stumbled across it in our holdings. Some at the Public Archives of Canada are now suggesting that we should subsequently monitor all oral history material to determine if it contains potentially "delicate" material before making it accessible. We are steadfastly resisting this inclination and find it a potentially dangerous role for archivists to take on. Where "delicacy" and personal embarrassment ends and censorship begins will always be exceedingly difficult to establish. I contend that we would do our institutions and the archival profession considerable disfavoured by acceding to this task.

To summarize I offer a vantage point on the question of access from a public archives tradition. I will confess that I have sometimes coveted the satisfaction of working in a more specifically focussed institution where archivists can limit themselves to a narrower range and know somewhat more about their domain. Some days it is terribly tempting not to treat all prospective researchers equally and to dismiss the more frivolous and superficial ones as undeserving of our time and resources. However, to the extent that any sound archives receives public funding, or represents itself as having a public responsibility, they might want to measure themselves by this public archives tradition. I therefore urge equal access for all researchers and users but not necessarily equal access to all documents in our holdings.

DIANA HULL, British National Sound Archives, London, Great Britain

NATIONAL SOUND ARCHIVES: THE CASE FOR CREATIVE ACCESS

It is characteristic of a national sound archive that the collection comprehends a great variety of subjects and types of material, and that its potential users will have a correspondingly wide range of information needs.

One kind of service will provide an item when it is sought, and answer a question when it is asked. Most archives, quite rightly, put money and energy into developing efficient mechanisms for doing just these things. I should like to argue that a comprehensive national sound archive needs to address the question of access from a broader perspective, and in a more creative way. The emphasis must be on the active presentation of an integrated picture of the archive's resources in a way which encourages full exploitation of their potential.

The archive will, of course, assist with existing research projects; but it must also inspire new ones, by revealing unsuspected associations between materials.

It will, of course, provide recordings and information whose existence is known to users; it must also stimulate interest in unknown or neglected classes of material, and encourage their preservation and study.

The recording and preservation of sound is a relatively new phenomenon; already, in a single century, many uses of the medium (and the sound archive) have evolved. But the archive must cast its nets wider - it must trawl for new kinds of users, and seduce its familiar patrons into new patterns of use. Apart from the high standard of service which this implies, there are good practical reasons for such a policy. The sound archive must, to some extent, create its own public. Research is, after all, a minority activity - and is likely to remain so, even when all possible efforts have been made to reach potential users. Archives, research libraries and similar institutions must always defend against the tendency of governments to apply a simplistic yardstick of cost effectiveness, based on the formula: Cost-to-run-the-place divided by Number-of bodies-coming-through-the-door.

We must constantly remind the paymasters that the benefits are not quantifiable in this way, but lie in unique rewards to individual users and to the community - in the quality of research which arises from the service.

It follows that our collections must be acquired, preserved, administered and made accessible in ways that guarantee the continued excellence of that final, indefinable product.

The catalogue has a leading role in this exercise, but other aspects of archival policy affect access in its broadest sense.

The obvious starting-point is acquisition. What do you keep, and why?

It is not possible to outline a detailed acquisition policy here, but a few points bear mention.

The aim should be a comprehensive collection. The archive should avoid excluding categories of material because other, more specialised organisations preserve them. The national archive has an obligation to integrate and expose the relations between different subjects and types of recordings. Its preservation policies will be different, and probably more consistent than those

of institutions with other purposes.

Indeed, the national archive is often the only institution able to give public access to material originating elsewhere. Britain's National Sound Archive, for example, does this for BBC broadcasts and some material duplicated from university and private collections.

If it is a "national" archive, how should it deal with foreign material? How is "foreign material" defined? Is the nationality applicable to the producer? The place of manufacture? To the market on which it is sold? Or to the content? What about, say, music recordings, which may have both national and international components (say, a composer from one country and performance from another)?

To exclude interesting material on any of the above criteria would clearly be absurd. And, from another perspective, the interests of national research require that scholars in the archive's home country should have adequate access to foreign material. A national archive, then, will not refuse to keep foreign recordings as a matter of policy.

The selection policy should also reflect archival time scale. Recordings must be sought and kept even if they are old and in poor condition, or if the content, by contemporary standards, seems dated. Conversely, current material thought to be commonplace or unimportant must not be discarded, as its value to future users is unpredictable.

The archivist must not forget that the active archive will be a clearing house for information of all sorts. Books and documents about records and their content should be collected, as they help to develop creative use of the resources.

If funds permit, the archive should create its own recordings (and help others to do so). These could include plays in performance, poetry readings, concerts and other events which would otherwise be lost; or lectures, interviews and discussions planned and executed by the archive.

A comprehensive national collection of documents in sound should be comparable in scope to a national collection of printed documents. This should, however, not be interpreted literally and used as a limiting factor. Much of contemporary culture is transmitted through the dynamic media of sound and moving image; there may be no equivalent in print.

Finally, expansion of the collection must not be curtailed by the necessity to process items. A national archive must be a rescue operation, in which acquisition and preservation are more important than immediate public access.

But to whom should the recordings be made available? To the general public, or exclusively to "serious researchers"? I feel strongly that a national archive supported by public funds should be usable by all sections of the community. In a modern democracy, citizens need equal access to the widest range of information and opinion.

It is, in any case, hard to define the "serious" researcher in the context of a large, varied collection which will be sought from many diverse approaches.

Archivists should accept that "research" can apply to activities other than the explicitly academic, and that people can learn to use the medium of sound for a variety of "serious" purposes and motives - including pleasure, and curiosity!

But on what terms shall public access be granted? For a national archive it is undesirable to confine access to parts of the collection thought to be more important, or more suitable for research. The archivists' subjective judgement should impinge on the user's choice. The researcher's needs should not be pre-judged; rather, the way should be cleared for exploration and discovery.

The only legitimate restrictions are those growing out of the tension between the objects of preservation and dissemination.

In a national archive, the scales must tip in favour of preservation, and museum objects must be protected from loss, wear or damage. No original, accessioned object should be loaned off the premises. No browsing should be permitted (except, of course, in the catalogue), and very little handling of recordings. A student of old recordings as museum objects may be allowed to handle discs under supervision, but users should never play original recordings themselves.

If possible, taped playback copies should be used for audition. Few large institutions can afford systematic copying of all vulnerable carriers, but most could manage to copy single items on demand, if the user is willing to give advance notice. With very few exceptions, all material should be available in this way for listening on the premises in controlled conditions.

Giving copies of archival material for use off the premises is another question. The most stringent consideration here is, of course, copyright. We all know that copyright for sound recordings is complex and unsatisfactory. For the present, it is enough to say that no archive can afford to violate copyright legislation. Also, material may have contractual restrictions (protecting, for instance, the privacy of an informant or limiting the use of a recordist's collection), these are also gentlemen's agreements. For example, a record company wanting to reissue its early products at some future time may donate records, but request that the archive refuse to circulate copies even of out-of-copyright recordings.

Legal and contractual questions aside, there is a psychological consideration which can have a marked, though indirect affect on the archive with a "generous" policy of copy distribution - even when that policy is fair and legal.

Rumour is a powerful force. Musicians, actors etc. may become loathe to permit recording of their work, or collectors to donate if word gets around that the archive gives out copies like lollipops.

As a comprehensive archive depends on the trust and goodwill of varied groups of donors to maintain its range of material, it is politic to be scrupulous, and to make it known to your users that you are scrupulous in this respect.

The public may have to accept some limitation, not on access itself, but on convenience of access, in order to assure a continued flow of material into the archive and the protection of irreplaceable research materials.

There are of course, other activities to which access is more liberal. There are the educational tools which bring the archive's service before the public - outreach activities which prompt enquiries and invite further use.

Educational programmes for clubs, groups and schools, and demonstration tapes for drop-in visi-

tors can give a taste of the richness and range of the collection. Visual exhibits, such as displays of record jackets, can whet the appetite for listening. As addition to the catalogue, the archive can publish specialised discographies, handlists and articles based on research into the collection.

Little-known records can be brought to light through record recitals and lectures illustrated by playing archive material. These are only a few of the active ways of bringing the collection forward to the public.

However, the most powerful instrument for creative access to a large national collection is its catalogue.

This must reflect the character of the archive and its collection.

It must be an efficient finding tool, giving adequate description for items to be chosen without the necessity for physical handling of recordings.

For research purposes, it must identify as precisely as possible, and distinguish between similar, but unidentical items. For example, in many cases it will be necessary to trace the history of a specific performance - the unique fixing of a particular sound through all its occurrences in the catalogue and the collection. Details must be provided of matrix numbers, dates and issue numbers of the original recording and all subsequent issues on various media.

There will be a need to standardise spelling and terminology: inconsistency scatters identical recordings, losing material and obscuring and relationships between items.

Above all, the catalogue must be collative, in order to encourage the creative use I have described.

A comprehensive archive is in a unique position, bringing together in one place the whole range of human knowledge and experience as it is expressed in sound. It has therefore the potential to stimulate cross-disciplinary research and break down barriers between subjects and peoples.

It is crucial therefore that the cataloguing policy should avoid any compartmentalisation by subject matter, genre, or any other factor. Integration of the catalogue is particularly important if the archive's administrative structure is organised according to subject matter.

The main catalogue should be structured in a single sequence of name and subject headings, and with recordings of all provenance, subject and genre interfield. Otherwise, there is the danger that a parochial view of each subject in the collection will limit rather than expand the researcher's perception of the archive's resources.

In formulating a standard for the catalogue, it is important to beware of traps. One of these is the temptation to ask the user to design the catalogue. It is notoriously hard to get users to express their needs accurately; these needs will, in any case, be diverse and often unpredictable.

The way people look for material is often limited by previous, unhappy experiences with frustrating catalogues. In any case, what is wanted is to draw in the people who have not yet used the archive, as well as to lead those who do along new paths.

The user will, of course, identify omissions and failures in the finished product, and these

must be rectified.

But the nature of the catalogue may influence the user's whole approach to the archive; the object is to offer a good design which displays the intrinsic relationship between materials.

Another pitfall is pressure which may be put on the archive, in the name of economy, to degrade or compromise the catalogue because "reference staff can fill in the gaps in information as queries arise".

This is not only poor service, but poor economy as well. You cannot put off giving access until the need arises; by then, a valuable piece of information will have sunk without trace. Research which is quick and cheap for the cataloguer when the item is at hand takes more time at a later stage, when research staff are separated physically and in time from the item, and there is more risk that the enquiry will fail.

It is a mistake to circumscribe needs in this way; the system should foresee the pattern of future needs, and help to shape them.

Should the archive try to catalogue parts of the collection at different levels? In principle, no. The use of all material will be varied and often unexpected; in theory, all items are equally important.

In practice, however, no very large archive will be able to maintain a suitable level of cataloguing for the whole collection. Some stop-gap methods will inevitably be necessary. It is not my intention to review these here, as I think it more important to identify the optimum standard.

It might be useful, though, to mention the establishment of priorities for full cataloguing. Some of these are obvious. Material unique to the archive or very rare should be fully described and exposed. Items not easily found in published catalogues or discographies should be included. If the archive preserves published recordings of course, it can rely on discographies, commercial catalogues etc. for access to some of its material, which can then be given a lower priority for cataloguing. However, historic and other recordings which can be fully used only if given access in a collative sequence, with relationships between different issues made explicit, should be fully catalogued.

Beyond these categories of urgency, the catalogue should contain a good exemplary cross-section of the entire collection. It should include representative authors, composers, speakers, performers, the whole range of subject matter; samples of published private and broadcast recordings; and the products of foreign, small and obscure record companies.

The user will realise the scope of the archive, and can be led to ask for similar items not in the catalogue, which can then be found by other means.

I must, however, in conclusion, warn about too much reliance on minimal cataloguing, temporary indexes and other short-cuts. Circumvention of the catalogue can soon become the foundation of an inadvertent access policy.

We must beware the risk of permanent acceptance of unsatisfactory substitutes, as they can actually prevent adequate funding of a proper catalogue.

The catalogue of any great collection defines the collection to which it relates; whenever it

is seen, it will bear witness to the intellectual and professional standards of the institution responsible for it.

The catalogue of a national archive should draw a vivid picture of the possibilities inherent in the collection, and thus lead the user further and further into the labyrinth of its riches.

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WHO ARE THE GUARDIANS? PROBLEMS IN RETRIEVAL AT AN ETHNOGRAPHIC SOUND ARCHIVE

Sound archives housing ethnographic materials have unique problems of cataloguing and retrieval. The Sound Archive at the Australian Institute of Aboriginal Studies in Canberra, Australia is not totally representative of other ethnographic sound archives because of its specialised nature - that of holding materials related to Australian Aborigines and Torres Strait Islanders only. However, some of the problems faced in access to the collection will be common to most archives holding ethnographic material.

This paper will be divided into the following sections:

1. Brief background as to the establishment of the AIAS.
2. Changes in the AIAS that have brought about greater demand for access to its collections.
3. Problems in access of materials with some solutions in train and in concept.

1. Background

The AIAS was created in answer to a proposal for a national programme for urgent scientific research among Australian Aborigines and Torres Strait Islanders. A multi-disciplinary conference was held in Canberra in 1961 to explore the state of Aboriginal studies, and an interim Council was set up to recommend the establishment of a permanent national research organisation. In 1964, the Commonwealth Parliament passed an Act¹ that set up the Australian Institute of Aboriginal Studies (AIAS) as a corporate body with a governing Council, made up of elected Members, who are to be elected by virtue of their being eminent by reason of their knowledge of, research in, or service to, Aboriginal Studies as specified in the Act. The functions of the AIAS were defined as:

1. To promote Aboriginal studies
2. To publish or assist in publication the results of Aboriginal studies
3. To encourage and assist cooperation amongst other institutions concerned with Aboriginal studies (museums, universities, etc.)
4. To assist institutions in the training of research workers in fields relevant to Aboriginal studies.

Research applications are submitted to subject advisory committees who rank the projects by merit and grants are awarded once per year. Also, limited grants up to \$ 3000 may be approved during the year by the chairman of Council and the Principal. The Library and the Archives hold the data from this and other research in the form of publications, field notes, slides and photographs, films, and audio and video materials. At present, the Sound Archive holds over 15,000 hours of tapes, and this collection is growing by approximately 400-500 hours per year. The tape collection comprises material that cuts across many subject areas, such as linguistic,

history, oral literature, music, material culture, and cultural anthropology. Because of our concentration on cultural groups in a single geographic area, our access and cataloguing problems differ from those of such institutions as the Phonogrammarchiv der Österreichischen Akademie der Wissenschaften or the Archive of Folk Culture at the Library of Congress.

2. Changes in the role of the AIAS.

One of the underlying assumptions in the establishment of the AIAS was that the traditional culture of Australian Aborigines and Torres Strait Islanders was fast disappearing, and that urgent research was necessary in order to document it. To quote the Honorable Mr. William Wentworth, the Parliamentarian who was one of the prime movers in the creation of the AIAS, the Institute should:

"grow as quickly as possible in the near future while the very scarce material, the vanishing, evanescent material, still exists. Then, its work in a few years' time will tail off because there will no longer be this invaluable field available for study²".

At that time, Aboriginal researchers were scarce if almost nonexistent, so most of the early research was conducted by white academics - either Australian or foreign-born. Aborigines were very much a "studied" people, although a few impressions of their attitudes to whites were recorded from time to time. One excellent example of Aboriginal satirical humor is a recording of the Mornington Islander dance troupe performing a skit entitled "The Anthropologist" where the Islanders help the poor, distraught man as he struggles to operate his tape recorder³.

In 1974, a paper entitled "Eaglehawk and Crow" was circulated amongst the AIAS membership. It was written by Aboriginal people who wanted to change the two assumptions mentioned above - that Aboriginal culture was disappearing and that Aborigines were a data-generating group to be studied by outsiders. They wanted equal representation in the membership of the AIAS, a voice in the aims and objectives of the AIAS, and a say in what research should be done and how it should be conducted.

"Eaglehawk and Crow" served as a catalyst to modify peoples' thinking about research in Aboriginal studies, and major changes occurred in the AIAS. The AIAS began to encourage Aboriginal people to apply for membership, to apply for grants, and to represent Aboriginal viewpoints on AIAS committees. At present, Aborigines form over a third of the membership of grant-ranking committees, and they hold 3 out of 7 positions on the Executive Committee of Council. The present Chairman of Council, Ken Colbung, is an Aborigine from Western Australia.

Increasing Aboriginal involvement meant that the AIAS became involved in many social issues concerning Aborigines. It undertook the responsibility of preparing land claims on behalf of the Northern Land Council. It provided expertise to the Australian Government on the framing of a Folklore Protection Act that would ensure that the control over Aboriginal paintings, designs, songs and other elements of culture would be credited to the right owners. It funded research fellowships on Aboriginal Health and the impact of television on remote communities. These are only a few examples of projects undertaken by the AIAS on behalf of Aboriginal people.

What do these changes in direction mean for the Sound Archive?

3. Problems in access of the sound collection

First of all, Aboriginal people are seeing the AIAS as being less of an unassailable "bastion

of research" and more of a "keeping place". "Keeping place" is the term used by some Aborigines to describe a secure area used for storing sacred objects, but the term is being used more broadly to include cultural centres or museums that are controlled by Aborigines in order to display elements of their heritage. The "keeping place" at the AIAS is the Library, which includes print, audio, and visual materials. Two of the chief functions of a "keeping place" are to preserve cultural items and to ensure that only authorised people will be able to have access to them. My first major question on access arises from the preceding phrase: What type of access policy will ensure that properly authorised people will be able to use the collections?

Secondly, increased Aboriginal involvement of the AIAS means that Aborigines are, more than ever before, taking an interest in Library holdings, particularly in audio and video materials. Traditional Aboriginal culture was a non-literate one, and a recording, an image, or a video gives more immediate access than a book. This raises another question of access: How can a system be designed to serve a usership who may have limited literacy skills?

A third point arises from the preceding two. General usage of the collection by Aboriginal and non-Aboriginal users has increased at a tremendous rate since 1983. Since that year, schools in the state of New South Wales, the most populous state in Australia, are required to include a section of Aboriginal studies in their Curriculum, and both teachers and publishers in the field of education are contacting the AIAS for audio-visual source material. Due to the approaching Bicentenary celebrations (1988), radio and television producers are creating greater numbers of programmes about Aborigines than ever before, and are asking for background audio materials, particularly in the area of oral history. Regional groups of Aborigines are establishing their own "keeping places" and cultural museums, and they are requesting copies of audio and visual materials from the AIAS. Such material is of special interest to Aborigines in states where white people have settled longest, and they are seeking early recordings of stories and songs that may exist only at the AIAS. Also, with the coming of AUSSAT, a communication satellite, Aboriginal people are concerned about how television will change their lifestyles, particularly in remote areas that have never had television before. They want to have a say in the types of programmes that will reach their communities, and they are learning programming skills so that they may design television and radio programmes that will include Aboriginal cultural material. We at the AIAS see this as one of the most demanding and far-reaching uses for sound archival materials. Such reasons as those outlined above show why usage of the collection has doubled from 1983 to 1984, and my records show that this trend is holding for 1985 as well. The question arises: How can access, in the face of increasing demand, be most efficient?

None of the questions are mutually exclusive. We must, however, hasten slowly when we formulate a policy of access that will take both Aboriginal and non-Aboriginal user needs into consideration.

If we look at properly authorised use of the collection, certain cultural values, often unique to Aborigines, must be respected when playing a recording. For example, great distress may often arise when an Aboriginal person hears the voice of a deceased relative. Recently, a researcher in linguistics related an example of such a situation. Harrurlu, a Warrumungu woman from Tennant Creek, Northern Territory, burst into tears when she saw a drawing of a family tree which included the name of a recently deceased relative. Some time afterwards, the resear-

cher mentioned that the deceased relative had made some cassettes, and Narrurlu instantly said that she would like to hear them. The researcher expressed surprise because of possible distress, and she said "Pawumpawu (meaning deceased person, "poor thing", ghost, television image, or voice on a tape)" in order to make sure of Narrurlu's request. Narrurlu's answer was, "Oh, that Pawumpawu in the tape recorder. That's all right. I'll talk to that Pawumpawu and say that I'm your nguwali (daughter's child), and it will be all right⁴". Narrurlu felt that she had to identify herself to the voice on the recorder in order to show it that she was properly authorised to hear it. This can be illustrated by the practice of "calling out to the country." When Aborigines have been absent from their land for long periods of time, they will often sing or call out to the spirits of the land in order to identify themselves and their right to be there.

Of course it is impossible for sound archivists to know how many of the people recorded have died, but possible distressful situations must be kept in mind. A cautionary statement spoken at the start of a recording helps to protect the archive in such cases, and a yellow sticker stating possible restrictions is affixed to each commercial recording issued by the AIAS⁵. Also, if Aboriginal users come from the area where the recording was made, the sound archivist could mention that perhaps the voice of a deceased person may occur on a tape. In any case, it is vital that documentation includes all names of speakers and singers so that listeners may know whose voices appear on each tape.

Another cultural factor that must be taken into account is recorded material restricted by sex. Both Aboriginal men and women have songs and stories restricted to their own sex and/or to their initiatory status. It is vital that the collector informs the sound archivist of any such restriction, and if any material is in doubt, the experts may be consulted. Gender-restricted material may create a problem with spoken announcements on tapes. Once, a group of Aboriginal men were horrified to hear a woman technician's announcement at the beginning of a recording of a restricted men's ceremony. Again, documentation must mention such restrictions so that proper steps may be taken to ensure that such recordings may be treated in the correct way.

Any system of access control requires clear guidelines as to who may listen and who may have copies. In designing an access policy, we must look at the position of recordists, performers, and depositors of tapes. Hopefully, the depositor will know what type of control will be acceptable to the performer and to the recordist (if the recordist is not the depositor). The AIAS tape collection consists mostly of unpublished field tapes, and access to and use of them is governed by a contract known as an "option form". Depositors are required to state any other groups who may have rights to the tapes other than themselves. The options for use may range from completely open access (anyone may hear or may have copies of the tapes) to strict control (the depositor must grant a release before the tapes may be heard or copied). The "closed option" is chosen mainly for two reasons:

- 1) if sensitive material is on the tape (i.e. restricted ceremonial singing or especially frank oral history interviews)
- 2) if the collector needs time to cull information from the tapes for publication.

Each closed option comes under review every five years, and depositors must state their reasons for continuing it. Obviously, a closed option may cause severe problems for the archive, because permission must be granted for each separate request. What if family members want a copy of the

only tape ever made of their grandmother and the archive has lost contact with the collector? Should a closed option be allowed to exist? I raise this question in order to alert all sound archivists to the problems inherent in access contracts. In the meantime, the AIAS is struggling with this dubious legacy of times past, and we are designing a new form for collectors that will eliminate the closed option. We are also trying to persuade collectors who have chosen this option to loosen their restrictions.

Any access policy must provide conditions for the commercial use of the holdings. The onus should be on the user for gaining permission for use, payment of royalties, and other arrangements. If catalogues are not readily available, then much staff time can be taken up in assisting broadcasters, for example, to find suitable material for their purposes. In an ethnographic archive, especially one that holds material from one or two cultural groups, sound archivists may be hired for their subject knowledge, and they may be called upon to do detailed research. A careful balance of time priorities should be set in archives where the same members of staff handle cataloguing, documentation, and customer service.

The second question, that of limited literacy of some users, requires consideration in the designing of retrieval mechanisms. Aboriginal users may need special help in finding their way around the documentation. At the AIAS, the raw data from research in the form of tapes was not organised in a systematic way until approximately ten years ago, and even then there have been several ways of indexing and cataloguing. I have noticed the same type of problem in other ethnographic sound archives as well. This arrangement means that users must find their way around several documentation systems - a formidable problem, indeed, for someone who may have limited literacy!

For a start, the documentation room should have indexes and catalogues that are clearly labelled and logically arranged. The sound archivist's time with the user will be spent in direct proportion to how well the documentation is catalogued. Standardised catalogues and indexes make retrieval efficient, and we at the AIAS are using our standardisation exercise to create computer-ready information sheets - Standard Tape Cataloguing Sheets. At the present time, approximately 80% of the information has been entered on-line.

A person with limited literacy may have difficulty in searching through card files. The first letter of a name or place may be easy to find, but alphabetical order after that can cause trouble. One Aboriginal trainee, when asked to arrange a pile of cards alphabetically, put all of the "A's" together, then the "B's", but internal order after that initial A or B did not exist. Numeracy can cause the same type of problem, especially when more than 2 digits are involved.

Computer terminals for use by the public are ideal in providing quick access to information about collections. Simple commands that activate simple predesigned (or "canned") programmes can be designed that will allow perusal of the data on the sound collection. Creation of these programmes requires an analysis of the users and the types of information they seek. We have kept a close record of requests, especially from Aboriginal people, and we have found that the main access points that they require are place recorded, performer/speaker, and language. A canned programme could be designed to include the same bits of information arranged in different order. If a person wanted the Anindilyakwa language, for example, then language, speaker/performers, place recorded and content could be listed after the command, "language Anindilyakwa" was entered. If they wanted "Granny Moisey", then the command, "person Granny Moisey"

could bring them a listing of Performer/speaker, language, place recorded and content.

The command should not bring up too many bits of information at one time. The sound archivist will be handling the technical details- quality rating, tape number, options, etc., and the user should only be able to access the basic information needed. Other programmes accessing different fields would be necessary for in-house retrieval of information.

The third question, that of efficiency of use in the face of growing demand, is partially answered by the advent of computerisation. Efficient use of resources is particularly vital in the face of budget cuts and staff ceilings.

Published recordings from the collections may help to ease the load of reference work on the sound archivist. It is helpful for the sound archivist to examine the types of material requested and to arrange for discs or cassettes of the most popular tapes to be issued. We have approached grantees, especially those doing work from the Sound Archive, about the possibility of issuing a recording along with their proposed book or report. Of course, the publication of a recording requires much work, and, if the sound archivist is to have a major part in its production, then the time taken to put such a recording together must be weighed against the time required to keep the archive going. However, I have found that the recordings published by the AIAS have provided quick and easy answers to people with general questions, such as "Could I hear some Aboriginal music?". Published recordings have been a great source of publicity for the archive. They account for over 10% of the sales in the AIAS Publication Section.

Another factor in access is in identifying the major users - where are they in relationship to the location of the Sound Archive? Aboriginal users, for the most part, live far from Canberra and are not able to make the trip to the archive, yet they are interested in the collections and want to have access. Non-Aboriginal people are also requesting more and more material, but the Canberra location does not seem to be such a problem to them. The solution in train is to take the copied collections to Aboriginal communities. Regional cultural centres are being opened throughout Australia by Aboriginal groups. The AIAS has been examining the feasibility of sending copies of its audio-visual material to these centres. For example, the Aborigines from the Kimberley region of Western Australia are setting up a language and culture centre, and they want access to both the materials and documentation from the AIAS Sound Archive. They are also planning a reciprocal programme where they will have their own recording projects and will send copies to the AIAS. Recently, they have requested that archival staff from the AIAS spend time at the centre in order to help set up their archive and to train their staff.

Projects such as the one in Kimberley, if supported by the government, will mean both enrichment of the AIAS tape collection and re-direction of some requests. Such de-centralisation will mean that Aboriginal people will have a closer connection with the collection, and it will be possible for more use to be made of it without extra strain on the AIAS Sound Archive staff. High visibility and maximum demand for the collection is vital to the survival of the archive; funding will be channelled where there is demand.

The AIAS is going through a time of tremendous change and upheaval where its very charter is being examined. An external Review requested by the Government, was conducted on the AIAS in 1982 in order to examine its function of promoting Aboriginal studies and to make recommendations about the future conduct of the AIAS. This Review requested consultation with Aborigines in defining policies for maintenance of the Tape Collection⁶. In June of this year, a

workshop on the ethics of fieldwork was held in Brisbane, and many Aboriginal people were firm in their demand to control research at all levels. In early July, a meeting was held with AIAS members and staff in order to discuss equal opportunity employment and membership for Aboriginal people. All of these events affect the Sound Archive directly and raise questions as to what will be collected and who will be handling the materials. Both Aboriginal and non-Aboriginal Australians see the Sound Archive as a national treasure, and access problems, though intricate, will be dealt with by people who care.

References

1. Australian Institute of Aboriginal Studies Act 1964.
2. Hansard, 20 May, 1964: 2166, 2167.
3. Library Archive tape 2594, recorded by Dr. Alice Moyle.
4. Personal communication, Dr. Jane Simpson.
5. The statement on each disc or cassette is:
"Discretion should be exercised in playing these recorded songs in the presence of Aboriginal people. The recorded voices of singers now deceased may cause distress to listening relatives. In the case of exclusive men's and women's songs, it is advisable to ensure that these are not played to mixed Aboriginal audiences or in the presence of Aboriginal children. Moreover, it will be appreciated that certain ritual songs may mean more to some Aboriginal groups than others. As a general principle, in any one Aboriginal community, recorded songs should be played first to a group of older Aboriginal people. Permission might then be sought from these people before further playback to others."
6. Walsh, R.J. Report of the Review of the Australian Institute of Aboriginal Studies. Canberra: Australian Government Publishing Service: 1982. vi, 5.

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ESTABLISHING PRINCIPLES OF ACCESSIBILITY IN A MUSEUM

This paper was designed to include the presentation of photographic slides and has therefore been amended for the purpose of publishing.

I must firstly admit to being something of a duck out of water on this topic of access. As an Audio Technician I cannot bring to bear any library or document archive training or experience. Instead, I comment as one who has some experience of standing in the middle, between an archive and its users, and from there helping support whatever access bridge is available.

My first thoughts on preparing this paper were to consider access in isolation, and how, in practice, a museum sound archive would provide access services. Such an approach was quite unrealistic. Sound archiving is a composite term with access as only one element of that term. Purpose, acquisition, documentation, conservation, restoration, interpretation and finally access are all interlaced elements. To understand the characteristics of a single element, such as access, we must also be mindful of its relationship with the other elements.

In this brief attempt to discuss sound archiving and access in a museum setting, I will also cover some of the elements proceeding access. I hope for non-museum people this background will be helpful in indicating why museums become involved in the world of sound archiving, and

also where their role will be in the future, and how they fit in the scheme of things to date.

Some would question whether museums should have a role in sound archiving, suggesting the deposit of all material in the central national archive is always preferable. Well, museums are rarely concerned with very broad subject fields, and are seldom in a position to compete with or simulate the role of a national archive.

However, the museum has an active social role to play: it is a centre for communication, research and collection. The museum is often there to serve the community, and the material it holds should be available for those in the community who wish access to it. Remote archives are more of a frustration than an attraction, and duplicate collections still carry most of the expensive archival costs and obligations. If within a museum all things are equal in terms of funding and staffing, a sound archive and museum can be a successful marriage. Definitions of a museum vary; however, I would like to quote one very concise example which I believe supports the idea of a compatible relationship. "A museum is an institution which collects, documents, preserves, exhibits and interprets material evidence and associated information for the public benefit".¹ I hope it would be agreed that this definition, including the material aspect, would equally serve to define a sound archive.

The number of museums undertaking the obligations of a sound archive is growing. The trend of increased involvement is encouraging and is perhaps equally due to moves both within and outside the museum world. Undoubtedly, more museums are accepting and responding to the value of oral history. Professional and amateur historians are now more inclined to seek oral sources when compiling evidence, particularly when the standard documentary source material which historians have relied upon for so long is on the decline. The use of technology, such as the telephone and the computer, has and will continue to diminish the use of paper in everyday communication - once the telephone receiver is hung up or the computer switched off the information is often terminated.

From Governments to individuals there is a realisation that supportive and alternative techniques of recording history must, where possible, be used.

Sound recording will therefore have an increasingly attractive and important role to play, and all those who hold such records are liable to come under greater pressure to make them available. Museums, as well as other archive centres, are going to have to minimise conditional access.

The acquisition of recordings by a museum can encompass field collection, donation and purchase. Such a collecting policy obviously commits a museum to an archival role and all that is inferred in the term. For a museum, sound archive policies and access provisions are amongst the most difficult and costly to be faced. Fears of funding a fully functioning sound archive, within a limited museum budget, has explained much of the reluctance to collect and make any collection available. In terms of access, the annual quandary involved in deciding museum priorities and budgets does little to encourage archive staff to committed forward planning. When funds are tight, access services are the first to be sacrificed in favour of conservation. Whilst this is reasonable, all efforts should be made to make it avoidable. It does not require a serious loss of funds to jeopardise important elements of archival access. I am thinking particularly of prepared archival material for publication. The general public, understandably, see the availability of such material as a fundamental archive activity, and their ex-

expectations in terms of an on-going publications programme can be demanding and unforgiving. Therefore, with access being as subject to funding as it is to conditions and policies, we must be alert to methods of being cost-effective. The application of good information technology, audio equipment and procedure will optimise the facilities to cost ratio. Whilst this may involve a change in staff complement, and skills, the efficiency advantages may allow an archive to operate its access services, even under financial pressure.

The integration of a sound archive within a museum is attractive both in terms of cost and access. The sharing of resources can offset many of the adverse effects of insufficient funding. Many museums have experience in operating photographic and document archives; the addition of a sound archive is complimentary to the other mediums, and the users benefit by having the archives in close proximity. Likewise, the sharing of museum support and specialist staff, storage and technical facilities all lend themselves to an excellent environment for the active and economic use of collections.

However, in practice, access to and interpretation of collections is as varied as the museums which house them. Purpose, method and subject are complex areas in which a museum approach to collecting and presenting material can carry implications on access and distinguish a museum archive from other sound archives. I think we would all accept that, ideally, access should be all that the user requires; but where recorded sound has a human element, limits, laws and restrictions often deny the users the freedom they wish. Access barriers are something of necessary evil, but the protection given by them can be called upon too frequently and may cause the loss of support by those who value the archival role. The histories behind the recordings on our shelves can also have a tremendous influence on access. Some museums are involved in collecting extensive social material on the surrounding community. Interviews are often on a one-to-one basis in a relaxed, unguarded atmosphere. When it comes to allowing access to that material, the museum must be wary that it does not provide a vehicle to propagate ill-feeling, or create any form of division that would not otherwise occur. We must not forget that access to raw field recordings is an unnatural communication process, it involves timeshifting and unpredictable audiences.

Recording agreements and copyright arrangements are only legal safetynets. Archive staff have responsibilities beyond that line, which often force them to make complex balances between the value and purpose of a recording and any form of access censorship. If we accept that access is the archival end-product, staff must always be mindful of what forms that end-product, the nature of the materials available, how they were gathered, and how they are processed to produce something which is acceptable as access. It is not an activity that should involve leaps in the dark. However, the staff of many Museum Sound Archives are still faced, in terms of access, with making frequent leaps into grey areas, and it would be helpful if our on-going discussions could explore and clear a path through some of these areas.

It would have been nice if I could have presented a model Museum Sound Archive and discussed its access features. Unfortunately, but quite reasonably, there is no accepted reference from which to discuss or measure the performance of Museum Sound Archives. It is impossible to generalise when museums are so diverse and subject to national features and laws. For this reason, I have used Ulster Folk and Transport Museum as an example of a sound archive in the latter stages of management evolution which has been established and developed with valuable advice from similar institutions. The museum is of national status and has a statutory brief to be

concerned with "the way of life, past and present, and the traditions of the people of Northern Ireland" (The Ulster Folk Museum Act, 1958). This statutory obligation requires the Museum to collect via the medium of sound, both regionally and topically. The material is conserved and is accessible from a purpose-built audio unit on the museum site. The statutory brief allows the museum to justify a topically wide range of material, and plainly a museum of this type can have a major involvement in sound archiving, particularly in this case where the museum is concerned with a sizeable region and is the only equipped sound archive in the province is accessible by the general public.

So, with that in mind, I would like to examine some of the aids to access used by this Museum and provide a brief description of the Museum.

Although the Museum was first established solely as a Folk Museum in 1958, it has undergone several major stages of development, including the addition of a Transport Museum. The Museum's main site which is situated along the shore of Belfast Lough is divided into separate Folk and Transport areas. The Folk Museum site is the larger of the two and takes the form of an open-air museum displaying reconstructed vernacular buildings in as realistic a setting as the site allows. Both Museum areas utilise formal exhibition galleries.

Museum curatorial, professional, technical and support staff are housed in a modern complex of buildings in a secluded area of the Folk Museum site. This brings the majority of the Museum collections into relative close proximity with each other. The sound, photographic and document archives are in a central staffed complex with all three collections housed in purpose built areas.

A visitor to the Museum Sound Archive is initially concerned with only two things - information on the collection and technical listening and access facilities. Figure 1 is a schematic of Sound Archive procedures the Museum may practise.² Whilst the majority of the procedures have been implemented, I will confine my comments only to some of our problems with information retrieval and how we have provided our technical access facilities.

Information Retrieval

The unpredictable content of a field recording poses a daunting prospect to those who must document its contents. As part of the documentary procedure, the ideal in Museum Sound Archives is to fully transcribe each recording accessioned. The speed of scanning a transcript compared to listening through a recording makes the transcript an obviously desirable access tool. The drawback is equally obvious in terms of the number of skilled staff required to ensure a transcript service of quality and required quantity. I know of no archive, which undertakes routine transcription, that succeeds in transcribing more than a sample of its holdings. The Ulster Folk and Transport Museum is one of those archives unable to transcribe at a rate equal to acquisition. In response to this problem the Museum has introduced a system of summarising each recording registered (example of summary record card in Fig. 2). This is seen as an interim stage between register, indexes and transcription. The summary of content is seen as a most important area of the record, with the description made by the interviewer responsible for the recording being a concise sequential list of significant terms, with leading or tail words to provide context. The summary record was developed with the view to using all the included details in a computer information retrieval package. The specifications of a suitable computer package have led the Museum, in co-operation with the Queen's University of Belfast Computer

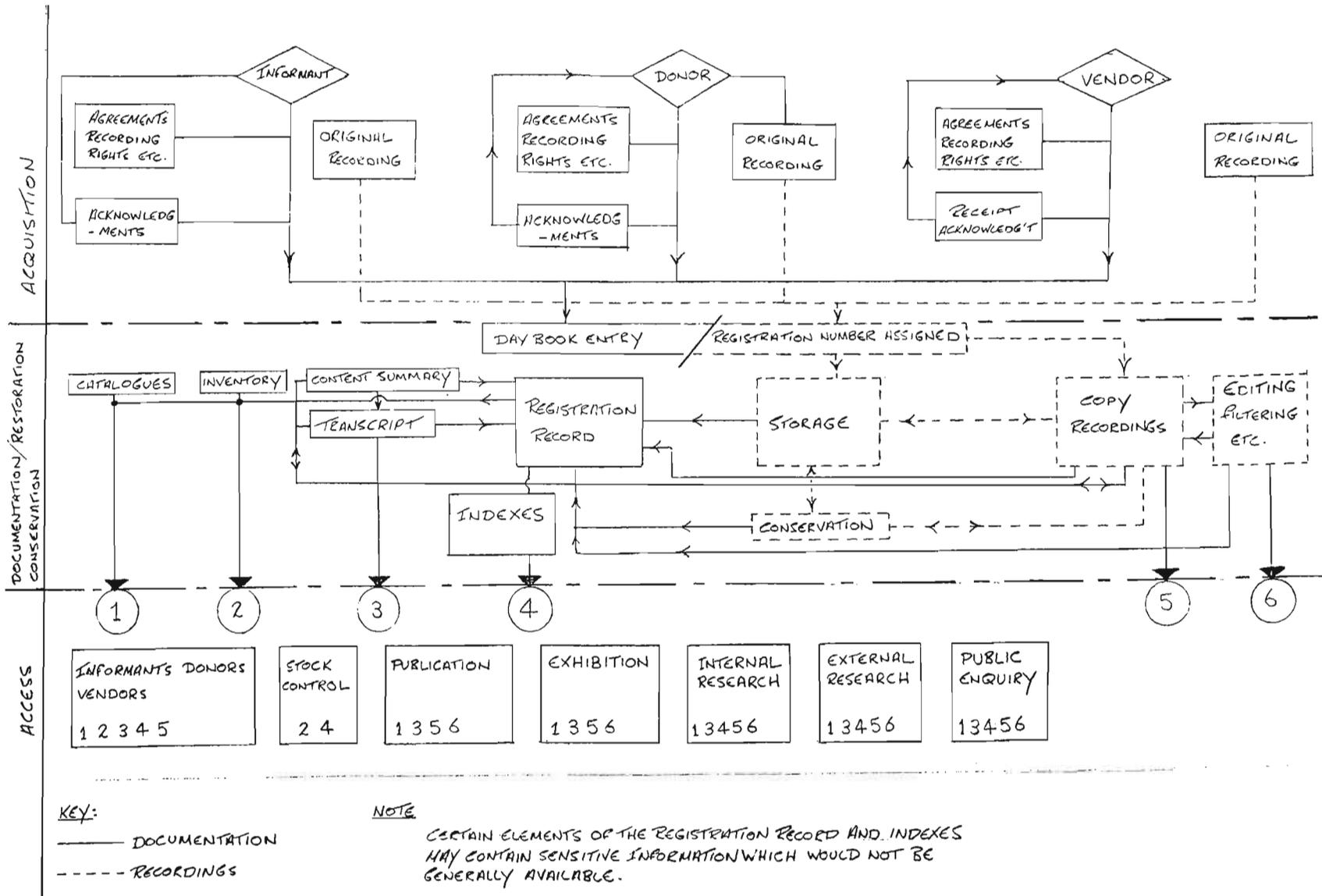


Fig.1

NAME Mary Devlin fictitious details
 ADDRESS 31 Slievegallion Road,
 TOWN Forkhill COUNTY Down
 BORN OCCUPATION RELIGION
 1912

NAME
 ADDRESS
 TOWN COUNTY
 BORN OCCUPATION RELIGION

NAME
 ADDRESS
 TOWN COUNTY
 BORN OCCUPATION RELIGION

LOCATION	RECORDED FORMAT	LIBRARY TRANSCRIPTION	PHOTOGRAPH
Studio UFTM	Reel 2 track mono		
INTERVIEWER	RECORDING MACHINE	DATE OF RECORDING	ACC. NUMBER
L. M. Ballard	Studer ASC Machine 1.	5/6/85	
RECORDIST	TAPE/SIZE/SPEED	RESTRICTED ACCESS	LIBRARY
C. Harkness	15 I.P.S.	LANGUAGE English	ARCHIVE

TAPE SUMMARY

Singing. 'Sweet Nora Magee' (song, love). 'The Dewy Glens of Yarrow'. (song, love). Wish of girl in love puts spell which must be lifted on boy (story). Red hair people avoided (story). 'Good luck' wished to avert evil eye (story). Turkeys. New Year's Day. Livestock given New Year's gift. 'First foot'. Godparents, choice of. Pregnancy. Mankeeper to be avoided. Cure for burns from licking mankeeper's belly. Cure for warts from snail. Forge water (iron water) a cure for warts. Warts may be sold. Cure for sty (nine). Hiring experiences. Christmas as hired hand. Sock knitting. Games. Story-telling. Ceili Hedge Schools. Literacy. Prophecies of Columcille. John Mitchell's Jail Journal. Spinning parties.

ADDITIONAL INFORMATION

Third in series of four consecutive tapes.

Fig.2

Centre, to the development and trial of an extended microcomputer retrieval system, initially designed by the University for searching legal documents. The Museum is about to undergo a series of tests of this system, involving a range of Museum records, including the Sound Archive summary record material. The computer system has the simple but powerful approach of using a high speed free text search technique. This should eliminate manual indexes and allow the Museum to produce complete or selective catalogues of predefined information held on the summary record.

In the meantime, we largely depend on our human databases, supported by various complex index and classifications systems. Such a system is of course prone to damage, in varying degrees, caused by staff leaving or having little detailed knowledge of areas such as donated material.

The general lack of funds has eliminated the possibility of handling the information problem with human resources, and whilst computerisation may deny the creation of some highly paid and high skilled posts, it does not necessarily mean less posts. It is likely that the positions will be lower paid for the lesser skills required to support a computer system. In theory, we will have a computer based information service, which will be as efficient, helpful and friendly as possible, provided the human element maintains the quality control necessary at the input and maintenance stages.

Technical Aspects of Access

The Museum collects all its material on 1/4" reel-reel magnetic tape and accepts donated material on a variety of formats. Within the Audio Unit, professional quality equipment is available for critical reproduction in all the popular magnetic tape formats, record sizes and speeds. However, for the purposes of transcription and listening by internal and external users, copies are prepared on compact cassettes. In most cases the cassette copy is produced on a high speed copier (8 times normal speed) from a reel-reel safety copy. Such equipment is also able to transfer from cassette to cassette. The use of this type of copying device can be justified on several counts; most of all it allows a user copy to be produced with limited notice - a fully recorded 90 minute cassette can be produced in 10-12 minutes. For most Museum Sound Archives this is an acceptable method of providing listening material in circumstances where the volume of requests isn't excessive. The compact cassette format has proved to be a familiar and ideal user medium, for which a varied range of suitable replay equipment is available. Re-using tapes, by fast copying, in most cases eliminates the need to hold a large or complete range of reference cassettes, and the ability to produce large numbers of high standard copies can make the commercial use of the equipment attractive in supporting any publications programme.

Apart from the need to listen critically to low resolution recordings or certain musical material the Museum has found the use of high quality audio typist transcription equipment to be suitable for the majority of listening purposes. The audio quality of such equipment is best, and readily, modified by exchanging the traditional stethoscope headset with high quality light weight headphones. These are technically well engineered machines designed for frequent stop-start operation and utilise foot controls which are robust and quickly replaced in circumstances of abuse or failure. Standardising on one machine for both internal and external users allows trouble-free exchange of machines for repair and maintenance. Technical staff can justify holding a stock of spares and will in time become familiar with the machine's fault characteristics.

Speaking as an Audio Technician, no technical access facilities for Sound Archives should be a

problem. In-house technical staff should be sufficiently competent to acquire, or modify, commercially available equipment which will perform the necessary duties, be they simple or complex. Having said that, the maxim that "you get what you pay for" is valid when purchasing the technical equipment needed to provide a service which is both of satisfactory quality and of sufficient reliability. The cost of a well engineered audio facility is undoubtedly money well invested, and will be appreciated by the archive users and the archive staff.

Finally, the time available really only permits me to indicate some of my general rather than detailed thoughts on the Museum role in sound archiving. We in the Ulster Folk and Transport Museum have yet to fully explore or experience the virtues of opening a selection of access doors. Dissemination will rely not only on the people coming to us but on staff and materials going to the people. The Museum Sound Archive can and should be as active, educationally, as any other museum service. Giving people the opportunity to work with and for the Museum quickly dispels the illusion of Museums being places of aloof experts with time only for their peers.

The abstract beauty of our recordings are not produced by or for a limited few. If we as archive staff are to promote the use of sound archives, we must make all efforts to display the inherent qualities of the recordings we hold. Working in an archive environment should be a dynamic occupation: there are examples to follow, new technical techniques to apply and a general on-going refinement of procedures. In most areas of archive work such adjustments are made with confidence, but when it comes to access most archivists will hesitate and qualify their access provisions as acceptable levels of access. Until we can abandon the term "acceptable", access will remain as the Achille's heel of sound archiving.

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BOTHO BRACHMANN, Humboldt-Universität zu Berlin, DDR

ACCESS IN SOUND ARCHIVES

In Kenntnis der bisher im "Phonographic Bulletin" und anderen Fachzeitschriften stattgefundenen Erörterung dieses Themas sollen im folgenden aus der Sicht der Universitätsausbildung einige Marginalien gemacht werden, die vielleicht weitere Anregungen vermitteln. Hierbei ist der Gegenstand unserer Zusammenkunft interessanter als es durch die trockene Definition der Termini "access", "access date" in dem Wörterbuch "Dictionary of Archival Terminology" erscheinen mag, und zwar:

"Access"

The availability of records/ archives for consultation as a result both of legal authorisation and the existence of finding aids.

"Access date"

The date at which records/ archives become available for consultation by the general public usually determined by the lapse of a specified number of years.¹

Neben dem Bereich Ethnographie, der sich im Rahmen der Feldforschung mit Tonaufzeichnungen beschäftigt, bietet der Studienplan des Bereichs Archivwissenschaft der Sektion Geschichte der Humboldt-Universität zu Berlin, des einzigen seiner Art zur Ausbildung von Hochschulkadern in der Deutschen Demokratischen Republik, während eines fünfjährigen Studiums die Möglichkeit, daß Studenten im ersten, dritten oder vierten Studienjahr auch ein Praktikum von 4 - 6 Wochen im Staatlichen Filmarchiv, im Rundfunk und Fernsehen der DDR, aber auch bei der Abteilung Musikarchive der Akademie der Künste der DDR absolvieren können, wobei sie den Umgang mit Tonträgern und anderem Archivgut sowie deren Erschließung und Nutzung kennenlernen. In diesen Archiven lernen die Studenten, diese speziellen Archivadokumente wie Manuskripte, Partituren, Libretti, Autographen, Briefe, Tonträger zu erfassen und zu erschließen. Entsprechend unserer breit angelegten Ausbildung sind Absolventen des Bereichs Archivwissenschaft in "sound archives" tätig geworden, nachdem sie oft eine mit dem jeweiligen Archiv abgestimmte Diplomarbeit angefertigt haben. Ferner wäre noch zu erwähnen, daß Mitarbeiter von Archiven, die Tonaufzeichnungen in großem Umfang speichern, auf der Grundlage einer bereits vorliegenden anderen Hochschulausbildung als Historiker, Germanist oder Musikwissenschaftler postgradual an der Humboldt-Universität eine Qualifizierung als Archivar erhalten können.

Für die Zwecke der Ausbildung und Erziehung besteht damit für uns als externe Nutzer über viele Jahre bereits der Zugang zu Schallarchiven und eine enge Kooperation mit diesen Institutionen. Um eine möglichst hohe Disponibilität der Absolventen für die verschiedensten Arbeitsaufgaben in Archiven zu realisieren, werden im Universitätsstudium diese praktischen Erfahrungen durch theoretisch orientierte Lehrveranstaltungen, beispielsweise über Archive der Massenmedien, vertieft.

In der entsprechenden Fachliteratur der DDR wurden Probleme von Musikaufzeichnungen und Urheberrecht, der Bewertung, der Katalogisierung und Übernahme von Kino-, Foto- und Phonodokumenten behandelt.²

Generell läßt sich feststellen, daß in den sozialistischen Ländern der Erhaltung historischer Tonarchive, aber auch den non-currenten sowie currenten Archiven der Medien in Funk, Fernsehen und Film große Aufmerksamkeit entgegengebracht wird. Der Archivfonds, der vorhanden ist, bewegt sich oft in Größenordnungen von Zehntausenden von Schallplatten und von Hunderttausenden von Tonbändern für Musik-, Wort- und Geräuschaufzeichnungen. Vor kurzem haben der Leiter der Archivhauptverwaltung beim Ministerrat der UdSSR, F.M. Vaganov und andere Autoren in der sowjetischen Fachzeitschrift *Sovetskie Archivy* (2,3/1985) einen Überblick gegeben. Demzufolge befinden sich in den historischen Archiven der Staatlichen Archivfonds der UdSSR über 166.000 registrierte Aufbewahrungseinheiten für Tondokumente, wovon über 25.000 Tondokumente 1984 für die Produktion von Fernseh-, populärwissenschaftlichen, künstlerischen oder Dokumentarfilmen oder persönliche wissenschaftliche Zwecke genutzt worden sind. Das Zentrale Staatliche Phonarchiv der UdSSR (in den einzelnen Unionsrepubliken existieren weitere derartige historische Archive) wurde von 1968-1983 von über 1300 Forschern, darunter Vertretern der Schallplattenfirma "Melodia", von Filmstudios, von Redaktionen des Fernsehens und Rundfunks der UdSSR, von Vertretern der Museen und Hochschulen usw. konsultiert, wobei mehrere tausend Tonaufzeichnungen benutzt wurden.³

International zeigt sich, daß die Zugänglichkeit und Benutzbarkeit von Tonträgern nicht nur die Tätigkeit historischer Spezialarchive (z.B. UdSSR) oder spezieller Nationalarchive (Kanada, Schweden u.a.) sowie der Archive der Massenmedien berührt, sondern daß dies auch zur Arbeit

von Bibliotheken und Museen gehört. Wichtige Autographen, Partituren, Notenhandschriften usw. sind als Schätze der Musikkultur in Bibliotheken und Museen als Archivgut deponiert.⁴ In diesem Zusammenhang sei der Hinweis gestattet, daß sich ca. 5,5 Millionen Aufbewahrungseinheiten des Staatlichen Archivfonds der UdSSR nicht in Staatsarchiven, sondern in über 680 Museen und Bibliotheken im Zuständigkeitsbereich des Ministeriums für Kultur der UdSSR befinden. Eine ähnliche Situation läßt sich für viele Länder der Welt konstatieren, wobei es der Archivar in den traditionellen Staatsarchiven erst praktisch und theoretisch begreifen lernen mußte, daß aus unterschiedlichen Gründen historisches Archivgut vor allem im 19. und 20. Jahrhundert, aber auch schon früher, in Museen und Bibliotheken gelangt ist und dort - unter Wahrung der entstandenen Eigentumsrechte - als Kulturerbe gesichert bzw. benutzt wird. Dementsprechend gab es in der DDR 1985 zahlreiche Ehrungen für Bach, Händel und Schütz, die der Öffentlichkeit das gemeinsame Wirken von Archiven, Bibliotheken und Museen in der Pflege des Kulturerbes demonstrierten.

Der Terminus 'access' (im Deutschen Zugänglichkeit und/oder Benutzbarkeit) umfaßt neben dem historischen zwei weitere Aspekte, und zwar einen externen und einen internen. Beide müssen in der Diskussion auseinandergehalten werden, um Mißverständnisse zu vermeiden. Stillschweigend wird damit bei der Interpretation manchmal der Wunsch nach einer möglichst unbegrenzten Liberalisierung der Benutzung verbunden und eine Diskussion aus den 60er und 70er Jahren nachvollzogen, wie sie auf internationalen Archivkongressen (1966 in Washington, 1968 Madrid, 1980 London u.a.) oder auf Round Table-Konferenzen des ICA (1967 in Kopenhagen) für den staatlichen Bereich stattgefunden hat. Unbewußt mag auch die gute Absicht eine wichtige Rolle spielen, in der Öffentlichkeit die Archive neben den Museen und Bibliotheken konkurrenzfähiger zu machen. Aus der Sicht des Hochschullehrers würde ich jedoch meinen, daß Archivgut aus verschiedenen Gründen auch perspektivisch keineswegs im gleichen Umfang benutzbar sein wird wie man dies z. B. in der DDR für die eingetragenen Leser und jährlichen Buchausleihen aus den öffentlichen, allgemeinwissenschaftlichen und anderen Bibliotheken feststellen kann. Mehreren Millionen Lesern in den Bibliotheken stehen wenige tausend Benutzer in den Archiven gegenüber (Relation 1000 : 1). Auch die Besucherzahlen der Museen werden auf Grund ihrer gesellschaftlichen Funktion stets viel größer als die Kapazität der Benutzersäle der Archive sein. Die Schlußfolgerung ist deshalb erlaubt, daß es utopisch wäre, eine gleiche Öffentlichkeit für Musik-Archivgut⁵ und für 'sound archives' anstreben oder prognostizieren zu wollen wie für Bibliotheks- und Museumsgut. Lediglich die öffentlichen Musikbibliotheken⁶, Phono-Abteilungen von Museen sowie spezielle audiovisuelle Zentren für Universitäten und Hochschulen können mit Einschränkung als Ausnahme von der Regel gelten.

Bei der Ausbildung von Archivaren in der DDR wird deshalb betont, daß weltweit hinsichtlich der Zugänglichkeit/Benutzbarkeit von Archivgut verschiedene Aspekte (dienstliche, juristische, technische usw.) einschließlich von externen und internen Restriktionen zu beachten sind. So ist vor kurzem in einer Fachzeitschrift im Zusammenhang mit der Diskussion von Datenschutz und Informationsfreiheit dargelegt worden, daß Archive verfassungsrechtlich nicht als "allgemein zugängliche Quellen" gelten, wofür Publizisten oder historisch interessierte Bürger ein Benutzungsrecht wie für Bibliotheken reklamieren könnten.⁷ Sicher gibt es in dem einen oder anderen Land gleiche oder andere Festlegungen, aber eine abstrakte unlimitierte Liberalisierung bei der Benutzung von Archivgut gibt es nicht. 'Access in sound archives' umfaßt aber für die archivtheoretische Verallgemeinerung noch andere Probleme dienstlicher und urheberrechtlicher Art, die man nicht unerwähnt lassen sollte. Archive existieren in Abhängigkeit vom Alter der

Informationen in der Spannweite von currenten, non-currenten bis zu historischen Aufzeichnungen. Dementsprechend kann man z. B. unter dem Begriff 'sound archives' für Schallarchive bei Rundfunk- und Fernsehanstalten im engeren Sinne die Manuskript- und Notenarchive, aber auch die eigentlichen Schallarchive mit Tonträgern für Musik-, Wort- und Geräuschaufzeichnungen verstehen. In der Welt gibt es nun gegenwärtig über 30.000 Rundfunk- und Fernsehsender. Diese sind in ihren gesetzlichen Bindungen, in den Satzungen und Statuten auf bestimmte Aufgaben festgelegt. Obwohl in diesem Bereich auch jährlich zahlreiche externe Institutionen, Betriebe, Schulen, Bildungsstätten und Amateure ihre Wünsche nach Kopien und Umschnitten befriedigt erhalten, dominiert doch eindeutig die interne Nutzung der Schallarchive (jährlich zehntausende von Umschnitten und Recherchen bei größeren Sendern) gegenüber der genannten ausnahmsweisen externen bona fide-Nutzung unter Beachtung von Auflagen und Sperrfristen (30 und mehr Jahre). Außerdem wären Archive der Massenmedien aus technischen Aspekten und von der Arbeitskapazität her gar nicht in der Lage, in gleicher Weise wie Bibliotheken der allgemeinen Öffentlichkeit zugänglich zu sein. Hier muß für die DDR auf das Angebot der Musikverlage, des VEB Deutsche Schallplatten (1984 20 Millionen Tonträger) und auf die täglich 86 Stunden Musiksendungen des Rundfunks verwiesen werden.

Aber auch bei der dienstlichen Nutzung gibt es wie bei der Klassifizierung von traditionellem Schriftgut nach Sicherheitsvorschriften - in der Archivgeschichte keine neue Erkenntnis - bestimmte Tonträger, die aus Gründen des Autographenwertes (Partituren, Notenhandschriften berühmter Komponisten), der Beachtung von Auflagen für Deposita (Nachlässe), des Urheberrechts oder aus dienstlichen Gründen nicht allen Mitarbeitern zugänglich sind und deshalb "unter Glas" bzw. im Safe aufbewahrt werden.

Hiezu kommt als grundsätzlicher Aspekt der Interpretation des Begriffs 'Zugänglichkeit' noch, daß die internationale Diskussion bei akustischen Aufzeichnungen auf erhebliche Schwierigkeiten verweist, um eine einheitliche Version zu finden, die dem Urheberrecht (Copyright) gerecht wird. Nicht alle Kompositionen (Folklore, zeitgenössische Experimentalmusik) liegen in einer Notenhandschrift, einer geschriebenen Vorlage (score, writing) vor und erhalten deshalb in manchen Staaten keinen Urheberrechtsschutz. Eine internationale Konvention über Copyright ist nicht allgemein akzeptiert oder ratifiziert und die bestehenden Differenzen wirken sich natürlich auch auf die Zugänglichkeit und Benutzbarkeit von Tonaufzeichnungen aus. Auch die Aspekte der Ökonomie (Eigen-, Ko- und Auftragsproduktionen von Rundfunksendern) sind im Zusammenhang mit dem Urheberrecht zu beachten, da es sich für diese Institutionen um Aufwendungen mit erheblichen finanziellen Größenordnungen handelt.

'Access' umfaßt nach der eingangs zitierten Definition ferner das Vorhandensein von Findhilfsmitteln.

In den letzten zehn Jahren ist mit wachsendem Erfolg in den Archiven, die Phonodokumente speichern (vor allem aber bei Funk und Fernsehen), die Dokumentation durch Kataloge, durch haus-eigene Technologien, durch EDV-gestützte Bildschirm-Arbeitsplätze, durch Regelwerke und The-sauren erheblich verbessert worden. Beispielhaft ist das Inventar des Kanadischen Nationalen Film-, Fernseh- und Schallarchivs (1983)⁸, das darüber informiert, daß sich seit 1969 die Zahl der archivarisches erschlossenen Schallaufzeichnungen auf über 85.000 Stunden erhöht hat. Auch das westdeutsche Rundfunkarchiv in Frankfurt/Main⁹ hat für die Musik- und Wortdokumentation in Publikationen beachtliche Beiträge vorgelegt und fördert damit zweifellos die internationale Zusammenarbeit zwischen ICA, IFLA, FIAF und IASA, worauf F.P. Kahlenberg in seinem

Referat auf dem X. Internationalen Archivkongreß 1984 orientiert hatte.¹⁰ Vieles bleibt aber noch zu tun und die Sachlage ist sehr differenziert. Deshalb stellt der Ratschlag an britische Archivbenutzer ("British Archives. A Guide to Archive Resources in the United Kingdom" 1982) hinsichtlich 'access in sound archives' eine international verlässliche Antwort dar, und zwar: "Researchers should bear in mind that consulting archives is not the same as looking up information in a book. Archives are unique; the reader cannot assume that they are freely available, easily accessible or even that the originals can be consulted. They are never 'loaned', and copies are not necessarily obtainable. Finding aids - lists and indexes - vary greatly in style and detail; there is no single classification system; in some places finding aids or guides may not exist."¹¹

Perspektivisch wird die Quantität an Tondokumenten auch für die Öffentlichkeit wachsen und man kann hinsichtlich 'access in sound archives' optimistisch sein, wenn man auf Reserven hinweist. So hat Sam Kula 1984 auf die Dialektik hingewiesen¹², daß der Tonfilm für die Nutzung als zusätzliche historische Quelle herangezogen werden kann, wenn die Archivare in den Film- und Fernseharchiven dem Ton mehr Aufmerksamkeit widmen. Auch wird die Tendenz zur Integration bei der Kooperation von Archiven, Bibliotheken und Museen helfen, bestehende Lücken für die Nutzung zu überwinden.

Ich schließe mit einer Zusammenfassung auf fünf Fragen, die mir Ernest J. Dick (Kanada) schriftlich übermittelt hatte, so wie sich dies mir von der Ausbildung her darstellt:

1. Historische und nationale Schallarchive (UdSSR, Schweden, Kanada usw.) werden ihre Bestände mehr der allgemeinen Öffentlichkeit zugänglich machen können als dies für currente und semi-currente Archive der Massenmedien möglich ist. Bei letzteren dominiert die interne Nutzung gegenüber den bona fide-Nutzern. Restriktionen und Sperrfristen existieren bei Schallarchiven ähnlich wie bei traditionellen Staatsarchiven.
- 2./5. Grundsätzlich können Bestände intern und extern nur dann benutzt werden, wenn Findhilfsmittel vorliegen. Schallarchive werden in wachsendem Umfang Kataloge und Findhilfsmittel auf verschiedenem Niveau herstellen, und zwar auf gray box- bis fast white box-level. Einfache und intensive Deskriptionen unter Anwendung der EDV werden die Benutzbarkeit der Quellen ermöglichen.
3. Schallarchive müssen ähnlich wie Literatur- und Kunstarchive das Eigentums- und Urheberrecht beachten, bevor Kopien angefertigt werden können.
4. Schallarchive müssen bei der Erwerbungs politik wie andere Archive eine Auswahl treffen. Die Zuständigkeit (Provenienzprinzip) kann hierbei eine wichtige Orientierungshilfe sein.

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English Summary

In consideration of the discussion in several numbers of the "Phonographic Bulletin" and in other professional journals by different authors I wish to make some marginal notes on the subject deduced from my own experience of training and educating students at the Humboldt-University in the Capital of the German Democratic Republic. During the full-time studies (with-in 5 years) we cooperate with several types of archives, for example with the music archives of the Akademie der Künste der DDR, with the Staatliche Filmarchiv, the Rundfunk or Fernsehen der DDR. There the students gain practice. In the GDR also several reports about sound recordings in general or about selection, cataloging, documentation and copyright were published. In general it has been ascertained that in the socialist countries great attention is paid to the preservation of historical sound archives as well as to the work of current and non-current archives in the mass media. The existing archival storage extends in numbers of unities often to thousands of discs and hundred of thousands of magnetic tapes of music, word and noise recordings. Lately surveys have been published in 'Sovetskie Archivy'.

The international scope shows, that access to sound archives is not only a matter of special archives (USSR) or National Archives (Canada, Sweden etc.) and of the archives of mass media, but also the occupation of libraries and museums. Great values of this special cultural heritage (scores, autographs, manuscripts) are deposited there. The term 'access' embraces two aspects, an internal and an external one. To avoid misunderstandings in the discussion we have to distinguish between them. In this connection it would be utopian to seek the same publicity or to predict such a possibility for archives in general or for sound archives in comparison with documents in libraries and museums. There are millions of readers in the libraries or visitors in the museums on the one side and only some thousands of users in the archives on the other side. The estimated relation is 1.000 : 1!

In the training of archivists in the GDR the fact is accentuated that worldwide different aspects (constitutional, legal, institutional, technical etc.) have to be considered including internal and external restrictions to users for several reasons. For example nowadays there are in the world more than 30.000 radio and television stations working. They have special legal rules, statutes and tasks. There the bona fide-researchers under consideration of closure periods are the exception. Thus in the GDR we have to refer to the offers of the VEB Deutsche Schallplatten (1984 20 millions of sound recordings) to the 86 hours of music recordings by the Rundfunk der DDR and the special book supply from publishers. Moreover the archives of mass media have to consider the aspects of economy, because the tv and radio institutions have invested plenty of money into their own acoustical productions. Therefore the archival documents are often for corporation use only.

'Access' means by definition on the other hand the existence of finding aids. In the last ten years the sound archives succeeded (especially in the mass media) in producing new catalogs, indexing systems, in the EDP-adaption and in using special description rules. But much remains to be done and the state of things is very different. In the future the quantity of sound recordings and their use by the general public will grow. We can be optimistic for 'access' in sound archives', because there are several resources. So Sam Kula (Canada) has pointed out in 1984 to the dialectic that it is possible to use the sound track in film archives as a historical source, if the archivists in such archives spent more time for sound descriptions. The tendency to integration and cooperation of archives, libraries and museums will help to close gaps.

I conclude from the view and the experiences of training:

1. Historical and National Sound Archives (USSR, Canada, Sweden etc.) may make the collections available to more users of the general public than it is possible for current and semi-current sound archives of the mass media. Here prevails the internal use and bona fide-researchers are the exception. In the current age of documents we find restrictions, closure periods in the same way as in the traditional state archives.
- 2./5. To facilitate access to the archives for internal and external use finding aids - lists, guides, catalogs, indexes - are necessary. Sound archives will produce such instruments step by step on a different level (between gray box- and white box-level), so that users may consult the sources.
3. Like traditional archives (especially literature, arts) the sound archives have to protect privacy and copyright.
4. The acquisitions policy of sound archives is limited not only for technical, financial or personnel reasons but also by competence (the principle of provenance).

Early Recordings

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THE EARLIEST ARABIAN RECORDINGS: DISCOVERIES AND WORK AHEAD

The King Fahd Archives (hereafter KFA) were established at the Harvard Semitic Museum (hereafter HSM) in 1982 by His Majesty Fahd ibn ^CAbd Al-Aziz, the King of Saudi Arabia, to find and preserve early visual documents of the Middle East - particularly rare photographs threatened by chemical deterioration.

In the course of KFA research during the summer of 1983 at the Oriental Institute in Leiden, at the invitation of the Institute's Director, Professor E. van Donzel, HSM photo-preservation teams (uncovered and) copied hundreds of photographs which had been sent from Jiddah by various consuls general of the Netherlands back to their mentor Professor C. Snouk Hurgronje (1857-1936) at the University of Leiden.

These photographs (dating from as early as 1880) had frequently been made by Moslem physicians from many parts of the Indonesian archipelago to illustrate for the most part the Holy Places of Islam as well as various stages in the Hajj, especially such details as: quarantine facilities, the diplomatic quarter of Jiddah and East Indian pilgrim groups (which often comprised the most numerous regional component of pilgrims early in this century).

Newly developed photo-archaeological techniques are beginning to yield astounding results from study of enlarged details of the architecture and events preserved in the photographic collections of the Oriental Institute and elsewhere - especially through extensive HSM consultations with scholars and elders of Jiddah, Mecca, and Medina as well as with cultural specialists of the Hajj Research Centre at Umm al-Qura University.

Painstaking analyses, however fruitful, usually take much time and rarely can be expected to open so swiftly such startling new dimensions for scientific inquiry or for the appreciation of beauty as has the photograph (L/OI: D.2) reproduced here:

As copy negatives were processed back in the HSM and inventories were compiled for KFA reports during the winter of 1983/4, this photograph's early date constantly provoked curiosity. Distinguished historians of Arabic music were questioned about early recordings: Sheikh Ahmed Zaki Yamani, a connoisseur and patron of Hijazi music recalled that he once has heard a rare recording of the singer Sherif Hussein which had been made in Cairo in the late 1920's. His Royal Highness Prince Ali ibn Naif remembered his grandmother telling him of wax cylinders being played in Mecca in the beginning of this century.

Professor Ali Jihad Racy (of UCLA) who has reconstructed the commercial history of cylinders and discs in Cairo (in "Record Industries and Egyptian Traditional Music: 1904-1932" Ethnomusicology, January 1976, 23-48), pointed out that President Bliss had demonstrated a phonograph in 1890 at the American University of Beirut and that the Egyptian singer ^CAbdu al-Hamuli had recorded songs before his death in 1901.

Egyptian newspapers advertised recordings of "the best singers" in 1904 - evidently on cylinders. By 1905, "the new type" of recording refers in advertisements to flat discs. Half a dozen companies printed phonographic catalogues in Cairo before the mid 1930's. One of them, Baidaphon, seems to have begun in Lebanon in 1906/07 but soon moved to Cairo although its discs were actually manufactured in Berlin. A 1926 Baidaphon catalogue lists together with Lebanese and Egyptian singers, Armenian popular songs, Turkish instrumental pieces, Greek Orthodox hymns, as well as the voice of ^CAbd al-Hayy Hilmī who had died in 1912.

Although that Baidaphon catalogue proclaims that the company's musical specialists were selecting "the most wonderful" melodies in Egypt, Syria, Palestine, and Iraq, and although other evidence indicates the company was at work from Tunisia to Iran and selling its discs to customers in North and South America in the 1920's, no artists from Arabia or in Arabia seem to have been recorded by the early Egyptian gramophone companies.

Accordingly, it became clear to the KFA that a search for the cylinder photographed as it was cut in 1909 should be made. Sayyid Mohammed's oud-playing seems not yet to have been discovered but many others' songs have - with results which we can now announce, albeit in a most preliminary fashion.

So far, 211 wax cylinders have been found in the Oriental Institute and studied. Professor van Donzel has deciphered much of the sometimes cryptically abbreviated Dutch and Arabic annotations written on the cylinders' cardboard cases and has made preliminary compilations of duplicate labellings or highly similar recordings. With the exception of very few blank or badly broken cylinders, the cylinders have now been re-recorded by Director Schüller and Engineer Lechleitner at the Phonogrammarchiv - with remarkably clear results, despite some problems caused by mould which has grown on some of the wax.

How and when the cylinders arrived in The Netherlands is not yet clear. Although other collections were moved several times in Leiden, the cylinders came from Professor Snouk Hurgronje's residence on the Rapenburg directly to the Institute's new quarters on the Witte Singel. In 1957, on the occasion of the 100th anniversary of Snouk Hurgronje's birthday, a first tape-recording was prepared by Philips laboratory.

Early, quite possibly in Jiddah in 1920 or shortly thereafter, a systematic order was imposed on this collection of recordings with alphabetic and numerical designation assigned to each



Historic Photograph from the Oriental Institute, Leiden (L/01:D,2) Annotation
(translated from the Dutch):

"Jiddah - 20/2/09: The Recording of Sayyid Mohammed"

In the corner of an elegant room, to the right of a European sideboard against a wall wainscoted with a brightly flowered textile, four white-suited men sit on thick carpets which cover a plank floor. In front of them, next to a small silver tea tray, has been set an early Edison phonograph whose horn rises up almost to touch the sounding box of a slim oud being played by a man who wears a tarboosh-like cap encircled by a low white turban. The bare-headed man on the left seems to be vibrating with the fingers of his right hand the upper "leg" of a tong-like instrument which he grasps in his left hand. The men's facial features and clothes including sashes and a striped turban, indicate East Indian Origin.

The window bay behind them can with reasonable certainty be ascribed to a salon in the Dutch Legation in Jiddah, because the fenestration framework and the pattern on the window panes are found in many photographs of the Legation's exterior between the 1890's and 1930's.

cylinder: as many as 24 cylinders were clustered into groups identified by sequential letters ("A" through "P" - with "F", "G", and "J" so far unattested).

Unfortunately, no strictly rational system other than convenience has so far been determined to underly the designation.

Perhaps a rough chronological sequence had been intended because, of the six cylinders with dates on their cases, the four latest (recorded in October 1920) have "late" serial numbers: N.2 (28/10-'20: "Mohammed Hussein ahl el-hadith"); N.4 (28/10-'20 (also): "at the house of Sherif - -"); N.7 (31/10-'20: s .. ud-dīn, G - S?); and O.3 (28/10-'20 (also): ... ālikan?)

A chronological sequence for these designations becomes less likely when one observes that the earliest dates (both: "1909") had been annotated on containers (in both cases for recordings of Calls-to-Prayer, Adan) with an early designation in one case (B.17) and a relatively "late" designation in the other (M.23 - separated from the first of the 1920 recordings only by N.1, a chanting of Sura II, 179-81).

Twenty-four recordings in three Indonesian languages were grouped together under the alphabetic designation "I": Atjeh (Acheh) is recorded on I.1,2,6,10,11 and 19 (and P.10 as well); Gajo (Gayo) is recorded on I.3,5,14,16,20 and 23 (and P.7, and P.11 as well); Sundanese is recorded on I.4,7,8,9,10,13,15,18,22, and 24 (and L.4 and N.13 as well). Malay speech is recorded on the cylinders designated A.17, H.15 and H.13. (Imperial Malay was the official language of the Netherlands Indies and is the root of the modern Indonesian language).

Except for these thirty odd cylinders, the Oriental Institute's recordings seem otherwise all to consist of Arabic speech, song, and chanting.

Most remarkable is the wide variety of content matter among the Leiden cylinders:

Religious recordings include Calls-to-Prayer (often by Muezzins from far away from Hijaz) and readings from the Qu'ran (chanted in a variety of modes, some very beautiful and quite unfamiliar today).

Secular music includes lively bridal songs and festive choral performances by groups of men and women.

Much poetry was recorded, often with a simple instrumental accompaniment. So far most seem to be original poems (Qasidah) recited by the composer although some pieces are annotated as traditional poetry from Hijaz, Yemen, and even Zanzibar.

Under the designation Reisverhaal (travel account) are several anthralling accounts of journeys - including a sea captain's description of sailing from Jiddah to Calcutta! One Reiseverhaal which was recorded (with slight variations) several times (A.4, B.6, K.3) had been annotated puzzlingly on each cylinder case: Sikkatolhadid ("railroad"), slametan wa-sikkatolhadid op Ma'an (ceremony and railroad at Ma'an), and Sikkatolhadid slamatan (ceremony at the railroad).

With the help of Mr. Ra'ad Siraj, a computer scientist at Harvard University whose family comes from Mecca and Jiddah, these cylinders' text has been deciphered to reveal the account of an (as yet unidentified) eloquent spokesman from Mecca who describes the journey of a dele-

gation from the Holy City to the grand opening of the Ma'an Railway Station on the Hijaz Railroad - in 1907. Financial contributions to help construct this station and its facilities had been gathered throughout the Islamic world, particularly in the Indian subcontinent from at least 1904. Ma'an, today in Jordan, was the settlement on the fringe of the desert where the great pilgrimage caravans from the southwest (Cairo) and from the northwest (Damascus) came together before their combined trek into the Holy Land of Islam. Even today, sections of Ma'an are called "Egyptian" and "Syrian" after the memory of the vast encampment areas for each caravan with its Mahmal (the arc-like container for the new covering for the Ka'ba brought on camel-back each year).

The narrator describes the journey from Mecca to Jiddah, the steamship through the Suez Canal to Beirut, the railway journey over Mount Lebanon to Damascus and the journey to the ceremonies in Ma'an. He concludes with the hope that "next year" he and his companions may be granted the privilege to travel to the grand opening of the (Medina) terminus of the Hijaz Railway (which was completed in 1908).

Accordingly, internal evidence confirms that the Oriental Institute recordings can be dated (in at least three instances) as early as 1907.

This date is important because, although the quantity, variety, and excellent quality of the Oriental Institute's wax cylinders constitute them as the pre-eminent collection of early Arabic sound, the recording year 1907 links them with the very earliest dates known for recorded Arabic.

Javanese was recorded as early as 1893 - at the Columbian World Exposition in Chicago and the 32 cylinders cut by Benjamin Ives Gilman are preserved in the Archive of Folk Culture in the Library of Congress. We have learned from Professor Racy that among members of the Ottoman Delegation recorded in Chicago were three Syro-Lebanese musicians from whom three songs and an improvisation upon the Kanoun are also to be found in the Library of Congress.

North and East African speakers and singers were recorded at the Paris Exposition of 1900: Berber, Zanzibari, and Senegalese musicians are among the artists performing on 55 cylinders preserved in the Ethnomusicological Department of the Musée de l'Homme in Paris. Probably some Arabic is to be found on these cylinders.

Arabian music seems for the first time to have been recorded by the Viennese:

On the island of Socotra (off the Horn of Africa in the Indian Ocean) survives an old South Arabian language important for the study of comparative Semitic linguistics. In 1902, 12 discs of Socotrian poems and songs (numbers 129 and 130, and 138 through 147) were made on the Wiener Archivphonograph (using 6-inch wax discs with hill-and-dale cuts) by Sigmund Exner, the founder of the Phonogrammarchiv. To these 12 discs another Socotrian recording (number 894) was added in 1907. In the meantime, in 1904 Fritz Hauser had recorded an Arabic singer from Dhofar (Oman) in three sessions which resulted in seven discs (numbers 109 and 124, and 153 through 157).

Exner and Hauser recorded the Socotrian and Dhofari singers during their visits to Vienna in connection with the Imperial Academy of Sciences' South Arabian Expedition.

Thus, the more than 150 Arabic cylinders of the Oriental Institute seem to contain the first

sound recordings made in Arabia proper as well as the first extensive corpus of Arabic speech and music. Fortunately, Jiddah's cosmopolitan character, as the main Hijazi port for The Pilgrimage, enabled the recorder to capture accents and melodies from the Yemen and Zanzibar as well as the voices of travellers and religious leaders.

While ethnomusicologists and historians of language begin to study the Leiden cylinders' contents, we wish to appeal to colleagues to search for other early Arabian sound recordings. The nature of the discovery in Leiden gives some hint where such recordings may still be hidden. Together with other institutions in Leiden, the Oriental Institute houses much of the research material left by Professor Snouk Hurgronje (whose personal papers are separately kept in the Leiden University Library's special Snouk Archives). Snouk taught Arabic and Islamic culture to the diplomats selected (from the ranks of Colonial Officers) to serve in The Netherlands Legation in Jiddah (where their principal task was to supervise and facilitate pilgrims from the Netherlands Indies). As is obvious in the case of packets of photographs (some of which still bear the names of the consuls who gathered and sent them), these cylinders had been shipped to Leiden (and, presumably, originally recorded) by the consuls and their staff between 1907 and 1920.

Accordingly, beyond recordings made at World's Fairs or for ethnographic museums, language-training centers linked with distant students or affiliates should be carefully surveyed for early sound recordings of Arabic and other languages as well.

The KFA has begun preliminary inquiries at older regimental and naval collections in Europe and has started to search in the Vatican, the Archives of the Propaganda Fidei, missionary societies, and the Pontifical Institutes for Biblical and Oriental Studies.

Early photographs are now recognized as indispensable (and relatively unimpeachable) documents for the history of every part of our world. For the Middle East, however, photographs assume a paramount importance unparalleled elsewhere where drawings, portraits and engravings can provide pre-photographic visual evidence, often quite satisfactory for detailed analyses. Throughout the Middle East image-making was scrupulously avoided (by Jews, early Christians, and Moslems alike - out of deference to the First Commandment and respect for God the Creator who alone can truly bring living things into being). Accordingly, the first photographs (from 1839 in Egypt and the Levant, and from 1880 in the Hijaz) present the first truly accurate visual records made in the Middle East. Exceptions (such as navigators' coastal-views or travellers' sketches) prove the rule and confirm the significance of the early photographs by comparison with them.

So, too, early sound recordings from the Semitic world may well prove far more valuable than mere curiosities. The alphabet (a Semitic invention) was used in the region primarily to indicate consonantal sounds. Vowel indications are sparse and ambiguous at best; yet it is by changing vowels that Arabic is declined and conjugated. Vowel sounds also provide keys to understanding the development of regional dialects and to poetic inflections. Indeed, for much Arabic music - particularly for study of the various historical and regional modes (Maqam) - those recordings promise a fresh start. Musical expertise often was transmitted within families, guilds, and masters' schools - so that musical notations, when found, barely indicate the real melodies for which Arabic was famous.

It is hoped that - in the spirit of international collaboration which inspired the original recordings - the KFA will soon publish selections from Leiden's Oriental Institute's cylinders in collaboration with the Phonogrammarchiv.

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THE ARABIAN CYLINDERS - REPORT ON THE RE-RECORDING OF THE COLLECTION OF THE ORIENTAL INSTITUTE IN LEIDEN

The collection of cylinders which was brought to the Phonogrammarchiv in late 1984 and early 1985 respectively originally consisted of 211 cylinders, of which 202 were re-recorded: seven cylinders turned out to be blanks (they had no modulation), two had been destroyed to such an extent that no attempt was made to restore them.

As physical conditions, replay speed and the choice of the stylus were of greatest influence on the result of the re-recording, these matters shall be dealt with more closely.

1. Physical condition: All 202 playable cylinders had a diameter of 2" and a pitch of 100 grooves per inch. 78 cylinders were made from black wax, 83 from dark brown, 23 from brown and 9 from yellow wax. Fortunately only few of these cylinders were seriously damaged. 12 of them with one or more cracks could be mended with comparatively little trouble while another 4 which were available only in fragments required considerably time-consuming repair. Roughly 50 percent of the cylinders were affected by mould, regardless of wax composition. It has been noted that certain numerical series obviously were exposed to climatic conditions which then lead to fungus growth. Beyond these climatic influences fungus growth was found generally more severe on those cylinders which were stored in boxes with velvet lining as opposed to those stored in boxes without such lining.

In view of the uniqueness of the material no ultrasonic cleaning and no liquid treatment of any kind was carried out; the only measure taken was a mechanical cleaning by very carefully brushing and wiping with adequate tools. As the original blanks obviously were made by various manufacturers an adaption of the inner diameter was necessary for 40 percent of the cylinders to fit the Edison standard mandrel.

2. Replay speed: It was obvious from the beginning that these non-commercially recorded cylinders would need different replay speed. As speed indications or reference tones were missing the most probable replay speed was chosen through the experienced judgement of an ethnomusicologist. In most cases a suitable standard speed could be found. In four cases the transfer was made with two speeds both of them having an equal probability. Thus 160 cylinders were replayed with 160 rpm, 20 with 144 rpm, 24 with 120 rpm and 2 with 100 rpm, respectively.

3. Stylus: The choice of the most suitable stylus is the most demanding problem as being dependent on many factors like the original cutting stylus, the amplitude and the frequency range of the signal as well as on the deterioration of the groove through previous replays, fungus etc. The choice of the stylus was made by extensive comparative listening tests for each individual cylinder. Roughly 65 percent of the total with no or little fungus and relatively strong modulation were optimally replayed with a 229 x 61 μ m (9 x 2.4 mil) elliptical stylus. The cylinders with a lot of mould or weak modulation were successfully replayed with a 305 x 94 μ m

(12 x 3.7 mil) stylus. In three cases a smaller stylus, 119 x 30 μm (4.7 x 1.2 mil) elliptical, mainly due to tracking problems and high frequency response had to be chosen. Pick up system was AKG P 10, specially selected for re-recording applications by the manufacturers test-lab.

All transfers were made using a linear constant velocity characteristic¹. To avoid loss of signal to noise ratio a band pass between 115 Hz and 5.5 kHz with an 18 dB slope was employed, wide enough not to affect the signal; no other treatment was made. An electrically driven Edison "Home"-Phonograph with specially treated bearings for minimum rumble was used.

Together with the cylinders a phonograph was found in Leiden. As this phonograph at the first glance looked identical to the one in the photograph (p.40) it was brought to Vienna. The idea was to carefully examine the particular frequency response of this specimen and to filter the re-recordings accordingly. The phonograph is an Edison, model "Triumph", adapted for the replay of 2 and 4 minute cylinders (100 and 200 grooves per inch), respectively. A careful comparison between the phonograph and the one shown in the photograph, however, disclosed that the two are not identical. Despite all similarities, details of the box clearly indicate a difference. Also, as no recording diaphragm has yet been found, no further attempts have been made to properly examine the original performance of this machine.

A further possible step to improve the audio quality of this collection could be a signal enhancement by digital signal processing as developed by Werner A. Deutsch from the Kommission für Schallforschung der Österreichischen Akademie der Wissenschaften². At its present stage of development this method is quite time-consuming and the restoration of one minute of signal may take up to several hours. From this the amount of work required to restore 400 minutes appears to be quite impressive. It is hoped, however, that through the implementation of new hardware the amount of time can be reduced. As a basis for further discussion restorations of typical samples of good and bad cylinders will be available by December 1985.

1. cf. Aschinger, Lechleitner, Schüller: The old phonograms of the Vienna Phonogrammarchiv. Re-recording principles and practices, in: Phonographic Bulletin No. 35, March 1983.
2. This method was introduced at the IASA Annual Conference in Washington D.C. May 1985. It was further developed since and employed for the Brahms recording on Phonogrammarchiv's PHA EP 5 (Johannes Brahms und sein Freundeskreis, 1983), and for the entire records PHA EP 6 (Wiener Schauspieler I, 1984) and PHA EP 7 (k.k. Hofopernsänger, 1985).
cf. Werner A. Deutsch: Restoration of historical recordings by means of digital signal processing. Paper presented at the 75th AES Convention, Paris 1984. AES preprint no.2091.

Reviews and Recent Publications

Rehm, Wolfgang (Hrsg.): Musikdokumentation gestern, heute und morgen. Harald Heckmann zum 60. Geburtstag am 6. Dezember 1984. Kassel u.a.: Bärenreiter (c) 1984. 80 S., Abb., 1 Schallfolie, 24 x 17 cm, ISBN 3-7618-0749-X: DM 18.00 (brosch.).

Am 6. Dezember 1984 hat Harald Heckmann, Leiter des Deutschen Rundfunkarchivs und Inhaber wichtiger Funktionen im nationalen und internationalen Musikbibliotheks- und Musikdokumentationswesen, seinen 60. Geburtstag begangen. Aus diesem Anlaß haben ihm Berufskollegen und Freunde eine Festschrift gewidmet, die unter dem eher nüchternen Titel "Musikdokumentation - gestern, heute und morgen" neben einer hohen Anerkennung und großer Sympathie ausdrückenden vielstimmigen Laudatio ein Bündel von gehaltvollen und für Geschichte und Methodik einer eigenständigen Dokumentation der Musik wichtigen Aufsätzen enthält. Dabei wird der Begriff "Musikdokumentation" weit und umfassend verstanden, die in dieser Festschrift angesprochenen Themen schließen Fragen der Organisation musikbibliothekarischer und musikarchivarischer Arbeit sowie den Umgang mit Dokumenten der Musik in ihrer ganzen Breite ein. Die dem Begriff "Musikdokumentation" beigegebene zeitliche Formel läßt unterscheiden zwischen Beiträgen, die die "moderne" Musikdokumentation zum Gegenstand haben und sich somit auch mit der Anwendung der neuen Informationstechniken befassen, und den stärker der Geschichte, wenn nicht Vorgeschichte der Musikdokumentation verpflichteten Darstellungen; Ahnungen und Vermutungen über eine Musikdokumentation von morgen finden sich nur wenige.

Am weitesten zurück in die Geschichte greift Francois Lesure, der Leiter der Musikabteilung der Bibliothèque Nationale in Paris. Er stellt eine Eingabe des Schriftstellers de Beaunoirs aus dem Jahr 1783 an den für das Bibliothekswesen zuständigen königlichen Beamten zwecks Einrichtung eines "cabinet particulier de musique" in der Königlichen Bibliothek vor. (Die Eingabe stieß auf taube Ohren; die Bibliothek mußte noch 159 Jahre, nämlich bis 1942, auf die Errichtung ihres Département de la musique warten).

Historisch orientiert sind auch die Beiträge, die mit musikgeschichtlich und musikdokumentarisch interessanten Themen aus Kanada, Dänemark und Großbritannien bekannt machen. Maria Calderisi-Bryce beschreibt die mit der Jahrhundertfeier der Staatsgründung des modernen Kanada im Jahre 1967 einsetzenden beachtlichen Bemühungen um eine retrospektive Erfassung und Dokumentierung der Musik dieses Landes; Nanna Schiødt berichtet über ihre Aufarbeitung und Katalogisierung der Musiksammlung des dänischen Königs Frederik IX (1899-1972), einer Sammlung, die Frede-

rik IX nicht nur als kenntnisreichen Musikliebhaber ausweist, sondern auch, wie 65 von ihm dirigierte Schallaufnahmen belegen, als schöpferischen Musiker; Alec Hyatt-King schließlich skizziert in seiner 'Note on the Royal Philharmonic Society's Archive' die Geschichte dieses überaus reichen und heute von der British Library verwahrten Archivs der ältesten philharmonischen Gesellschaft Londons (die sich bekanntlich ewigen Ruhm dadurch erwarb, daß sie dem todkranken Beethoven Anfang 1827 ein hochherziges Geldgeschenk nach Wien schickte).

Gewissermaßen den Gegenpol zu den historischen Darstellungen bilden in der vorliegenden Festschrift die Aufsätze von Norbert Böker-Heil und Helmut Rösing. Hier haben wir es mit moderner Musikdokumentation par excellence zu tun, konkret darum, welche Rolle die elektronische Datenverarbeitung heute in der Musikdokumentation spielt und zukünftig spielen könnte. Norbert Böker-Heil läßt dabei den Leser teilhaben an einem Arbeitsprojekt des Staatlichen Instituts für Musikforschung in Berlin. Das von ihm beschriebene und mit Klangbeispielen auf der beiliegenden Schallfolie belegte Verfahren, die in einer Rechenanlage gespeicherten Notentexte vollständiger Kompositionen mit Hilfe eines Musiksynthesizers hörbar zu machen, läßt erahnen, welche Anwendungsmöglichkeiten der Dokumentation von Musik in einem technisch entsprechend ausgestatteten Forschungsinstitut heute realisierbar sind. Die zunehmende Bandbreite von Projekten, die mit traditionellen bibliothekarischen Methoden nicht mehr zu bewältigen sind, bis zu Datenspeichern, deren Selektion und Interpretation menschliches Maß zu übersteigen drohen, nennt Helmut Rösing in seinem Beitrag über 'Musikdokumentation und EDV' gewiß zu Recht eine Herausforderung.

Diesen Darlegungen über die in die Zukunft weisende Entwicklung der EDV-Anwendungsmöglichkeiten in der Musikdokumentation und ihrer theoretischen Grundlagen fügen sich Berichte von Jürgen Kindermann und Ulf Scharlau an, die zeigen, wie die neuen technischen Möglichkeiten in ganz unterschiedlichen Musiksammlungen heute praktisch eingesetzt werden können. Im Deutschen Musikgeschichtlichen Archiv, der von Harald Heckmann zwischen 1954 und 1971 aufgebauten und geleiteten "Quellenbibliothek auf Mikrofilm", werden, wie der derzeitige Leiter des Archivs, Jürgen Kindermann, in seiner komprimierten Geschichte dieser Institution darlegt, EDV-gestützte Dateien der Textanfänge und Notincipits aufgebaut. Weniger um die Erfassung aller vorhandenen Dokumente als um eine mit Hilfe der EDV erstellte Statistik zur Selektion des Materials, das archivierungswürdig ist, geht es in Ulf Scharlaus Beitrag "Probleme und Möglichkeiten der dokumentarischen Bewertung leichter Musik in den Rundfunkarchiven"; unter dem Drang der Materialfülle gilt in diesem Falle: archiviert wird, was gefällt.

Das Problem der Materialfülle, die Bewältigung von Mengen, Mengen an Dokumenten, Namen, Titeln etc. ist, wie alle Beiträge der Festschrift zu diesem speziellen Thema belegen, ein zentrales Thema der modernen Musikdokumentation überhaupt. Daß diese auch Defizite verdeutlichen kann, zeigen Günther Pflugs "Unkonventionelle Gedanken zur Dokumentation von Operaufführungen". Pflug untersucht unter Ausschöpfung seiner profunden Kenntnisse als langjähriger Sammler von Operaufnahmen die bekannte Tatsache, daß das Opernangebot auf dem offiziellen Schallplattenmarkt nach wie vor sehr begrenzt und selbst bei wichtigen Namen und Titeln lückenhaft ist, sowie die beachtliche Rolle, die der graue Markt mit seinen Plattenveröffentlichungen spielt, die durchwegs auf vertraglich nicht abgesicherten Mitschnitten basieren. Von Defiziten anderer Art ist auch in Hans-Peter Reineckes Aufsatz "Ist Rundfunk noch wichtig?" die Rede. Bei dem enormen Breiten-, ja Überangebot des Rundfunks an populärer "Oberflächenmusik" (Reinecke) haben qualifizierte Sendeformen einen schweren Stand, Reineckes Plädoyer gilt einer Stärkung des Rundfunks als kultureller Einrichtung (die damit auch ihren Platz in der Verbreitung von anspruchsvoller

Musik und somit einen Anteil an der Dokumentation dieser Musik hat).

Der letzte hier zu besprechende Beitrag gilt dem "Herzstück" der Musikedokumentation, nämlich der Katalogisierung. Kurt Dorf Müller gibt ein - gemessen an dem als trocken geltenden Stoff - brillant erzähltes Resümee seiner fast 30jährigen Beschäftigung mit der bibliothekarischen Musikkatalogisierung und damit zugleich einen Überblick über die Entwicklung der deutschen und internationalen Katalogisierungspraxis in diesem Zeitraum. Das Thema "Katalogumbrüche" weist auf die Problematik, bei Änderungen von Katalogregelwerken die bisher geführten Kataloge abbrechen zu müssen und neukonzipierte Kataloge zu beginnen. Daß es dabei auf den richtigen Zeitpunkt ankommt, zeigt Dorf Müller am Beispiel der Bayerischen Staatsbibliothek: "Up-to-date-sein ist gut; abwarten manchmal besser". Ein weises Wort ins Stammbuch der Musikedokumentation (und an alle Leser dieser bemerkenswerten Festschrift).

Heinz Lanzke

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Cohen, Aaron I.: International discography of women composers. Westport, Connecticut; London: Greenwood Press, (1984). 24 x 16 cm., xxii, 254 pp. (= Discographies. No.10.), ISBN 0-313-24272-0: \$ 35.00 or £ 39.50 (cloth).

For the last twelve years I've been assembling a list of women composers on record. Although I haven't made it a singular passion, I've tried to keep up with the names that came to my attention as a discographer and reviewer familiar with many of the records issued throughout the world. My list never reached 150 names. Aaron Cohen, who has made it a passionate concern, as witnessed by his recent International Encyclopaedia of Women Composers (New York and London: R.R. Bowker Co., 1981), lists 468 women composers on record in this book, and he professes to exclude all popular music, even those written by serious composers.

The breadth of that achievement proves the worth of this book. Cohen limits himself to 33 and 45 r.p.m. records; not only open-reel and cassette tapes, but 78 r.p.m. records are excluded. He states that nearly all the records listed are commercially available (some have been deleted for years), but in order to include such a vast representation of women's compositions on disc he has sought out many labels of extremely limited availability, and he has included records made primarily for radio use.

I admire his method, which is to collect the records themselves (he has 80% of all the composers cited), and he only admits that he may have missed a few. In fact, he has missed such an obvious item, available for years in the USA, as Germaine Tailleferre's Sonata for Harp played by Nicanor Zabaleta on Esoteric ES 523 (WERM Supp. III). He is unaware of London LPS 94 (Decca LX 3025), an early disc of Grace Williams. He omits a vocal piece by Augusta Holmes on Columbia ML 2142, another indication of weakness in early LPs.

He lists two recordings of Wilhelmina of Prussia's Concerto for Harpsichord on Musical Heritage Society (originally Amadeo AVRS 6390, not so identified) and Mondiodis, but not two others on Lyrichord (also available in the USA since WERM Supp. III) and Saba (Germany). He lists Louise Bertin on Philips A 00427 L, but he cannot identify Suzanne Danco and Molinari-Pradelli as the performers. He omits Hortense of Holland's song on Erato STU 70260 (Music Guild MS-146 in USA). Under Jean Coultard he lists two songs on "CBC WST 17137" (it's Westminster, not CBC), then lists one song (but not the other) with unknown performers on Westminster WGS 8124 (it's a re-

issue of the same disc).

He lists most composers under their married names, if any, except for Ruth Crawford Seeger under C. He lists Alma Schindler Mahler Werfel as Alma Mahler and Clara Schumann without Wieck. He doesn't know Sharon Davis's birthdate (1937) or Dorothy Dorow's (1930) or Alice Lebaron's (1953). He should have been able to add the 1983 death dates of Elisabeth Lutyens and Germaine Tailleferre. Under Beatrice de Dia, he doesn't know that Telefunken 6.41 126 AS is a reissue of SAWT 9567-B. A 7" record of two pieces by Hildegard von Bingen also has Die Glocken der Abteikirche, which is certainly not her composition as he indicates. He lists Elena Bekman-Shcherbina (1822-1951); the dates are probably a typographical error, but my Melodiya Catalogue lists no compositions by this pianist on the piano program cited as D 028617-8.

If Cohen had included 78 r.p.m. discs, he might not have gained any more composers, but he would have added a lot of music, some of it not recorded since. A salient example would be two discs from 1916 and 1930 on which Dame Ethel Smyth conducted her own music. Except for Thea Musgrave conducting her own Concerto for Horn, there isn't much of that on discs. As it happens, another book published at the same time as this (Women Composers: a Discography, by Jane Frasier) does include 78s, but omits most records not issued in the USA. Even so, she includes almost as many composers as Cohen does, though her work is not on the same level of usefulness as Cohen's.

The only typos I noticed are Dorothy Layman (page 67) and Panton 11 0614 (page 89). It's easy to criticise a pathbreaking work like this, but impossible to put it together for the first time without errors. The second edition will be even better, but it's extremely useful already. As for my own short list of names, Cohen has omitted (possibly intentionally) Ester Brik, Dorothy Guyver Britton, Beverly DeFries-D'Albert, Lucienne Lafleur, Johanna Kinkel, and Lois Myers.

J. F. Weber

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Edison-Zylinder. Übertragungen von Phonographenzylindern im Deutschen Rundfunkarchiv. Zusammen-
stellt und bearbeitet von Susanna Großmann-Vendrey, Klaus Stöessel, Elisabeth Vogt, Wil-
fried Zahn. Frankfurt am Main: Deutsches Rundfunkarchiv, 1985. 21 x 15 cm, xlv, 308 S.,
Abb. (brosch.): DM 72.00 (= Bild- und Tonträgerverzeichnisse. Hrsg. Deutsches Rundfunk-
archiv. Nr.16.) Erhältlich vom Deutschen Rundfunkarchiv, Bertramstraße 8, D-6000 Frank-
furt am Main 1, BRD.

Alarmiert von den sicht- und hörbaren Zerfallserscheinungen alter Phonographenwalzen startete das Deutsche Rundfunkarchiv vor einigen Jahren eine Konservierungsaktion, die nicht nur die eigenen Bestände sondern auch jene von elf westdeutschen und österreichischen Sammlungen umfaßte, darunter das deutsche Musikarchiv, das Staatliche Institut für Musikforschung und das Technische Museum in Wien. 1810 Walzen aus der Zeit zwischen 1890 und 1926 wurden mühevoll von Wilfried Zahn auf Tonband überspielt; ein Drittel mit E-Musik, zwei Drittel mit U-Musik. Es handelt sich dabei nicht nur um Walzen aus den Edison-Fabriken, sondern allgemein um kommerzielle und private, d.h. nicht vielfältigte Phonographenwalzen. Der weitaus größte Teil stammt von Edison, andere häufig vertretene Labels sind Columbia und Pathé.

Die Aufnahmen sind sinnfällig in Oberrubriken wie "Ernste Musik", "Religiöse Musik" und "Salonmusik" und Unterrubriken - wie im Fall "Patriotische Musik/Militärmusik": Patriotische Lieder/Märsche (neutral) / Deutsche Märsche / Englische und amerikanische Märsche / Märsche sonstiger Nationen / Militärzeremonie und Signale - eingeordnet. Neben der eigentlichen diskographischen

Beschreibung sind Aufnahmejahr und -ort, Standort der Originalwalze und Informationen zur technischen Qualität und gelegentlich zum Inhalt angegeben. Natürlich sind Archivnummer und Spieldauer aufgeführt.

Register erschließen die Titelaufnahmen von mehreren Seiten: Urheber, Interpreten, Titel, Labels und Bestellnummern. Dem Verzeichnis geht eine kompetente Einführung in die Technik der Edison-Walze voraus. Fünfundzwanzig instruktive Abbildungen vermitteln visuell etwas von der zeitgenössischen Aufnahme und Wiedergabe durch den Phonographen.

Martin Elste

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Weber, Horst & Gerd Filtgen: Charles Mingus. Sein Leben. Seine Musik. Seine Schallplatten. Gauting-Buchendorf: OREOS, o.J. ((1984)). 178 S., Abb., 24 x 17 cm, (= Collection Jazz. o.Bd.-Z.), ISBN 3-923657-05-6: DM 26.80 (brosch.).

Wießmüller, Peter: Miles Davis. Sein Leben. Seine Musik. Seine Schallplatten. Gauting-Buchendorf: OREOS, o.J. ((1984)). 194 S., Abb., 24 x 17 cm, (= Collection Jazz. o.Bd.-Z.), ISBN 3-923657-04-8: DM 26.80 (brosch.).

Die im PHONOGRAPHIC BULLETIN 39/1984 angekündigten Bände 'Miles Davis' sowie 'Charles Mingus' in der Serie 'Collection Jazz' sind inzwischen erschienen. Um es vorweg zu sagen: der Standard an inhaltlicher Qualität und äußerer Aufmachung konnte beibehalten werden. Auch der bewährte Kapitel Aufbau blieb unverändert: Ein biographischer Überblick ('Sein Leben'), eine Stilanalyse ('Seine Musik') und eine kritische Würdigung des veröffentlichten Werkes ('Seine Schallplatten').

Die Jazzszene war schon immer reich an ungewöhnlichen Typen - aber selbst unter Jazzern sind Mingus und Davis Ausnahmerecheinungen als Musiker und als Menschen. Den Autoren ist es mit bemerkenswertem Einfühlungsvermögen gelungen, die biographischen Programme ohne Beschönigung - aber doch mit Sympathie - zu entwerfen. Beide Bücher gehören zum Besten, was zum Thema bisher veröffentlicht wurde. Dies ist umso erstaunlicher, als beide Veröffentlichungen im wesentlichen auf einer Auswertung der Literatur und weniger auf eigenen Recherchen beruhen.

Im Kapitel über die Musik wird mit einleuchtender Folgerichtigkeit die Verbindung zwischen Biographie und Oeuvre hergestellt. Die Autoren sind dabei nicht der Gefahr erlegen, die von ihnen geschätzten Künstler im Stile unkritischer Fan-Beweihräucherung über den Klee zu loben. Das wird besonders deutlich bei der systematischen, chronologischen Analyse des auf Schallplatten festgehaltenen Werkes. Und gerade hier liegt der besondere Wert der Serie: dem interessierten Leser werden Empfehlungen gegeben, welche Platten sich zum Erwerb lohnen oder auch nicht lohnen.

Insgesamt werden 71 Alben von Miles Davis und 52 Alben von Charlie Mingus vorgestellt. Wenige Sammler oder Archive werden die Absicht haben, alle Platten komplett zu erwerben. Und kaum jemand wird die Gelegenheit - geschweige denn die Muße - haben, die Platten vor dem Erwerb vergleichend anzuhören. Auch sind die Fachgeschäfte dazu übergegangen, LPs nur noch versiegelt zu vertreiben und das vorherige Abspielen nicht mehr zuzulassen.

Hier schließen die vorliegenden Bände eine Marktlücke - sofern auf die Rezensionen Verlaß ist.

Ich gestehe eine alte Liebe zu Mingus. So hat es mir ein diebisches Vergnügen bereitet, seine Scheiben mit dem Buche in der Hand erneut abzuhören. Zu meiner Überraschung befand ich mich stets in Obereinstimmung mit den Autoren und habe darüber hinaus viele neue Anregungen erhalten.

Gleiches gilt für Miles Davis, obzwar hier mehr zwischen den Zeilen zu lesen ist.

Für den eiligen Leser und insbesondere Archivare sowie Rundfunkprogrammgestalter wäre es meines Erachtens eine sehr empfehlenswerte Anregung, die Schallplattenrezensionen mit einer Punktbewertung nach Downbeat-Vorbild zu versehen. Bei allen bekannten Vorbehalten gegenüber einem solchen Verfahren würde der Gebrauchswert der 'Collection Jazz' dadurch beträchtlich erhöht.

Beide Bände sind reich illustriert (schwarz-weiß auf Glanzpapier, Umschläge in Farbe), darunter viele selten gesehene Fotos. Darüberhinaus sind alle besprochenen LPs mit den Original-Hüllen abgebildet; zweifellos ein zusätzlicher Reiz für Freunde der Gebrauchsgraphik.

Die diskographischen Angaben entsprechen leider nicht dem 'Stand der Technik', obgleich dies ohne wesentlichen Mehraufwand möglich gewesen wäre. Der bibliophile und praktische Wert der Serie soll durch diese Bemerkungen jedoch nicht in Zweifel gezogen werden.

Die Bücher verdienen eine weite Verbreitung und brauchen bei Übersetzung in die englische Sprache den internationalen Vergleich keineswegs zu scheuen.

Rainer E. Lotz

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RECENT PUBLICATIONS

As a new feature of the Phonographic Bulletin there will be in every issue a listing of literature currently published that is relevant to sound archivism, discography, and discology. This listing will make information about new publications quicker available to our readership than before when one had to wait until the actual review appeared. Also cited will be literature which will not be reviewed for some reason as long as the actual publication has been seen by the review editor. Thus no wrong or misleading bibliographic information should enter this new listing.

I once again encourage our readers to drop me a line if they have contributed to or published a book that falls under the scope of our association. I also would like to point out there are still vacancies for voluntary reviews. Colleagues interested should get in touch with me stating their area(s) of specialized professional knowledge.

Martin Elste

American folk music and folklore recordings 1984. A selected list. Washington D.C.: American Folklife Center, Library of Congress, 1985. 13 pp., illus., 23 x 15 cm., ISSN 0748-5905 (stapled). Available free of charge from American Folklife Center, Library of Congress, Washington D.C., 20540, USA.

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Badrock, Arthur: English Pathé Perfect. A catalogue and history. n.p. ((Hayes, Middlesex)): ((EMI Music Archives)), (c) 1983. 32 pp., illus., 21 x 21 cm., (= EMI discographical publications. No.1.), ISBN 0-9509293-0-1: £ 2.45 incl. p & p (stapled). Available from EMI Music Archives, 1-3 Uxbridge Road, Hayes, Middlesex UB4 0SY, Great Britain.

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Dearling, Robert & Celia with Brian Rust: The Guinness book of recorded sound. Enfield, Middlesex: Guinness Books, (1984). 225 pp., illus., 24 x 18 cm., ISBN 0-85112-274-4: £ 9.95 (cloth).

Fellers, Frederick P.: The Metropolitan Opera on record. A discography of the commercial recordings. Westport, Connecticut; London; Greenwood Press, (c) 1984. xix, 101 pp., 24 x 16 cm., (= Discographies. No.9.), ISBN 0-313'23952-5: £ 27.95 (cloth).

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Fothergill, Richard & Ian Butchart: Non-book materials in libraries. A practical guide. Second edition. London: Clive Bingley, (c) 1984. vi, 308 pp., 22 x 15 cm., ISBN 0-85157-345-2: £ 14.75 (cloth).

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Giuliani, Elizabeth; Thierry Delcourt & Marie-France Calas: L'oral en fiches. Manuel de traitement documentaire des phonogrammes. Réalisé dans le Département de la Phonothèque nationale et de l'Audiovisuel de la Bibliothèque nationale. Paris: Association française d'archives sonores, 1985. 201 pp., illus., 21 x 16 cm, ISBN 2-905343-02-8: FF 160.00 (à spirale). Peut être obtenu à l'AFAS, 2, rue de Louvois, F-75 002 Paris, France.

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Godfrey, Donald G.: A directory of broadcast archives. Washington D.C.: Broadcast Education Association, 1983. iii, 90 pp., no ISBN: no price given (pbk.). Available from Broadcast Education Association, 1771 N Street, N.W., Washington D.C. 20036, USA.

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Goldmann, Frank-Michael (Hrsg.): Der große Rock und Pop LP-Preiskatalog. Ausgabe 1984. Stuttgart: Vereinigte Motor Verlage GmbH + Co.KG, 1984. xvi, 577 S., Abb., 21 x 15 cm. DM 48.50 (Pbk.). Erhältlich von Vereinigte Motor Verlage GmbH + Co.KG, Leuschnerstraße 1, D-7000 Stuttgart 1, BRD.

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Harrinson, Max, Charles Fox & Eric Thacker: The essential jazz records. Vol.1: Ragtime to swing. London: Mansell Publishing Limited, (c) 1984. xii, 595 pp., 21 x 14 cm., ISBN 0-7201-1742-9: no price given (hardcover).

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Henrysson, Harald & Jack W. Porter: A Jussi Björling phonography. A comprehensive list of all types of recordings. Stockholm: Svenskt musikhistoriskt arkiv, 1984. 269 pp., illus., 24 x 17 cm., (Musik i Sverige. Vol. 6.), ISBN 91-85172-08-1: SEK 110.00 (pbk.). Available from Svenskt Musikhistoriskt Arkiv, Box 16326, S-103 26 Stockholm, Sweden.

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Hodges, Anthony (comp.) & Raymond McGill (ed.): The British union catalogue of music periodicals. London: The Library Association in association with IAML United Kingdom Branch, (1985). xxiv, 145 pp., 31 x 22 cm., ISBN 0-85365-517-0: £ 50.00 (hardcover). In der BRD erhältlich von K.G. Saur, München zu DM 168.00.

Jenkins, Lyndon & Beresford King-Smith: The Birmingham 78s. The story of the gramophone records made by The City of Birmingham Orchestra 1925 - 1947. Birmingham: City of Birmingham Symphony Orchestra, (c) 1983. 30 pp., illus., 21 x 15 cm., ISBN 0-9508689-0-6: no price given (stapled). Available from CBSO, 9 Margaret Street, Birmingham B3 3RP, Great Britain.

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Kassler, Jamie C. & Jill Stubington, (ed.): Problems & solutions. Occasional essays in musicology presented to Alice M. Moyle. Sydney: Hale & Iremonger, (c) 1984. 23 x 15 cm., illus., ISBN 0-86806-148-4: Aus\$ 29.95 (hardcover). Available from Hale & Iremonger Pty Limited, GPO Box 2552, Sydney 2001, Australia.

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Kaufman, Judith: Library of Congress subject headings for recordings of western non-classical music. Philadelphia: Music Library Association, 1983. 68 pp., 22 x 14 cm., (= MLA technical reports. No.14.), ISBN 0-914954-32-8, ISSN 0094-5099: \$ 10.50 (stapled). Available from Music Library Association, Inc., P.O.Box 487, Canton, MA 02021, USA.

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Licht, Michael & Joseph C. Hickerson: Recording companies in North America specializing in folk music, folklore and ethnomusicology. 21 pp., 28 x 22 cm., (= LC Folk Archive reference aid. No.3 of July 1985), ISBN 0736-4911. Available free of charge from Archive of Folk Culture, American Folklife Center, Library of Congress, 10 First Street, S.E., Washington D.C., 20540 USA. A checklist of addresses of recording companies and mail-order dealers.

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Loest, Klaus-G.: Die Videokassette - ein neues Medium etabliert sich. Videotheken aus bibliothekarischer Perspektive. Wiesbaden: Harrassowitz, 1984. xiv, 116 S., 24 x 17 cm, ISBN 3-447-02464-X: DM 62.00 (brosch.).

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Middleton, Richard & David Horn (ed.): Popular music 3. Producers and markets. A yearbook. Cambridge et al.: Cambridge University Press, (1983). ix, 363 pp., 24 x 16 cm., ISSN 0261-1430: £ 20.00 for institutions, £ 12.50 for individuals (cloth).

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L'oral en boîte. Guide pratique pour la collecte et la conservation des enregistrements sonores. Paris: Association française d'archives sonores, (c) 1984. 54 pp., 21 x 15 cm., ISBN 2-905343-00-1: FF 30.00 (agrafè). Peut être obtenu à l'AFAS, 2, rue de Louvois, F-75 002 Paris, France.

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