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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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Editor: Dr. Dietrich Schüller, Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, Liebiggasse 5, A-1010 Wien, Austria.

Editorial board: Co-Editor, Ann Schuurmsma, Kruiprem 4, 3068 TH Rotterdam, The Netherlands;
Review and Recent Publications Editor, Dr. R.O.Martin Elste, Regensburger Straße 5a,
D-1000 Berlin 30.

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

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

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Dietrich Lotichius, Norddeutscher Rundfunk, Schallarchiv, Rothenbaumchaussee 132, D-2000 Hamburg 13, Federal Republic of Germany.

Secretary General: Helen P. Harrison, Media Librarian, Open University Library, Walton Hall, Milton Keynes MK7 6AA, Great Britain.

Treasurer: Anna Maria Foyer, Sveriges Riksradio, Programarkivet, S-105 10 Stockholm, Sweden.

Editor: Dr. Dietrich Schüller, Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, Liebiggasse 5, A-1010 Wien, Austria.

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IASA Business

MINUTES OF THE GENERAL ASSEMBLY PART I. STOCKHOLM, SWEDEN 11 AUGUST 1986

The President, Ulf Scharlau welcomed all members to the conference and hoped that the week would be both useful and pleasurable. Before continuing with the business of the meeting the President spoke of the work of Don Leavitt who had died last year. He was a founder member of IASA and the first President and his advice will be sorely missed. The Assembly observed a moment's silence in his memory.

1. The President asked for approval of the minutes of the General Assembly held in Berlin, DDR on the 9th and 13th September 1986. These were printed in the Phonographic Bulletin Numbers 43 and 44. The minutes were approved and there were no matters arising.

2. President's address

Ulf Scharlau explained the procedure of the week including the new pattern of the General Assembly and the closing session. General Assembly Part I contains the Officer's reports and Part II, the National Branch and Affiliated Organisations reports and any committee business which is of particular relevance to IASA and upon which the Association may be required to vote. The Committee reports were given in the closing session of the conference for the benefit of IASA and IAML members. The President mentioned that the Executive Board was not complete in Stockholm as the two Australian members are not present, and this means that the Association is being run by a handful of people. The Board had agreed to change the format of one of the meetings during the week to provide a wider forum for committee officers to discuss their work and advise the Board. This may develop into a council of the Association in the future, but it was felt that more members should be involved in the executive decisions of the Association.

The President noted that membership of IASA continued to grow and spread and we now have 437 members in 41 countries, including new members in China, Thailand and Oman.

Ulf Scharlau went on to mention the close cooperation of the Association with other international organisations, notably IAML, but also many of the audiovisual archive associations.

The Board had received a request from members to extend the simultaneous translation facilities which were available in Berlin, but this was not financially possible at the present time. Some informal guidelines are being prepared and made available to session organisers and speakers for organisers of sessions.

Next year in Amsterdam Executive Board elections will be held. Ulf Scharlau asked the Chairman of the Nominating Committee to speak. Rolf Schuurmsma informed members that nominations had officially closed on July 15th, but there were still some offices with no nominees and confusion over the nominations of others. The Committee had therefore agreed to postpone the closing date for nominations to October 22nd 1986. Several nominations have been received but some arrived incomplete. Rolf explained that all nominees had to be proposed and seconded and also send written agreement to the committee before the nomination could be accepted. It was necessary for institutional members to receive the support of their institutions before accepting nomination. In some cases nominees had been proposed for several offices, and it was the decision of the nominating committee that one person can be nominated for only one office and this should be specified in the nomination paper. Rolf recommended that a clause should be added to the By law dealing with nominations at a later date.

3. Secretary General's report

The Secretary General welcomed delegates to the conference but some well known faces were missing this year and Helen had received several letters from members who could not attend asking her to extend greetings to all their colleagues.

The purpose of the Secretary General's report is to inform the members about the activities and progress of the Association in the past year. Much of the time has been spent in organising the conference, but the main burden of this fell on the Treasurer, Anna Maria Foyer. Helen took the opportunity of thanking Anna Maria on behalf of the Association, for undertaking so much of the work for the conference.

The mid-year meeting of the Board was held in Vienna in February. It was reported in the Phonographic Bulletin Number 45 and the Secretary expanded on some of the detail. One of the main tasks of this meeting, coming as it does midway between conferences, is to organise the forthcoming conference and adjust the programme and procedures in the light of experience. The experiment of a two part General Assembly had been tried in Berlin last year and would be repeated in a slightly different form this year. The pattern for the first General Assembly appeared to work well allowing officers to report the business of the Association, catch up on the past year's activities, and give new participants an introduction to the association as a whole before embarking on the subject sessions. The second part was given to committee business and national branch reports and the Secretary General summarised the committee reports for the closing session of the conference - where

we meet with IAML. This was done with the best of intentions but you cannot please some of the people for even some of the time. Reservations were expressed and this year the IASA committee chairmen were asked to give their public reports at the closing session and bring items which require discussion by the Association to the second part of the General Assembly. This, it is hoped, will relieve the committee chairmen from having to repeat their reports twice on the same day but still bring relevant business to the General Assembly.

Other items discussed in detail at the Vienna meeting included our cooperation with audiovisual archive associations and the work of IASA committees in drawing up guidelines, recommendations, minimum data lists, and training programmes which can be used to add to the growing amount of information which is being produced in these areas by relevant associations. Many of the guidelines and recommendations have not reached the publication stage but there has been a marked interest in progress and many of the plans should reach fruition in the next year or two.

Turning to the publications programme, the Secretary mentioned those which already exist. The Association had set a dangerous precedent by having a new publication available at each of the last three conferences, but the pace was too ambitious and there was no new publication to report this year, although the first Special Publication 'An Archival Approach to Oral History' has been reprinted.

A new Directory of members is being considered in a shortened form from the previous Directories. The Board had decided that the full directory took so long to prepare that much of the information was out of date before publication could be achieved. Members will be circulated asking for the briefest of details such as addresses, contacts, size of archive in general terms and the main subject emphasis. This should not burden members with having to complete a detailed questionnaire, nor overburden the IASA member who undertakes to compile the Directory.

The Training manual is underway and the committee is gathering material for the first in the series of monographs; a general introduction to sound archives and audiovisual archives. The Training committee is discussing further publications in conjunction with other IASA committees and with AFAS.

These represent the publications in progress. After five or more years we are still trying to produce a bibliography of sound archive work. The results of several computer searches are available for anyone who is prepared to volunteer to compile the bibliography.

The publication for the Unesco RAMP (Records and Archives Management Programme) studies, 'The Archival appraisal of sound recordings', written by Helen Harrison with a contribution from Rolf Schuurmsma was submitted in June 1986, and awaits publication. In addition to the publications programme, IASA committees continued to work on several projects during the year. The Secretary General mentioned some of this work for the information of members.

The copyright committee have been pursuing the guidelines which the Board asked them to consider concerning the copyright protection which should be afforded to archives and libraries in order to carry out their legitimate work of restoration, reproduction and provision of access to their collections. A questionnaire was circulated to members and the committee will now consider the production of a set of agreed guidelines for consideration by Unesco, WIPO (World Intellectual Property Organisation), IFPI (International Federation of Phonogram and Videogram Industries) and other rights protection agencies.

Technical committee members continued their research as individuals throughout the year, but one of the major projects which has emerged is the preparation, in conjunction with IIAF and FIAT, of the Technical Symposium.

The training committee has also not been idle and are making real progress with a publications programme.

The Secretary General appreciates that it is very difficult for members of any of our committees to keep the impetus going from one conference to another. We all have our own jobs to do at home and it is difficult to find the time to produce something which is not directly associated with everyday work. The Board is all the more grateful for the work which committee members, or indeed any members are able to carry out for the Association.

The training committee has a particularly significant role to play in the relations of the Association with other organisations, many of whom are showing an interest in training, in developing course curricula and in training archivists in the so-called third world. Helen made no apology for that proviso so-called, because in the training of archivists, none of us can claim to be in the first world!

Much of the work of the IASA committees is inspired or instigated at the suggestion of other organisations with which we are associated, and this leads directly to the work of IASA with these international organisations and the contacts which the Secretariat maintains throughout the year.

Of course the association with which IASA is most closely involved is the one which snares the conference, IAML. The two associations have been accused, in the past, of ignoring each other's existence, but we maintain our links and the conference is a manifestation of the relationship. We may, and do, have our separate business to discuss, but we also have mutual concerns and many of us are members of both associations, and of course the conference programme is open to all members. This cooperation at the annual conference is often reflected in our national branches. This year IASA and IAML in Australia had a joint conference, and in other countries we are often associated with IAML in audiovisual and other conferences. Familiarity does not breed contempt in the association of IASA and IAML, but rather we have a family relationship: we can support, argue amicably or even at times pretend the other is not there and yet remain friends.

IASA maintains contact with many other associations during the course of a year. We are

invited to send representatives to several conferences and consultations. As a non-governmental body associated with Unesco we are asked to attend many of their consultations, either in a working or observer capacity. Since the last conference we have been asked to attend the Unesco consultations on the Safeguarding of folklore and the Safeguarding of works in the public domain. A Unesco consultation was held in Gothenburg on collaborative research and we sent an observer to this event. In June 1986 we were invited to send observers to the Unesco/WIPO committee of Governmental experts on copyright and neighbouring rights for audiovisual works and phonograms. The Secretary General is grateful to the Director and Assistant Director of IFPI for agreeing to represent IASA at this meeting. Their report has been passed to the copyright committee for consideration, and although it was mainly concerned with topics of piracy and private copying we managed to draw the attention of the meeting to some of the needs of archives in relation to these topics.

In addition to Unesco we are usually invited to send observers to the conferences of many of our Round Table colleagues. The FIAF Congress held in Canberra, Australia in April 1986 allowed us to invite IASA members close to home to represent us - Grace Koch and Peter Burgis. Grace reported back with several items of interest and direct concern including exchanges of views on training. We also had an outstanding invitation to the IFLA conference in Tokyo, Japan later in August and one or two members will attend and report back. Another invitation is to the FIAT conference in Montreal late September, early October and Canadian colleagues will be asked to represent the Association.

Another opportunity to collaborate with FIAT came in November 1985 when the Secretary General was asked to present a paper on educational television archives. Although not directly concerned with sound archives, such invitations do serve to maintain our links with other audiovisual archive associations. Partly as a result of the Association's connections with members of FIAT and ICA and membership of the Round Table, the Secretary General was invited to assist in presenting a seminar for SARBICA (South East Asia Branch of the International Congress of Archives) in Singapore and Kuala Lumpur. Sam Kula of the Public Archives of Canada was the seminar leader (a fuller report will appear shortly). As a result of the seminar both Sam Kula and Helen felt that it would be very useful to pool information and existing training programmes. The Secretary General asks any members who know of relevant seminars or training programmes and courses to send the information to her for inclusion in the Phonographic Bulletin. Better still, if any member participates in such courses, send a short report for the Bulletin. Different areas, regions or situations demand different approaches and the more experiences we can draw together, the more useful the information.

The Secretary General took the opportunity to thank all the members who had represented IASA at these various conferences. We receive the invitations and then try to find representatives who are in the area, or interested in the topics being discussed. There is an understanding among all the associations that expenses are not offered to the people invited and delegates therefore have to fund themselves. It is all the more encouraging that members respond positively and act on behalf of the Association. The Secretary General is always grateful for information about relevant conferences.

Just as we are invited to attend other associations' events so we invite them to attend our conference, and this year we had Sven Lundqvist of ICA and the Director of the National Archives in Sweden and Vittorio Sette from RAI Television in Turin representing FIAT.

The Secretary General continued her report by referring to one of the most important meetings which she attends on behalf of the Association, the Round Table on Audiovisual Records of organisations associated with Unesco. This was held in the Paris headquarters of Unesco on March 20 - 21 1986 at the invitation of the ICA. A brief report has already appeared in the Phonographic Bulletin, Number 45. The Round Table represents associations involved in archival aspects of audiovisual materials, including IASA, FIAF (International Federation of Film Archives), FIAT (International Association of Television Archives), ICA (International Congress of Archives), IFLA (International Federation of Library Associations), IFTC (International Film and Television Council), and of course the Unesco Sector for Culture and Communication.

The meeting gives each association the opportunity to detail its projects and activities, and we usually find that more than one association is working on a similar project or problem and can cooperate for mutual benefit. For example this year in Paris we found plenty to discuss about training, guidelines for preservation, minimum data lists in cataloguing and of course our joint projects. Of these joint projects the Technical Symposium is the most important at the present time. The Round Table expressed considerable interest and it was also decided to make the event a whole week to include a Unesco consultation between interested archive associations and manufacturers. This is a promising development and means that several of our technical committee members will be involved. The Technical Symposium is being organised by FIAF, FIAT and IASA and will be held in the West Berlin Conference Centre 20 - 22 May 1987. An organising committee has been formed and meets at regular intervals in the planning stages. The level of the symposium is not familiarisation or basic training, but professional and non-technical. The objective is to demonstrate and summarise current archive practices and present possible future technological developments and their effect on archive practice. The overlapping of the technologies of sound, film and video will be an important feature of the symposium. Although the symposium will be aimed at the non-technical interested professional, the papers which result should be of a high technical standard which can be cited as definitive of the art in 1987.

Other items from the Round Table with which IASA is associated include the various standards and recommendations for cataloguing, minimum data lists, guidelines for legal rights and the development of course curricula for audiovisual archivists. Training took a major part of the discussion and IASA has been asked to contribute papers to the IFLA session on the conservation of audiovisual materials, next year in Brighton, UK, August 18 - 22, 1987. Following upon what we hope will be a successful technical symposium the Round Table members were suggesting that a training symposium might be the next combined event.

The similar interests of the associations is reflected in these Round Table discussions.

The organisations all have a separate place in determining and drawing up our own standards, requirements and guidelines, but as so many of the materials we deal with require similar treatment, we should maintain a close contact with the other audiovisual associations and attempt to integrate our experience of sound archives into the wider area which deals with audiovisual archives. This is a growing concern as more and more audiovisual specialist archives amalgamate.

The members of the Round Table form a considerable body of opinion in the audiovisual archive world, in fact they are the audiovisual archive world! The Round Table itself forms an important gathering at which to discuss the problems of audiovisual archives, not just sound archives, or film archives or television archives, and it reflects the increasing convergence of the materials with which we deal. What we really need in the Round Table now is action, the time for talking has passed as most of us realise. The time is right for some real cooperation and a few results. IASA has built up a good reputation in the Round Table and the Secretary General urged all members to continue helping to build and consolidate this reputation.

4. Treasurer's report.

The Treasurer, Anna Maria Foyer presented the accounts of the Association.

Balance at 31 July 1985		SEK 74,577.66
<u>Receipts</u>		
Dues	SEK 65,741.91	
Sale of publications	SEK 11,477.52	
Bank interest	SEK 7,389.25	
<u>Total receipts</u>		<u>SEK 84,608.68</u>
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<u>Expenditure</u>		
Distribution	SEK 7,146.20	
Printing, Sweden	SEK 1,259.00	
Printing, Vienna	SEK 4,274.00	
Phonographic Bulletin (including postal costs)	SEK 26,747.00	
Secretary General	SEK 8,586.20	
Organisational dues	SEK 1,830.29	
Personal computer	SEK 9,500.00	
Sundries	SEK 2,367.20	
Bank charges	SEK 2,911.30	
Total expenditure		SEK 64,621.19
Balance at 31 July 1985		SEK 74,577.66
Receipts 1.8.85 - 31.7.86		SEK 84,608.68
Expenditure 1.8.85 - 31.7.86		<u>SEK-64,621.19</u>
TOTAL 31 July 1986		<u>SEK 94,565.15</u>
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Plus expense accounts outside Sweden.

Austria	SEK	1,968.06
Federal Republic of Germany	SEK	2,230.57
England	SEK	7,122.20

SEK 11,320.83

The Treasurer drew attention to several items in the accounts including the purchase of a personal computer to improve the efficiency of the Treasurer's work and assist in handling the membership list. The expenditure for printing in Vienna, represents the cost of reprinting Special Publication Number 1. The high rate of bank charges, was a result of an increase in bank charges from January 1 1986, and members paying dues in foreign cheques. It was proposed to increase the expenditure on the Phonographic Bulletin by improving its appearance in 1987.

The Treasurer continued with information about membership. We now have 437 members in 41 countries, 185 Institutional and 226 Individual, and 26 subscribers. Despite these encouraging figures the Treasurer still has to complain about many members who have not paid their dues. There are still 61 members who have not paid dues for 1986, and another 30 who have outstanding dues for 1985 as well. Members who have dues outstanding for 1986 will not receive the next Phonographic Bulletin. The Treasurer reported that a large percentage of non-paying members come from a National branch which collects dues for the Association, and therefore she would prefer to invoice all members directly in future in order to keep accurate accounts.

After the Treasurer's report George Brock Nannestad drew attention to the fact that membership dues are effectively the only income of the Association. He wanted to emphasise this fact and that as income closely balances expenditure there is little margin for error. He fully endorsed the Treasurer's plea for a prompt payment of the membership dues.

5. Editor's report.

Dietrich Schüller reported that there had been three issues of the Phonographic Bulletin since the last conference. Much of the material published in the Bulletin comes from the annual conferences, but there has also been an encouraging amount of material from other sources. Number 43 had included, the usual IASA business meetings from the Berlin conference, and the papers on access in sound archives. Number 44 the papers from the copyright session at last year's conference and Number 45 had included some pre-conference articles on Swedish sound archives. Dietrich thanked the co-Editor, Ann Schuursma for her assistance in compiling the Bulletin and the Reviews and Recent Publications Editor, Martin Elste for his efficiency. He mentioned the news and notes column and appealed to all members to provide material for this column, including the editors of the national branch newsletters who would help greatly by supplying contents lists and other items of importance to the whole membership of the Association.

Dietrich announced his intention of giving up the Editorship in 1987 and mentioned that the Bulletin would continue under a new regime with several possible ways of working open to the new Editor. The new person could do all the work of collecting sub editing and production, or if required, Dietrich Schüller was prepared to continue as 'technical editor' with the Editor doing the collection and sub editing.

The next few issues would be devoted to further papers from Swedish sound archives, papers from the oral history and discography sessions as well as the usual crop of IASA business. The deadline for Number 46 was 15 October, for Number 47, 30 January 1987 and for Number 48, April 15 for pre conference publication.

George Brock Nannestad asked about the editorial policy of the Bulletin. He enquired if the material was vetted by the editorial board and whether articles and reviews had to reflect the views of the Association. The Editor replied that the material published in the Bulletin, apart from the Business column, did not necessarily have to reflect the views of the Association in all particulars. George Brock Nannestad enquired about a specific review which he had submitted, but which had not appeared. Dietrich Schüller explained that the author of the work had been sent the review for 'right of reply' which would be published, but that it had not been received. He apologised for the delay.

6. Any Other Business. Vittorio Sette, representing FIAT brought greetings and best wishes from FIAT to IASA for the conference. He mentioned the close cooperation which exists between the two associations and issued an invitation to the FIAT conference in Montreal.

The President closed the first part of the General Assembly.

MINUTES OF THE GENERAL ASSEMBLY PART II. STOCKHOLM, SWEDEN 15 AUGUST 1986

The President opened the second part of the General Assembly. He mentioned that we were drawing to the close of a very busy week and that this was the last official session at which IASA would meet as an Association. Ulf Scharlau hoped that the participants had enjoyed the week and that they would return home refreshed and perhaps a little enlightened. The week had comprised two General Assembly sessions, 8 committee working sessions, 5 committee open sessions, two main sessions, two very good and enjoyable visits and three Board meetings - quite an achievement to contain in one short week. One point had been brought to his attention about the language of presentation of the conference. He regretted that languages were still a problem at our conferences but hoped that in future the language in which a paper was to be read would be indicated in the programme and that the title of the paper would be presented in the language in which it was to be read. Translating of the titles of papers can be misleading and it is better not to attempt a translation.

1. National and Affiliated Organisations Committee Report

The President called upon Grace Koch, Chairman of the National and Affiliated Organisations Committee to present a report on the work of the committee before the Assembly heard the reports of the individual branches and organisations.

Grace Koch reported some of the highlights from the National Branch reports which were given in the working meeting, including the production of a Nordic Directory of member archives; the new French publications including a manual for the cataloguing of videograms and a copyright guide examining international conventions in the light of French statutory law. Other topics noted were a strengthening of the bonds between ARSC and AFAS; the grant of \$ 85,000 made to ARSC for preparing a study on preservation; the first Austrian audiovisual media day held in June with speakers from IASA; an emerging study on a need for a national sound archive in the Netherlands; a joint IASA/IAML conference in Australia; and training programmes in sound and audiovisual archiving in France and the UK.

Two important points had emerged from discussion of the Committee with the IASA Executive Board. Firstly, two organisations, AFAS and the Austrian organisation will be changing their emphasis from sound only to sound and other audiovisual media, and they will be adding to their titles to reflect the change in emphasis. Secondly a statement was made that IASA will be strong if the affiliated organisations and national branches are strong. A counterpoint to this statement is that many members of affiliated organisations and, in quite a few cases, national branches, are interested in the national work only, disregarding the international scene. IASA's role in the face of emerging, powerful national sound organisation is a question which must be addressed. This question had been taken up by the Board and they had agreed to discuss it in more detail at the mid year Board meeting. Finally in the working meeting the Treasurer had made a request that in order to maintain accurate records she would prefer to invoice members directly and receive confirmation of continuing membership as soon as it was available. Although she had singled out one national branch at the meeting the message should be impressed upon all members that dues should be paid on time if they are to continue to receive benefits.

2. National Branch reports

Australia. Mary McMullen presented the report of IASA (Australia). IASA Australia's 7th National Conference was held in Melbourne in May this year. It is significant that this was the first joint IASA (Australia)/IAML Australian branch conference to be convened since 1979, when IASA (Australia) was constituted. They were fortunate to receive a joint grant from the Music Board of the Australia Council to assist in bringing Ernest Dick from Canada as the special guest to address the conference; and also that Barry Brooks of New York was available to speak on 'Music in the Life of Man'. The conference included a Technical session and a Discographer's meeting and the main presentations laid emphasis on Melbourne's contribution to music and recorded sound in Australia. There was also a meeting of the joint IASA (Australia)/ IAML Australian branch conference feasibility committee to investigate the viability of hosting the 1990

IAML/IASA Conference in Australia, and a meeting of the Editorial Advisory Board for the IASA (Australia) Newsletter.

According to the Membership Secretary (Sue Cullen) there are 159 Australian members of IASA. A new branch committee was elected for the 1986-88 term. The new Chairman is Ron Wills, who is well known for his contribution to the Australian Recording Industry through his work with EMI and more recently RCA. David Rentz continues as Secretary.

Newsletter. During the past twelve months the Newsletter continued as a quarterly publication under Alice Moyle's editorship. That Newsletter subscriptions outside membership have increased to fourteen, and include some overseas subscriptions is a credit to Alice Moyle's work. During the 1986 Annual General Meeting a new Editor for the Newsletter was elected. He is Jeff Brownrigg.

'Australia's Heritage in Sound', a project originally devised to celebrate Australia's bi-centenary, but now extended into the Australian Sound Centenary year, 1990, will consist of the publication of 50 documental discs, covering 20 categories of recorded sound in Australia. In the course of the project's development, contributing members of IASA (Australia) and the Musicological Society of Australia have formed the Sound Heritage Association.

At the 1986 AGM the outstanding contributions of two members, Alice Moyle and Leon Becker were recognised and they were granted honorary membership.

National Film and Sound Archive. Graham Gilmour, formerly the Assistant Secretary, Co-ordination and Management of the Australian Department of Arts Heritage and Environment, was appointed as the NFSA's Director this year. The NFSA's holdings of recorded sound items currently number approximately 127,000 items. Paper based supporting documentation numbers over 600,000 items; and slowly but surely control is being brought over the collection. Among the publications this year, the NFSA plans to release Australian jazz on record, 1925 - 1980 by Jack Mitchell; and a guide to recorded Australian wildlife sounds; birds by Peter Fullagar and Norman Robinson. Also some of the master tapes for Australia's heritage in sound are being prepared by the Sound and Radio Technical and Preservation Unit. The Archive's Sydney Office opened this year. Its manager is James McCarthy, formerly of Film Australia. The Melbourne Office, with Ken Berryman as Manager, opened last year.

FIAF 42 was hosted by the NFSA in Canberra this year, and IASA was represented by Grace Koch and Peter Burgis. A report appears in this issue.

Finally a joint IAML Australian Branch/IASA (Australia) 1990 Conference Feasibility Committee is investigating the proposal for the IAML/IASA conference in Australia in 1990. The Convenor of this committee is Bruce Skilton, Head of the NFSA's Sound and Radio Collection Services Branch.

- Austria. Rainer Hubert mentioned that members may recall the Austrian Association of Sound Archives had for several years been preparing its enlargement into an overall audiovisual media organisation. In 1986 an important step forward was made to this goal. The association organised the first Austrian audiovisual media archives day - a congress which drew nearly all the relevant audiovisual media archivists in Austria. Firstly some papers were read on the similarities between all audiovisual media and audiovisual archive work as an independent profession. The guest of honour, Ulf Scharlau gave an insight into the media-integration approach in his broadcasting archive. Next there were statements identifying the problems associated with different types of media archives. The last topic was a panel discussion on cooperation between the audiovisual media institutions which led to many participants suggesting that an overall audiovisual media organisation should be established in Austria. The journal 'Das Schallarchiv' will, it is hoped, undergo a similar reconstruction.

In addition to the congress there was plenty of other activity. The association organised another introductory course for audiovisual archive trainee librarians, and further training courses for trainee audiovisual media archivists are being prepared and should come into being in the next year. The association was also actively trying to ensure that a large private collection of discs is bought by one of its member institutions rather than being sold out and scattered.

In the Autumn an audiovisual media archives guide will be published containing all the relevant information about the Austrian audiovisual media archives and their holdings. The Association is also involved with several committees dealing with technical questions and the reorganisation of the Austrian cataloguing rules. This is the tenth year of the existence of the Austrian association and, although it is changing in emphasis, the basic questions of sound archives are central to its concerns.

- Netherlands. The branch report was given by the Chairman, Hans Bosma. In the past year the Dutch branch of IASA held one meeting which was very well attended. Together with sound archivists the major audiovisual archives of the Netherlands were invited. There were Dutch FIAF and FIAT members among the delegates. The main topic concerned the lack of activity from the Dutch government in the field of archive policy for audiovisual media, and especially sound documents. The situation was discussed thoroughly and the branch drew the conclusion that the only possible actions which might have any results in the future were:

- to write an updated study based upon two already existing papers (one dated 1977 and another more recent report from 1984 which did not cover the whole field of audiovisual media).
- to bring this to the attention of the responsible officers of the appropriate ministries by inviting them for an open panel discussion
- to improve contacts between the audiovisual archives and the ministries to obtain, if possible, more political interest.

Unfortunately all this could not be realised in the past year, but hopefully it will be in

the next. Perhaps the membership can be informed of the results in Amsterdam.

Speaking about Amsterdam, the Dutch branch of IASA will present itself at the next conference by giving some advance information in the May issue of the Phonographic Bulletin, just as Swedish colleagues did in issue 45. Besides this they will keep members busy during the conference for at least one and a half hours in an open session and try to arrange a visit to the radio, and possibly television, archives which are located in Hilversum. Of course we will also show the large computerised catalogues of the NOS, the Dutch Broadcasting Organisation. If this offer does not sound attractive, both Amsterdam and the rest of the conference programme are even better reasons for an easy and quick decision about attending the next conference. Most of you have decided already, we sound archivists are quick decision makers are we not? The rest of you had better hurry, as we might run out of capacity!

- Nordic Anna Maria Foyer reported that the main task for the Nordic branch had always been to publish a Directory of Sound Archives from the region. The first meeting in Stockholm was preceded by some one hundred letters to potential members, and this year they had tried again with another hundred letters to others. An easy-to-answer questionnaire was sent out in February to known and new-found archives, and the response has been good at 70%, but even so there are still 30% who did not answer, for reasons which may be difficult to fathom. Anna Maria said that for the past two years she had been giving a report on what the Nordic branch were intending to do. This year they had made it! The promise made to publish a Directory of Nordic Sound Archives in Stockholm is a reality. The branch hope that archives outside the Nordic region will find the Directory of interest and use. The branch is grateful to the National Archives of Recorded Sound and Moving Images for financing the printing, and to Sven Allerstrand for his support and assistance in compiling the Directory. It is hoped that the Directory will enable the branch to recruit more interested members, for many of the archives which will enable the branch to recruit more interested members, for many of the archives which appear in the Directory are not members. The next meeting of the Nordic branch will take place in Helsinki, Finland in January 1987.

- IASA (UK). Mark Jones, Chairman of the branch presented the report. IASA (UK) now has thirty six members and during the year there have been three editions of the Newsletter, and two meetings of the branch. The Annual General Meeting was held in May, 1986 at the National Sound Archives, followed by a session at the Polygram pressing plant. A working meeting was held in December, 1985 at the BBC in London.

At the working meeting a sub-committee was set up to consider ways and means of strengthening the branch, both in terms of membership and activity to make it more effective and its work more interesting. The sub-committee met in March and produced two recommendations:

1. That the branch change its title to 'the British Association of Sound Collections' (BASC) with the sub-title the UK Branch of the International Association of Sound Archives (IASA UK).

2. That the branch levy a local subscription (initially set at £5) to be paid by all members. This subscription will be independent of, and additional to, subscriptions paid to the Treasurer of IASA.

Both these proposals were accepted by the membership at the AGM in May. The resulting resolutions have been put before the IASA Board for approval.

During the year the branch has organised two week-long training courses in sound archives. Each course was attended by 15-20 people working in this field. It is worth noting that none of the institutions who sent staff to these courses was a member of the IASA UK branch. As a result of the success of these courses, the branch will continue to aim at two courses per year and, as an aid to course members, a basic manual of instruction will be produced.

At the AGM the officers of the branch were confirmed as: Chairman, Mark Jones (BBC); Secretary, Alan Ward (National Sound Archive); Treasurer, Chris Clark (National Sound Archive); Editor, Jonathan Vickers (National Sound Archive, assisted by Alison Johnston (BBC).

3. Affiliated Organisations reports

AFAS. Marie France Calas presented the report in the absence of the President, Marie Rose Simoni. AFAS was formed in 1979 and now has 220 members, of whom about 70 are institutional members. It exists to unite within the one organisation producers of recordings, researchers, collectors, rights owners, as well as technical staff, distributors and users; that is to say those who preserve and those who collect, and who, in their own way, play a part in the safeguarding of sound recording collections and in making them better known. In this the AFAS is close to ARSC, another association affiliated to IASA. At the last general assembly of AFAS, the problem arose of the inclusion of audio-visual material: it is clear that the AFAS must address itself to videograms, for numerous institutions have sound and audio-visual media. Some collectors, would have liked to keep the pre-eminence of sound, but it is already closely associated with the visual image, and the two should be considered together. This problem has faced the IASA for ten years already for the same reasons. At a General Assembly in the near future AFAS will have to find a new set of initials incorporating video.

During the past year, AFAS has developed its activities in several directions:

- Training. AFAS has organised a study and training day aimed particularly at archivists, during which legal, technical and cataloguing problems were tackled. This day was entirely organised by the Phonothèque Nationale, with the help of outside specialists
- support for different specialist or regional media projects
- active collaboration with the sound recording production and publishing profession: there was an official visit at the beginning of the year to a factory which manufactures compact discs in France: members of the Executive Committee who were present included Jacques Moinet (SACEM/SDRM), Marie-France Calas (Phonothèque Nationale) and Pierre Chesnais (SNEP and S CPP)

- presence at professional events: gatherings like MIDEM, MUSICORA, the Congress of archivists, of librarians, and of ARSC

- pursuing collaboration with other French-speaking sound recording or media organisations or neighbouring countries (Spain, Italy in the main) or more distant countries like Argentina and Paraguay.

At the end of 1987, AFAS hopes to be able to hold a 3 day conference on the theme of audio-visual archives in the French-speaking world and hopes to receive help for it from the different French Ministries concerned.

Publications: "L'ORAL EN FICHES": in 1985 AFAS published a manual on the cataloguing of phonograms which takes account of international standards and the revised Interarc format, that is Unimarc. This work, of which 550 copies were produced, is practically sold out. AFAS is preparing, in co-operation with the Phonothèque Nationale, a manual on the same principle for the cataloguing of videograms. AFAS asked IASA for help to adapt Oral en Fiches and produce an English version for an international public. But IASA was unable to provide such assistance at the time. Faced with this decision from IASA, which argued that the manual is too detailed for its series of training monographs, AFAS is considering ways of doing this translation alone or by other means. AFAS regrets IASA's decision but the dialogue is continuing.

Répertoire des collections de phonogrammes et de videogrammes conservés en France (2nd edition). The investigation is complete, and will be published in the coming months, as soon as AFAS has found the means of financing it. The questionnaire was sent to 3500 private individuals and institutions. The Répertoire will record 300 private and public collections, selected according to two criteria: classification of stock and accessibility to third parties.

"Practical Legal Guide", making it possible to answer the many different questions relating to contracts, to consultation and to the reproduction of audiovisual and sound documents which crop up in any institution be it public or private. This guide has been compiled by M.F. Calas, on the basis of interviews with specialist lawyers in the field.

At the conclusion of this report on activities, Marie France added a more personal note. Although relations between IASA and AFAS may have been strained in recent years, with some tensions and even irritation on both sides, she did not believe, for her part, that this should be regarded as serious. It is a crisis of growth which can be wholly beneficial for the future. IASA has grown. The Association has never before had affiliated organisations and has therefore hesitated between two attitudes: authoritarian and centralist, lax and indifferent. Now, both IASA and AFAS have asserted themselves and we know that each needs the other. Our objectives are similar, IASA is international in outlook, AFAS has a much more restricted scope. Marie France was convinced that henceforward IASA and AFAS can have an close relationship. IASA will never be the great association which it should be, unless it accepts and is prepared to co-operate with the numerous national branches and affiliated organisations in different countries. AFAS is not a rival association to IASA, but IASA will only be strongly represented if it permits

and collaborates in the development of the many closely associated organisations in the world. The message which Marie France wanted personally to give to the General Assembly of IASA, and especially the Executive Board, is to affirm that AFAS does want to sincerely and actively co-operate within IASA, but that it will never do this to the detriment of its own development in France.

ARSC. Gerry Gibson read the report prepared by the immediate Past President of ARSC, Michael Gray. Like 1985, it was a year of consolidation for ARSC. The new journal editor, John Francis of New York City and Executive Director Philip Rochlin continued to gain control over activities that form the core of the organisation. Following the installation of new officers last year, including John Gibbs of Washington University as Secretary and Tim Brooks of New York and Barbara Sawka of Stanford University as members-at-large, Mike Biel took office as President following the April Annual Meeting in New York City.

By spring, schedules for publication of the ARSC Journal had slipped so far that the ARSC Board decided to issue a single triple number for all of 1985 to catch up with obligations to members and subscribing libraries. With automated assistance for the membership data base and Journal copy preparation, one continued to hope that mechanical aids would bring us quickly out of our 'behindness'.

Publications problems affected only the Journal; the ARSC Newsletter continued on its regular schedule, thus providing valuable continuity for members awaiting its bigger brother. The ARSC Bulletin for 1985 made its tardy appearance this summer, with work on the new one for 1986 slowly taking shape for its publication late this year.

If publications were a disappointment, the Annual Meeting in New York City certainly made up for them. Total registrations for the three-day conference, hosted by the New York Public Library's Rodgers and Hammerstein Archives, April 17-19, were 149, a tribute to the work of the new ARSC Second Vice-President Richard Perry of Canada's York University, who collected an impressive array of talent that included The New Yorker's music critic, Andrew Porter, opera stars Robert Merrill, Rise Stevens and Anna Moffo, and one of the doyens of American record criticism and bibliography, R D Darrell. ARSC also took the occasion of its annual get-together to confer Honorary Membership on two of its most distinguished members; David Hall, former curator of the Rodgers and Hammerstein Archives and past ARSC President, and Philip L Miller, the distinguished critic, former head of the New York Public Library's Music Division and also a former ARSC President. Immediately following the New York meeting, planning began for ARSC's 20th Anniversary meeting, scheduled to be held in Washington DC, May 29-30 1987 in association with the Gelman Library of George Washington University.

Meetings and publications were just a part of ARSC's activities. Although ARSC did not receive funding for a proposed continuation of the Rigler Deutsch Record Index, it did receive a grant from the National Endowment for the Humanities, to fund an \$85,000 planning study in audio preservation, drawing on the nucleus of the Associated Audio Archives libraries with the addition of the University of Kansas. Meetings in Washington

in January, in New York in April, plus a further one in Los Angeles this fall in conjunction with the Audio Engineering Society, promise to set the stage for important new research in a field of vital interest to all of us. For more information on this work contact Gerald Gibson, Chair of the ARSC/AAA.

As a token of continuing its commitment to research in recorded sound, ARSC awarded a research grant of \$250.00 to Mark Tucker of Yale University for the purpose of interviewing jazz performer Garvin Bushell, and the amount for individual grants was increased from \$250.00 to \$500.00 in a total budget of \$750.00. ARSC was also organising archival work of its own as papers and records from the organisation's history were finally consolidated in a new rented facility in Worthington, Ohio, under the direction of Finance Committee Chairman Harold Heckendorn.

4. IASA Committee reports.

During the General Assembly this item was reserved for special IASA committee business, and the main committee reports were given in the closing session. As these will not appear elsewhere the committee reports are presented in these minutes for information and reference.

Cataloguing committee. Eckehard Baer reported on the working meeting. He had discussed some of the mutual problems of the cataloguing and discography committees with Marie Griffin, the secretary of the Discography committee. They agreed to hold a short meeting on Monday at which it was decided to cooperate in a small working group which would be called for one year only with members from both committees to be responsible for producing a minimum data list for the description of sound recordings. The cataloguing committee had also discussed the problem that there are many existing rules, both national and international, but that most cataloguers were familiar only with their national rules. The committee will investigate the situation, possibly using a questionnaire and hopes to be in a position to introduce some important rules at the working meeting next year. Any results will be sent to the Phonographic Bulletin for the information of all members. The open session had three speakers, the first, Frank Reiner Huck, from the Saarländischer Rundfunk spoke about problems with the specific genre of background music in a sound archive and there was a familiar tale of lack of staff to produce adequate entries, so the researchers have to depend on publishers catalogues. Lotte Thaler of the Deutsches Rundfunkarchiv in Frankfurt spoke of the problems associated with taking in material from an unsorted, scattered estate, that of Herman Scherchen, and the third speaker Helga Thiel, from the Phonogrammarchiv, Vienna described the database developed for this multidisciplinary research sound archive.

Copyright committee. In the absence of the officers of the committee, Helen Harrison gave a report. The committee had held a working session earlier in the week which was chaired at very short notice by Pekka Gronow of the Finnish Institute of Recorded Sound. The session was a small meeting of four members of the committee, the Secretary General

and one observer. In view of the situation concerning the open session: no chairman, Ellen Johnson's absence and the fact that the main speaker could not present his paper at the allocated time, the committee decided to cancel the session and postpone the discussion on the guidelines until next year. The committee however discussed the guidelines at some length and agreed to take a slightly different approach. The committee proposed to the Board that they contact several of the international rights protection agencies such as (CISAC, the agency for authors rights), WIPO (World Intellectual Property Organisation), and IFPI (International Federation of Phonogram and Videogram Industries) enquiring if there were any studies or recommendations in existence dealing with the rights of archives in the use and reproduction of recordings. The committee would further point out that existing copyright laws may cause difficulties in the legitimate work of sound archives in areas such as the exchange of recordings, the reproduction of recordings for an archive's internal use, that is copying in order to preserve material, and allowing access for research purposes. The committee also wished to propose that if no studies existed it was an appropriate time to open discussions with the copyright organisations. Next year the committee would discuss the postponed guidelines and present a session on the rights of archives in relation to record companies in different countries, and it was hoped to introduce a speaker from one of the rights protection agencies.

In reply to a question from George Boston as to whether the copyright committee would be making its recommendations in conjunction with the other audiovisual media organisations, Helen stated that the initial approach would be for IASA to draw up its own requirements and guidelines, make an approach to the rights protection agencies, and contact the other involved archive associations inviting future cooperation. This would probably be done through the mechanisms which exist in the Round Table, but as that does not meet again until March 1987 IASA felt it necessary to open up the discussions as soon as possible. Rolf Schuurisma expressed the hope that in view of the unfortunate circumstances and the chequered history of this committee, the secretary of the committee would be kept fully informed of the work being carried out. Helen Harrison assured him that she would, of course, be writing to Ellen Johnson with a full account to enable her to carry on her work as secretary.

Discography Committee. Marie Griffin began by describing the open session of the committee which had dealt with 'The discography of ethnic and ethnomusical sound recordings'. Despite the fact that one paper had been withdrawn at the very last moment the two remaining speakers, Giorgio Adamo and Louise Spear filled the session more than adequately. At the working session the committee discussed areas of cooperation with the IASA Cataloguing committee and it was determined that representatives of both committees would be asked to define the minimum elements needed to identify a unique sound recording. The discography committee members who will work on the project are, Mary McMullen (Canberra, Australia), Joan Colquhoun (Ottawa, Canada) and Diana Hull (London, England). Also at the working session Christopher Roads (National Sound Archive, UK) presented a summary of a paper on the national discography which engendered sufficient interest for the committee to plan a programme on national discographies for the 1987 conference in Amsterdam.

History of IASA committee. Dietrich Lotichius reported that the committee had held a working session to review progress achieved since the last meeting and determine its future work. The committee intensified its efforts to establish contact with potential suppliers of records reflecting the pre- and early history of the Association, realising that this is bound to be a slow process. It was felt that the committee should turn its attention to current IASA history as well and it will in due course issue guidelines on how to handle working papers and other documents related to annual conferences. Anything not published in the Bulletin could be considered worth retaining. Categories of such items include correspondence, papers prepared for conference meetings and not delivered for one reason or another, oral history recordings, broadcast statements and photographic records. Written documents of early periods of IASA History are gradually being registered by stating the supplier's name, the date of the document and a brief synopsis of its contents. These lists will be published in the Bulletin at a future date. National branches are encouraged to make sure that records of their particular history are kept.

Radio Sound Archives Committee. The Chairman, Magdalena Csève reported that this is the third conference since the committee was formed and they felt that they had now reached maturity. Some months ago the vice chairman, Michael Gray informed the Board and the committee that he is unable to attend future conferences because of financial problems, and so, reluctantly his resignation was accepted and the committee had to look for a new secretary. After a few enquiries the committee found a reliable member to take this job. It was with great pleasure that Magdalena announced Hans Bosma of NOS Sound Archives had been elected secretary of the RSAC. This year the open session of the committee dealt with the relationship which exists between radio sound archives and national archives. There were many interesting contributions from France, the USA and the UK. All the speakers analysed the situation in which radio and national sound archives have to cooperate, emphasising the role and responsibilities of both types of institution. The open session was closely related to the previous day's session and visits which were prepared by our distinguished Swedish friends and colleagues. The opportunity to visit the ALB and the sound and gramophone archives of the Swedish Radio Company attracted a lot of people and the interest was so great that the committee only had time for a very short working session at the end of the visit. Plans were discussed for next year, including an open session and the now traditional visit to the Radio Sound Archives. In closing Magdalena thanked all our Swedish friends for their wonderful organisation of the week, she looked forward eagerly to the next meeting at which she hoped that the committee could interest many people who are not yet involved in the committee's work.

Technical Committee. Dietrich Schüller mentioned the two aspects of the committee's work, the expert meetings among specialists and the open sessions when the expertise can be passed on to the membership. Dietrich asked if the experts were reporting to the membership at the right level and with relevant topics, and he hoped that members would make their opinions known. The committee had held an open session in collaboration with the training committee on digital recording which had provoked considerable interest and it has been agreed to develop the theme in a further session next year. A large proportion of the working session of the committee was devoted to discussing the

IASA/FIAF/FIAT Technical Symposium. Further meetings of members of the technical committees of the associations involved will take place in October and November 1986, in Milton Keynes and West Berlin. Other topics which were discussed included: A survey on the literature available on LP wear and tear to be undertaken by George Brock Nannestad. The survey of cobalt doping undertaken by Clifford Harkness was proceeding, but is being held up by the slow response of some manufacturers. It is hoped that a Data Sheet can be produced in time for the Amsterdam conference.

Gerry Gibson reported to the committee on the ARSC/AAA Project on audio preservation. ARSC is preparing a bibliography on audio preservation and establishing a list of US national priorities in terms of urgent preservation projects. Bill Storm was appointed as liaison between IASA's technical committee and ARSC.

Training committee. Rainer Hubert began by mentioning the joint open session of the Technical/Training committee on digital audio technology. A further benefit of this cooperation is the fact that the papers given in this session would be used in the Training committee's monograph series. The working session of the committee discussed the publications programme and it was anticipated that the first, introductory section which would cover a description of the media and materials involved and a typology of sound archives should be published before the next conference. These publications would be aimed at newcomers to the professions involved or to people working in a multi-media situation where sound recordings form only a small part of their activities. Further monographs will include the technical introduction, cataloguing of published sound recordings, and oral history. The committee were also working on course curricula in collaboration with other audiovisual archive associations like FIAT, FIAF, ICA and IFLA. It seems of utmost importance to come up with lists showing the content of audiovisual training programmes. The committee will try to do its part by drawing up guidelines for the training of sound archivists, and then exchange information with the other associations. Next year the committee hope to hold another joint session with the Technical committee and a session about the different approaches to the training of sound archivists in some selected countries; France, the UK, Austria, and possibly Kenya.

5. Future Conferences.

The Secretary General introduced this item, saying that before the next annual joint conference with IAML there is a further cooperative venture planned with two of the audiovisual archive associations, FIAF and FIAT. Helen asked a colleague from the technical committee, George Boston, to give details of the technical symposium.

George Boston asked members to note that the Technical Symposium, provisionally titled Audiovisual Archives 1987, with the logo of AVA 87, would be held in the West Berlin International Conference Centre May 20th - 22nd 1987. The event is organised by the technical committees of IASA, FIAF and FIAT. The main topics were to be the conservation of audiovisual materials, the preservation and restoration of the materials and the questions of how to deal with the obsolescence of both materials and machinery. A call had already gone out for papers in the Phonographic Bulletin Number 45, but if any member

knows of someone competent and willing to present material in any of the three areas; material which could be presented to a non-technical audience as the technical committee had shown in Stockholm, but which could be published as a paper of a suitable standard for a reference document, should contact a member of the Technical committee of IASA who was known to him, or the Chairman of the committee, Dietrich Schüller. The organisation of the symposium was being done for all the associations by Eva Orbanz of the Deutsche Kinemathek in Berlin and details of registration and participation would be handled in Berlin. However there would be a sliding scale of charges for members of the Associations involved and the fee for IASA members was to be set at \$75 and any IASA member should contact the Treasurer of IASA, Anna Maria Foyer to obtain this special members rate. Further information would be published in the Phonographic Bulletin, but the Technical committee would be pleased to have any suggestions and papers for presentation.

The Secretary General continued that next year the conference would take place in Amsterdam, June 21 - 26 1987 in the Sweelinck Conservatorium. IASA hopes to incorporate visits to NOS in Hilversum, both radio and television archives, in addition to the normal excursions offered. There will also be concerts and receptions, but next year there will also be more free evenings to enjoy other's company, or avoid each other whichever suits the members best! The programme will be flexible, but it will be just as full as this year as many committees have already indicated sessions and topics they will be discussing and several other, more general topics have emerged. However further ideas are always welcome.

In 1988 we have an invitation to Tokyo, Japan for September 11 1988, but by 1988 we may also have additional events in conjunction with other colleagues in audiovisual archive associations. This we feel is an inevitable development of IASA's interests and will arise from our growing commitments to combine with organisations such as FIAT and FIAF and the audiovisual committees of ICA and IFLA.

In 1989 the conference will be held in Vienna in Austria, probably in the first week in September, and it will be the first joint conference organised by IASA, as IAML do not have a national branch in this country. It is also the 90th anniversary of the Phonogrammarchiv in Vienna, an occasion we, as sound archivists, should mark well. Looking as far ahead as 1990 we have the invitation to visit Australia and the capital territory of Canberra in the temperate period of August. The Secretary General concluded by expressing the hope that she would be able to meet many of the 1986 participants next year again in Amsterdam as well as a few absent colleagues and some more new faces.

6. Any Other Business.

The President, Ulf Scharlau asked for any comments on the items of business and before questions were taken from the floor, the Secretary General asked to be allowed to make one more plea to the membership. Helen said that she wanted once more to return to the question of publications. If the Association is to maintain its status and standing then we should get the publications programme underway again. Publications help to maintain the profile of the Association, and the Secretary General urged all members to consider

what material they need, whether they can produce any and how the Association can continue to maintain its standing by publication. There is a growing need for information and we in the Sound Archive field are often expected to provide information in our own area of expertise. The Association exists for the members and is willing to assist and encourage suitable publications. Please let us know where you see a lack of information and, even better, areas in which you can assist or produce information and literature.

Christopher Roads mentioned the success of the session on Oral History in Stockholm and urged the Association to repeat this topic a little more often in the future. Ulf Scharlau agreed to consider the proposal seriously, although he could not promise it as a topic every year.

Mary McMullen asked if the General Assembly of IASA would endorse the honorary membership given by IASA (Australia) to two of their members, Alice Moyle and Leon Becker. Helen Harrison mentioned the work and the support of the two members who were known to many of those present and asked the General Assembly to endorse the honorary memberships. This was agreed with acclamation, and Mary was asked to convey the best wishes of the Assembly to the two honorary members.

The President reminded members of the elections for the Executive Board in 1987, and the deadline of 15 October for the close of nominations. This would be the first IASA election held by postal ballot and the slate of nominations together with short biographies of the candidates would be available to all members by February 1st 1987. Ulf Scharlau asked all members to use their vote and Rolf Schuursma asked that members cast their vote for all functions, not just one candidate to ensure a positive result.

Finally the President noted that although this was the official closing session for IASA, he hoped to see many members at the closing session of the conference itself and wished everyone well for the farewell dinner and a safe journey home.

FIAF CONFERENCE REPORT

The 42nd Congress of FIAF (International Federation of Film Archives) was held on 14 - 19 April 1986 in Canberra, Australia. Venues were the National Film and Sound Archive, the National Library of Australia and the Canberra Rex Hotel. There were 73 overseas participants representing 32 nations, with the largest overseas delegation (6) being that of New Zealand.

The conference co-ordinator, David Watson, stated that it was most heartening to see the substantial representation of Asian countries, among them North and South Korea, Vietnam, India and Iran. Also, this was the first FIAF conference to be held in the Southern Hemisphere, and there were notable contingents from South America as well. Ray Edmondson, Deputy Director of the National Film and Sound Archive, mentioned the two major symposia of the programme - one on computer applications dealing with world wide standardisation and compatibility and the other on film restoration, particularly the copying of film sound tracks. Papers on both sections are available from either David or Ray at the National Film and Sound Archive, GPO Box 2002, Canberra, ACT 2601, Australia.

Grace Koch and Peter Burgis represented IASA at the FIAF General Assembly and at some of the social occasions. Items of particular interest to IASA were:

- 1) The Cataloguing Commission put a question to the General Assembly - should cataloguing and documentation receive the same staff and funding as preservation? Needless to say, lively discussion followed. Besides the usual 'cart before the horse' type of comments, issues such as concentration on cataloguing a nations' films first rather than foreign films, economic considerations and actual practice of sharing cataloguing with other archives, and the special problems of cataloguing documentaries were raised.
- 2) The Documentation Commission is preparing a number of publications on film archiving, notably a bibliography on film archive practice, a revised handbook for film archives, and a volume of papers from the 1983 Technical Symposium held jointly with FIAT.
- 3) FIAF joint projects seem plentiful. Among them are:
 - a) A preservation manual to be produced with funding from Unesco
 - b) A programme to send experts in film archiving to help establish film archives in India, Thailand and Mongolia
 - c) A joint technical symposium with IASA and FIAT to be held in West Berlin in 1987
 - d) A project with FIAF to ascertain developments in archives legislation so that a set of guidelines might be developed for new archives
 - e) A Round Table proposal to produce a curriculum outline for training of archivists in film, sound and television.

This last point is of special interest to IASA. Grace Koch drew the attention of the Chairman to the progress being made by the IASA Training Manual. All in all, a most successful conference (and proof that the Southern Hemisphere has much to offer the intrepid conference goer. A taste of things to come for IASA?)

Grace Koch, Australian Institute of Aboriginal Studies.

Sound Archives in Sweden

The following papers have been presented at the Annual Conference in Stockholm in the traditional session devoted to the Sound Archives of the host country. This session was chaired by Anna Maria Foyer. Margareta Källskog's paper was originally presented at the Oral History Session, chaired by Rolf Schuurmsma.

BERNDT FREDRIKSSON, National Archives, Stockholm

COLLECTING SOUND TAPES - A NEGLECTED ACTIVITY OF THE NATIONAL ARCHIVES ?

1

The National Archives of Sweden is a rather old institution. Its activities date back to the 13th century - the time when we can first talk about a central, state administration in Sweden. The official date is 1618, when the first national archivist was formally appointed. The oldest document preserved is from the 12th century. The holdings include about 120 shelf kilometers of parchment letters and papers.

I think this reflects the traditional picture of the National Archives as the place where old historical documents are stored and preserved. But this is not true - not the whole truth anyway. Today the bulk of the National Archives' activity is directed towards our own time and the effort to master the problems of monitoring, storing and preserving the information-explosion of our time - the information society.

So we have a steadily growing collection of new media: of tape recordings, EDP-tapes, video-tapes and microfilm. Since 1982 the National Archives has a specialized unit working with the technical aspects of preserving, storing, registering and using these media.

There are technical problems in the long-term storage and preservation of new media.

The National Archives stores material from central state agencies, persons, companies, associations etc. The Archives receives material which is fairly recent - even from 1986.

The National Archives is also a central, supervising authority over the seven regional archives. The latter deal with local and regional state agencies, private archives from each region, etc.

Thirdly, the National Archives acts as an auditing agency in supervising and helping central state agencies with their records. This includes inspections, teaching, spreading information, investigations, writing memos, etc. This activity involves a major part of the resources of the National Archives. It is especially the problems of appraisal and disposal that engage the staff.

Help is given to private associations, companies, persons, etc. with their archives and the National Archives receives and stores material from this sector. But it is the state sector, its information and its problems, that dominates.

2

In Sweden we do not distinguish between archives and records managements. Archival documents are defined in a way that includes records of a very recent origin. Documents become archival records as soon as a matter is settled. Registers become archival records as soon as they are established. This means that Swedish archivists work with information which has just been produced or even before it has been produced, as when decisions on disposition are taken for EDP-systems.

In defining archival documents the form of the document has no relevance. It is the relevance of the information to the agency or person forming the archive that determines whether it is an archival document or not and also whether it should be kept or disposed.

Consequently sound tapes are looked upon as one integrated part of the total information from an agency or person. When the archive is transferred to the National Archives, the sound-tapes are included. So the fact that the information is a recording does not in itself determine whether it should be stored at the National Archive of Recorded Sound and Moving Images (ALB), of which I think you are more familiar with than the National Archives.

ALB is actually a library. It collects all the recordings from radio and TV programs from the Swedish radio company as well as films and sound and video tapes from commercial companies in Sweden. They all have to deliver one copy to ALB. At ALB the recordings are looked upon as artistic or commercial products, which have a value of their own. In the archives we are interested in preserving the entire entity of information created by an institution or a person, where the recording might be just one part of that entity.

This means that there is no conflict between the National Archives and the ALB. They have their area of competence, we have ours, and the boundary lines are rather clear. But it must be said that the ALB has been much more successful in marketing their activity. There are still many people who believe that ALB has an exclusive right and skills in the storage and preservation of sound recordings.

3

I will not go into the details of the kind of information that is stored on the tapes in the National Archives. That would be very boring. But I do want to tell you about the major categories or kinds of information. Each category represents principal problems in the use of audio recordings as archival information. I will use this opportunity to discuss these problems using examples from the National Archives.

Sound recordings in the archives may broadly be classified as either an original source or a narration. In the first case the recording is a product of the activity of the institution or person involved. The latter includes recorded interviews made by the archivists, etc.

3.1

Original recordings include three major categories in the National Archives.

3.1.1

It is common to use sound recordings for a number of activities as a basis for written documents in the state administration: to preserve a meeting or a conference for police interrogations, court proceedings or by customs officials. In these cases the tapes are mostly looked upon as a tool for producing a written document - minutes from the meeting, report, etc. In many cases this is their natural function. But there are also cases when the written version gives a biased or poor picture of what actually happened. In an essay from 1977 Jan Dahlin compared minutes and recordings from state committee meetings from the early 1960's, with interesting results. The minutes give a more abstract and general character to what was actually said. Conflicts are suppressed and the minutes avoid the different opinions presented at the meeting. Similar results have been shown by an analysis of the minutes from the Swedish parliament. These results demonstrate that for those researchers who analyse political and ideological arguments and how different pressure groups act, minutes are a poor source. For such analysis audio recordings are the only possible source.

This is one point of view. The other side of this dilemma is, of course, our limited resources today. The frustration of modern archivists is that we live in a time where modern technology gives us almost unlimited potential to record and preserve information about most human and natural activity. But the economic limitations are so powerful that most has to be discarded. Previously we were able to preserve different versions and alterations of official documents. Most of this kind of material is discarded today in order to save space.

What is left is the neat, final document, giving a picture of complete agreement in the group that produced the document. This kind of preparatory material is in many cases today represented by audio recordings. We have had a discussion in the National Archives for about two decades now about the preservation of tapes that contain this kind of information. It has been done in some cases but no general decision has been reached yet. And I think it will be hard to achieve this considering the storage costs.

3.1.2

There are also other kinds of recordings made in the state sector. For example, in teaching tape recordings are used for foreign language instruction. Recordings of this kind are about to be transferred from the central agency for education to the National Archives.

Tape recordings are also used by researchers in order to collect information. Music historians and linguists do this as well as social scientists and others. This kind of material is not yet transferred to the National Archives, but we have some projects in this area.

3.1.3

A third category is represented by recordings from private archives. Here the sound tapes are used to complete the information in the archive. For example, we have in the National Archives

recordings made by missionaries in Africa and Asia, of teaching and other activities at the missions. The tapes add a fifth dimension to the rest of the information.

3.2

Recordings made by the National Archives itself are only made by the unit working with private archives from individuals, companies, associations, etc. They have been doing this for several years. Their interviews are of two kinds.

1. "Single" interviews are intended to gather supplementary information about an archive or a person when the archive is assembled. A minimum of preparation is required.
2. Series interviews include thorough questioning of the person involved about his life and career from birth to death. These demand quite a great deal of preparation by the interviewer and the interviewee.

The latter category is, of course, the most interesting. One example can be found in the interviews with leaders of fascist parties in Sweden during the 20's and 40's. The papers left from this activity are very limited for obvious reasons. The persons active then, are now old men, sometimes almost blind. But their intellect is still strong, so the only way to obtain anything from this aspect of Swedish history is through interviews. The people involved are cooperative, and much more open in this kind of interview (some are closed to the public for some time), than in interviews with newspapers etc. This unit within the National Archives is now preparing a thorough interview with the former Conservative Party leader Gösta Bohman.

This interviewing to collect historical information involves major problems of a methodological and technical character within the area of "oral history". This matter should not be subject of this paper, but it must be mentioned that this activity puts a new kind of demand on the archivist who is more used to the preservation and disposition of information - rather than creating information himself.

4

The collection and preservation of tape recordings creates new and exciting possibilities and opportunities for the archivist for understanding and analysing the reality that he is trying to preserve. But it also creates new problems:

- Physical storage and handling: New and more expensive facilities for storage
- Documentation: If the recording is not properly documented it might be worthless. And there are still problems in getting adequate documentation.
- Registration and retrieval: The traditional instruments to structure and register information in the form of audio recordings has to be supplemented by new kinds of search systems. There are some major problems left to discuss and resolve.
- Problems of attitude: There is still too much ignorance and indifference in attitudes towards audio recordings. I think archivists in most cases understand the advantages and problems. I think that most people at state agencies and companies are also aware of the value of the information on tapes. But I think that the traditional researcher visiting the National Archives is too aware and too indifferent to this very interesting material.

5

Finally returning to the introductory question and summarizing this ideas, it should be stressed that

work with sound recordings is still limited part of the National Archives even though it is not insignificant. It is limited for the following reasons:

- A. There is a clear priority for handling information from central state agencies. Those recordings are mostly used as a basic material for writing memos, reports, minutes, etc. The written document can then be stored because of lack of space and resources.
- B. Recordings of interviews have little importance in the state sector. The activities of state agencies are strictly regulated by law. In most cases these can be fully understood without reliance upon extra information collected in interviews.
- C. A lack of time and resources. Meaningful interviews take time to prepare. The productivity of an archivist is measured in the number of archives, number of shelf meters, etc.
- D. A theoretical aspect: There are archivists who claim that the task of an archivist is just to collect and catalog documents and information that has been produced by an institution or person. It is the result of an organic growth of information. Any interference or attempt to create new kinds of information as an aid to researchers is irrelevant and even harmful to the original documents.

This attitude is not very common however. We believe that audio recordings represent a kind of information which is unique and bring many interesting and promising possibilities to archives and their work. This kind of material represents a challenge to the traditional work of archives and archivists really have to convince users - researchers and others - that they should take advantage of all other possibilities. If that happens we can forget any doubts about tapes being neglected in the National Archives and they will be given their proper place in today's information society.

LARS-GÖRAN JOHANSSON, Emigrant Institute, Växjö

THE RECORDING PROJECTS AND THE CULTURAL HERITAGE OF THE SWEDISH EMIGRANTS

Some General Facts about Swedish Emigration

During the years 1845 to 1930 about 1.5 million people emigrated from Sweden. Some moved to nearby European countries, but most went overseas, especially to the United States and Canada, where some 80% of the emigrants settled. Other important new homes for the Swedish immigrants were Denmark and Germany and, to a lesser extent, Australia and New Zealand, Argentina and Brazil. The main reasons for the huge emigration (in relation to population the Swedish emigration was one of the largest in Europe) were the heavy increase in population in the 19th century, the lack of arable land and the shortage of jobs. At the same time, tempting messages about job opportunities and arable land reached Sweden from America. In addition to these overlapping factors, there were, of course, personal reasons affecting the decision to leave the country.

During this almost 90-year period of emigration, the number of departures in some years were especially intense:

The initial stage between 1840 and 1854.

This was the period of pioneer emigration. Most of the emigrants were peasant families who sometimes after a two-months voyage fraught with danger ended up in the pioneer areas west of the Mississippi, which was at the time opened for colonists.

The mass emigration during the famines of 1867 to 1873.

The possibilities for settlement in the USA had been facilitated by the introduction of the Homestead Act of 1862. During the severe famine years in Sweden, especially in 1868, economic pressure led to a mass emigration, with about 70,000 people, mostly agriculture workers, leaving the country. During the 1860's sailing ships were replaced by steamships which shortened the voyage and made it safer.

The agricultural crisis in Europe during the 1880's.

During this period it was the smallholders, the squatters, and unmarried male and female farm workers who left Sweden for America. Some 300,000 Swedish emigrants settled down in virgin homestead areas.

The industrial crisis 1901 to 1914.

The emigration decreased but is still interesting since it reflects completely new conditions, which arose in Sweden as well as in the U.S. The increasing industrialization changed both Swedish and American society. The vast agricultural areas near the Rocky Mountains had been cultivated, and the American west coast populated. The increasing industrialization with recurring depressions forced the growing working class to emigrate. However, the majority of the emigrants were still country people who after about a week ended up in the growing big cities.

The final stage of emigration 1918 to 1930.

Up to the depression years there was still a small number of emigrants which increased between 1923 and 1925. These late emigrants are today an interesting target group for the Emigrant Institute's many oral history projects. Some of our last emigrants may today be documented by tape recording.

Another oral history target group are the 300,000 emigrants who returned to Sweden during the depression years. Some of them are still living and give us an excellent opportunity to perpetuate the emigrants' experiences and memories.

The Emigrant Institute/The Emigrant Center

The Emigrant Institute was founded in 1965 on the initiative of Gunnar Helén, governor of Kronoberg County in southern Sweden. The purpose of the Institute was to contribute to extensive research on a broad basis of Swedish emigration history, a subject which had almost been neglected by scholars. One of the very few who had more closely studied the matter was the author Vilhelm Moberg who in his novels "The Emigrants", "Unto a Good Land", and "The Last Letter Home" had given Sweden and an international public a close and fascinating presentation of the first Swedish emigrants. As a follow-up, the Emigrant Institute was to collect and make available research material on emigration from all parts of Sweden, and on its own and together with the country's universities continue the basic research initiated by Vilhelm Moberg. The Emigrant Center, the building in which the Emigrant Institute is located, was

inaugurated in 1968, and was a follow-up of the founder's desire for a national documentation center for Swedish emigration and Swedish emigrants. The Emigrant Center consists of three units: the archives, the library, and a research department with room for exhibitions. From the beginning, this research center was a unique institution. Except for Denmark, there was nothing like it anywhere. Since that time several similar institutions have been founded with the Emigrant Institute in Växjö as a model, and others are being planned. The organization is primarily supported financially by the municipality of Växjö, the county government of Kronoberg, and by the Swedish government. In addition, the Institute receives support from private persons, companies and foundations, which have all contributed to the establishment and development of the Institute. At present 15 employees, including the director, an archivist, a librarian, and some ten assistants, maintain the different departments.

Written Documentation Activities of the Emigrant Institute

As early as 1940, Vilhelm Moberg discovered that there was a fairly large narrative material written by the emigrants themselves, but not very much about them. The authorities regarded the emigrants as lost citizens and ignored them. Interest in researching emigration had until then been rather poor. Even if the official written documentation was rather limited, there were plentiful sources of material left by the emigrants. Letters, diaries, photographs, and travel books could be found in almost every home at this time. The Emigrant Institute's first task was to make regional inventories and save such emigrant memories. At the same time, informants were contacted who could relate special local emigration traditions and memories from the final stage of the emigration. Returning emigrants were interviewed about their experiences abroad. Most of these interviews have been tape recorded and constitute an important complement to the written documentation. The third step in the inventory has been to gather basic information on each emigrant from local church records. The local parish registers have been supplemented with private documentary material.

In order to establish the Emigrant Institute as a national documentation center official microfilm records, such as the ports' passenger manifests, the emigrant listings of the Central Bureau of Statistics, a limited amount of local church records etc. have been collected. For most of these archives, indexes have been made.

The data on the emigrants is two-fold: the material available in the home country and the information available in the immigration countries. In 1968, the Emigrant Institute, sponsored by the Wallenberg Foundation, started a comprehensive inventory of the records of the Swedish-American church and Swedish-American societies. Since the church and society records were considerable (almost 45% of the emigrants belonged to a Swedish-American church or society), and since the material ran the risk of being dispersed or destroyed, it was decided to give priority to the written documentation. Between 1968 and 1978 more than 1,800 local Swedish-American archives were microfilmed.

The Oral Emigrant Documentation

Thus the living oral tradition remained to be documented. This was very important since the last emigrants as well as the second generation Americans of Swedish descent were decreasing in number. The dialectologist, professor Folke Hedblom of Uppsala, travelled in the early 60's in America's Swedish language areas with a tape recorder to document the surviving dialects,

which in certain cases were extinct in Sweden. This linguistic approach to Swedish-America's cultural treasures was the beginning of the Emigrant Institute's involvement in cultural history. Mr. Lennart Setterdahl, living in East Moline, Illinois, who was responsible for the micro-filming of Swedish-American church and society archives, by 1962 had made a great number of tape recordings in Cleveland, Ohio, of emigrants from the province of Halland. However, Mr. Setterdahl found it difficult to combine the time-consuming microfilming with active interviewing. In certain states with a homogeneous provincial population, for instance Smålanders in Texas, or settlers from Dalarna in Minnesota, he could, however, make interesting recordings. He also interviewed many Swedish-American intellectual leaders. He made a total of some 60 recordings up to the termination of the microfilming project in 1978. Lennart Setterdahl's son Michael Setterdahl, who travelled together with his father and assisted him in the microfilming work on the American west coast and in Canada, also made some recordings. Some 100 tapes from this period have been transferred to the Emigrant Institute.

At the end of the 1960's and the beginning of the 1970's the Emigrant Institute's own field work was reinforced by temporary employees and volunteer interviewers who travelled mostly in the three Swedish provinces of Småland, Öland, and Östergötland. The purpose of this tape recording was to contact the last emigrants who had returned to Sweden. As a result of these trips, several interview series became available at the Emigrant Institute.

During this time, a great number of separate interview projects were carried out among Swedes and other Scandinavians in the USA. In most cases these interviews were made without the direct participation of the Institute; but copies of the interviews were sent to the Institute. "Ribbons of Memories" by Dr. and Mrs. Ed and Gerda Sundberg, is a good example of such recording activity among Scandinavians and their descendants in western America. Other examples are the author Anders Johansson's documentation work among the Swedish "failures" in the Seattle area, and the author Per Olof Ödman's description of the last Swedes in Brooklyn, N.Y.

Finally, it should be mentioned that the Emigrant Institute is also interested in documenting emigration to other countries besides the USA. At the end of the 1970's a nordic research project on Scandinavian emigration to Australia and New Zealand was initiated. From Sweden, the Institute sent two professional field researchers to study the oral traditions of the emigrant generation and their descendants today. The first emigration wave to Australia came to an end with World War I. The second wave started to a less extent at the beginning of the 1970's. Unlike the situation in the USA, which has not had any great Swedish emigration since the 1930's, Australia exemplifies a modern, and different emigration and settlement. These emigrants have also been documented in an interview series.

Other Tape Recording Documentation

In order that the Institute shall function as a national center for documentation of emigration, copies of old records have been procured. From the Swedish Broadcasting Corporation the Institute has purchased more than 1,400 copies of radio programmes from the period 1934-1978. A great number of programmes have been recorded in Swedish settlements from all over the world. Some of our own radio programmes have also been preserved, such as internal recordings in connection with conferences etc.

Type of Tapes and Availability

The original recordings are available either on reel to reel tapes or standard cassettes. These are kept permanently in the Emigrant Institute's archive room on wooden shelves. If the informants have agreed to the interviews being available for public use, every programme and interview has also been copied on individual cassettes. These are kept in the Institute's sound room, where a card catalog is also available. Registrations of the contents by the subjects of each tape has not yet been completed because of the shortage of personnel. However, the subject is partly indicated on the questionnaire, for instance for recordings of returned emigrants. Most of the programmes contain interviews with the first generation, i.e. the emigrants or the returned emigrants, but also second and third generations are represented. The recordings have if possible been made in Swedish, otherwise they are in English.

Application of the Tapes in Emigration Research

So far, the tape collections of the Emigrant Institute have been utilized only to a small degree for systematic research. Historical research has traditionally dealt mostly with written source material. This is a limitation as the church and society archives in the USA include less than half of the Swedish-American population. More than half of the Swedish emigrants in America were outside Swedish-American society, which was held together by churches and societies. The author Anders Johansson has in his book "Amerika - Dröm eller mardröm", described the interview a useful method to get to know not only the established and successful emigrants but also the ones, who for various reasons did not succeed in realizing the American Dream.

Oral history, of course, is a possible means of penetrating the emigrant's conditions, which written source material cannot reveal. Furthermore, there is always a great context that can never be explained except through direct information from the emigrants or their descendants. Finally, oral history brings an understanding of the spirit of the age that brings the past to life in a way that the written word could never accomplish.

For ethnologists, who have always had a more positive attitude towards oral history than historians, oral history opens new possibilities for interesting studies of the transfer and survival of the cultural heritage, of confrontation or assimilation with other ethnic groups, etc. In this field I believe oral history has an interesting role to play in renewed Swedish emigration research.

EVA KARLSSON, Archives and Library of the Swedish Labour Movement, Stockholm

INTERVIEWING PEOPLE WITH EXECUTIVE POWER IN THE SWEDISH LABOUR MOVEMENT

The Swedish Labour Movement Archives were founded as early as 1902. The Archives are combined with a library and are open to the public, as is most of the collection.

The Swedish Trade Union Confederation (LO) has about 2.2 million members (more than one quarter of the Swedish population). The LO was formed in 1898 in close cooperation with the Social

Democratic Party. In the beginning, the Party actually helped LO with various matters, including money. The roles have since been reversed.

Today LO has immense authority. Professor Rudolf Meidner, for many years the Head of the LO research department, recalls the advice he received from LO chairman August Lindberg back in the forties: avoid boasting, taunting, stepping on others, or trying to be witty at their expense. "He who speaks for the Swedish Trade Unions does not have to raise his voice - it will be heard all the same."

The people who have led LO for most of the organization's life have been mediators and masters of trade union strategy. They are seldom known for their wit, cosy gossiping or flamboyant egos. Severe restraint and self-discipline is rather the order of the day. "No man can really be of much use; you have to use your resources to cause as little harm as possible" was the motto of Lindberg's successor. You can imagine that the LO leaders do not measure the day's success or failure in media exposure on this or that issue - and this not only from fear of being misquoted or misunderstood.

So, in spite of the importance of LO, very little is known to the ordinary public, even to members, about the everyday life and the deliberations of the confederation. If this is true of the central organization, it holds true to an even greater extent for the Central Unions, at present numbering 24. The role of the unions includes negotiations - after the central agreements there are Central Union agreements - and much more. The Central Unions often have their own research departments; they are responsible for unemployment benefits, for taking care of insurance questions for their members, and for working environment problems. And, of course, for every matter arising when it comes to interpreting contracts.

History, political science or sociology have concentrated much more on the political side of the Labour Movement rather than on the Trade Union side. The records of the movement are usually very well kept - there is no lack of documentary evidence. But this documentary evidence is completely without frills: you can follow the decisions made, but very seldom interpret the background. There is also a notable lack of private papers from trade union leaders - from one of our greatest LO chairmen there is little more than leather-bound lists of contributors to his 60th anniversary fund.

The obvious way of filling in gaps in documentary evidence lies in structured interviews with living people. This method has been suggested to us at the Labour Movement Archives from visitors, from journalists and from the Board of Directors. We agree, but ... as every archivist knows, the amount of paper evidence grows rapidly, and there has been very little time left over to do anything except keeping the rising piles in check. Furthermore, as the people want to interview have led such very full lives, it would take almost as much time to interview them as to relive their lives.

There is a great deal of interest in Oral History at the regional and local archives of the popular movements. They have often interviewed "characters", and in this way have managed to assemble a remarkable lot of information. Some pressure from local archives and as well as from our Board, we finally began some interview projects. The costs were born by a special organisation, the Support Committee, for the Labour Movement Archives, consisting of trade union members.

The Support Committee came up with several suggestions for interviewees. The majority of these are trade union leaders, but there are some politicians and administrators in the group.

As you can understand from the introductory remarks the prospect of carrying out these interviews seemed rather awesome. It was important that the interviewer have a good deal of inside knowledge. Thus, the interview preparation usually required a fairly extensive help from the archivist responsible, drawing on all the sources that an archive-cum-library can offer. This preparatory research was then handed over to a very competent journalist, who has specialised on radio interviews and feature programs on the trade union movement. This went very well, for a while, but naturally the amount of time - and money - spent was a strain on our institute. We had to find a way to make these interviews which was less expensive and time-consuming.

The first step taken was to try to minimise the interviewers' fees - we did this by training trade union journalists in historical critical methods. They were, or are, old-age pensioners with a life spent in trade union periodicals and with very good "inside" knowledge, a prerequisite when it comes to starting a dialogue with union representatives. The difference in perspective between a good journalist and a good historian is difficult to overcome, but at least the one-week training plus continuing discussions has helped.

The second field, where costs, or time, could be saved, was in actual preparation. This was assigned to students on internships at the institute, as part of their training. On the whole, this system has worked out well.

The actual interviewing takes place at the Labour Movement Archive offices. The interviewer has a prepared list of questions, which he sometimes gives beforehand to the interviewee. This is particularly the case, when the man or woman is very old. The interview usually takes several days, starting in the morning, with hourly breaks and with a long luncheon break, continuing for several hours in the afternoon. At the beginning of the following session we summarize what has been said in the previous session.

My job during the interviews is to run the tape recorder and monitor the flow of the interview. Afterwards, I write a three page summary, make a copy of the tape, and classify it. With the help of one of the member unions of the Support Committee, the tapes are then transcribed. The interviews follow a rough outline: a short biography, with the childhood conditions of the subject, first contact with the working life, and the trade union movement. And then the variations.

Our purpose with the interviews is twofold: naturally we want to cover important events, decisions and strategies. But being archivists, we also want to catch the less visible parts of an organisation's life: the routines, the tacit understandings, the impact of extensive trade union schooling.

On the whole, my first misgivings in starting on this project have not been realised. After some fifteen interviews one can say that the interviewees have been quite willing to talk, to give background information, to grapple with the resounding ignorance of the essence of trade union work on our past. The more one learns, the more remains unknown. There are some very good tacticians among those we have spoken with, who have been surprisingly willing to confide the steps they have taken to ensure the future of their particular organisation.

The growth of the Metal Workers' Union and the Building Workers' Union, have come to life in a vivid way. A topic, which obviously figures to a great extent is the relation to the Social Democratic Party, for a very long time also the ruling party in Sweden. These relations are the subject of continuous discussions and negotiations.

Relations with other unions and to the "LO family" is another recurring theme. Thirdly, international cooperation in the respective union internationals is an important theme. But the majority of the chairmen's time has been taken up by looking after the interests of their members at home - visiting, instructing, listening, negotiating, at times cajoling.

All unions have undergone extensive structural changes, the most notable being the formation of larger and fewer locals, a development necessitated by administrative changes within local governments. Carrying out this change with as little disturbance in working conditions for trade union work as possible, has proved a very time-consuming task. This, together with work for solidaric wage policies, made possible only with central agreements between LO and the Employers, has been the main battle-ground of the people we have interviewed. By the very nature of things, many of their decisions have taken a long time to manifest themselves. Trade union work gives slow results; so, every decision has to be made in regard to the long perspective.

A chairman is elected for life, that is, he is pensioned off at 60 (right now there is a discussion going on about changing this). He knows that he has the confidence of the members - he does not have to show good results quickly. He is at one and the same time very independent and very much part of his organisation. With one notable exception the subjects do not distinguish between their own decisions and those taken collectively. They much prefer the word "we" to "I". Whether this is a personal trait of the subjects, the impact of tradition, or the truth, I do not know.

To summarize the experience of the initial stages of this project I would say that while we have been fairly successful in establishing some historical truths about events, we have not yet been able to reach those tacit understandings, the actual climate of decisions, the ecology of the Swedish trade union movement.

Apart from this special project the Labour Archives also preserve tape recordings from a number of people and organisations. Some of these recordings have been made for us but the majority have first served other purposes. Among them can be mentioned some hundred tape recordings of talks and speeches of Tage Erlander, former Prime Minister of Sweden; some 600 recordings of his successor Olof Palme; several hundred of Alva and Gunnar Myrdal, together with video tapes. We have, as yet, no accurate way of preserving recordings of party congresses. All are not yet classified but the majority are available or will be.

All interviews are recorded on cassettes. A safety copy is made afterwards, either on cassette or on long-playing tapes. A more elaborate solution of keeping the sound recordings has yet not been established.

JAN BRUER, Jazz Department, Svenskt Visarkiv, Stockholm

COLLECTING HISTORICAL SWEDISH JAZZ MATERIAL

The early and middle 1970's saw an increasing interest in jazz, after a low period during the sixties, when rock and pop music captured the attention of younger audiences. Around 1970 some new styles arrived, a successful mixture of jazz and rock - sometimes simply called "fusion". At the same time there was also a revival in older types of jazz, especially swing and big band music from the thirties, as well as bebop from the forties. It seems that this new interest in jazz at the same time put the spotlight on the historical perspective. National jazz historical research started to grow in many countries, not least in northern Europe. Before then, most jazz studies were concentrated on the U.S.A., even among European jazz followers.

In Sweden, a research group was founded in 1977, called Gruppen för Svensk Jazzhistoria (The Swedish Jazz History Group). Around ten participants were involved, who in various ways had connections with older Swedish jazz life or had some special knowledge of this field: musicians, journalists and scholars. The group was linked to Svenskt Visarkiv (The Swedish Center for Folk Song and Folk Music Research). There are certainly similar problems involved in researching jazz and folk music; both are based on oral traditions to a large extent.

Activities were planned to deal with the following subjects:

- a) recording of interviews with musicians and others involved in Swedish jazz
- b) Swedish jazz recordings (on discs, tapes, etc.)
- c) photographs
- d) books and periodicals
- e) scrap books and press cuttings
- f) posters, concert programmes, etc.
- g) jazz compositions and arrangements, both printed and hand written
- h) Swedish jazz on film (and TV)

The first aim was to cover the period from the introduction of jazz in Sweden (1919) up to around 1950. Many of the earliest Swedish jazz musicians were deceased when we began this research, but we were fortunate in finding a few, who could give us lively and interesting descriptions of how they started to play jazz in the early twenties, about the same time as King Oliver, Jelly Roll Morton and Louis Armstrong made their first recordings! One of these was the trombone player Harry Hednoff (born in 1896), who played what is considered to be the first real jazz solo on a Swedish record, "He's the Hottest Man in Town" from 1926.

Initially, we received a grant from the National Swedish Council for Research in the Humanities and Social Sciences. The money was mainly used to purchase material and to cover the costs for making interviews. In 1981 the Swedish Government assigned the responsibility for jazz research in Sweden to Svenskt Visarkiv. The government allots some 200,000 Swedish kronor (around US Doll. 30,000) annually to Svenskt Visarkiv in order to maintain one scholar and one assistant especially for the field of jazz research. The Jazz Department has spacious premises at Svenskt Visarkiv. The terms of reference for the Jazz Department are to collect,

preserve, treat and publish information regarding the Swedish jazz history and make its collections available for study to scientists and other students of jazz music. Upon request it shall give information and advice to other institutions and to individuals.

The research group, Gruppen för Svensk Jazzhistoria, still with about ten members, continues to work on an independent basis but in cooperation with the Jazz Department. The results of the group's research are preserved by the Jazz Department.

Currently the research projects deal with jazz music and jazz life in Sweden up to the present. So far, we have collected around 200 interviews, mostly with musicians who made their debut before 1950. The interviews are generally conducted by two members of the research group, both always well prepared. Normally, each interview session takes about three hours. Sometimes more than one session is devoted to important informants; musicians such as Thore Ehrling and Charles Redland, who both began to play jazz in the twenties, have each contributed five or six recorded sessions. The tapes (or cassettes) are stored in air-conditioned vaults.

With the help of various discographies and other sources, such as catalogues at the Swedish Radio archives, a survey was made of recordings of Swedish jazz and similar music on the borders of jazz. The oldest Swedish recording of Afro-American influenced music is "Hiawatha Rag", played by a military band in 1904! In the 1910's many Swedish ragtime recordings were made, often played on the accordeon. The first records with the word "Jazz" (or "Jass") on the label were made around 1920.

Today, the collection at the Jazz Department contains about 1200 old 78 rpm records, 1600 LPs and more than 100 EPs, plus quantities of music recorded on tape, both from other discs and from private recordings. The Jazz Department has also compiled a photo exhibition called "Swedish Jazz in pictures 1920-1980" with some 150 photographs, which has been shown at museums, public libraries and concert halls around the country.

Hand in hand with this research, record albums have been produced on the Caprice label by Rikskonsert(er) (the National Institute for Concerts). Three double albums are published together with 20-page booklets with texts and pictures. Volume 1 of "Svensk Jazzhistoria" (The History of Swedish Jazz) deals with recordings from the twenties, "20-talsepoken" (Caprice CAP 2009), Volume 2 is called "HOT-epoken 1930-1936" (CAP 2010), Volume 3 is called "Rytm och swing 1936-1939" (CAP 2014). Later this year Volume 4 will be released with recordings from 1940-1942, "Beredskaps-Swing" ("Mobilization Swing") (CAP 2018).

For each album hundreds of recordings of Swedish jazz have been located and carefully penetrated. Thanks to the cooperation of many dedicated record collectors around the country, we have had access to practically all known jazz records made in Sweden, so far up to 1945 - many extremely rare, some existing in one single copy. About a dozen recordings with interesting titles and performers from the twenties have not (yet) been found. We have also come across many private recordings, made on acetate discs in the thirties and forties. That is an unique complement to the record companies' production, although the sound quality is often not good and special treatment is required.

The Caprice anthology "Svensk Jazzhistoria" is a chronological compilation. Its is fascinating

to follow how Swedish jazz is gradually developing, from the first stumbling steps in a one-step or a two-step to a mature form of music.

The address of the Jazz Department is: Svenskt Visarkiv, Jazzavdelningen,
Hagagatan 23 A
S-113 47 Stockholm, Sweden.

MARGARETA KÄLLSKOG, Institute of Dialect and Folklore Research, Uppsala

THE INSTITUTE OF DIALECT AND FOLKLORE RESEARCH ⁽¹⁾

The Institute of Dialect and Folklore Research in Uppsala was founded in 1914 to serve as a center for the investigation of Swedish dialects and Swedish popular traditions and as a central archive institution for the vast collections already made and for those to be made in the future. The Institute was organized and led from the start in 1914 until 1938 by Professor Herman Geijer, an excellent expert on Swedish dialects and folklore. In the course of energetic work, scholarly and organizing, Geijer by and by enlarged the activities of the Institute to comprise a very extensive field-work besides the usual work of registration and care of collections. This field-work was organized with the intention sooner or later to investigate all the cultural and dialect districts of the country.

The first director of the Institute, Herman Geijer, was succeeded by Professor Dr. Dag Ström-bäck in 1940. He retired in 1967 and was followed by Professor Dr. Folke Hedblom. His successors are Dr. Erik Olof Bergfors and Dr. Sven Söderström, the present director.

Today the staff includes 18 members who are state officials, among them the director, three first archivists (two linguists, one folklorist), six archivists (three linguists, three folklorists), one chief technical engineer and seven assistants. The Institute is administrated as a state institution under the Ministry of Education, but in close cooperation with the Uppsala University. The professors of Scandinavian Languages, Fenno-Ugrian Languages and Scandinavian Folklore Research are members of the local board of the Institute.

The aims of the Institute are to collect, keep, arrange and issue material about Swedish, Lappish and Finnish dialects and folklore in Sweden. The Institute has to keep the collections accessible not only to scholars, but also to other institutions and to all interested persons.

The first activities of the Institute mostly concerned the dialects. However, the work was never exclusively linguistic. Popular traditions and folk-life in their many different details were always part of the collectors' task. This part of the research work was rapidly increasing and in 1928 a special Department of Folklore was organized within the Institute.

The first electric recordings, through microphone and amplifier, on gramophone discs were made by the Institute in 1935. The new technique made the volume of the work increase rapidly and in 1952 a special Phonogram Department was started up within the Institute.

The Department of Dialects

In 1878 J. A. Lundell published a phonetic transcription system, called the Swedish Dialect Alphabet, which from that on has been the only one used in Sweden. At the same time Lundell started the periodical Svenska Landsmål och Svenskt Folkliv (Swedish Dialects and Swedish Folk Traditions), in the first volume of which he published his new phonetic transcription. The periodical is since 1940 published by the Institute. In this periodical and its supplements a good deal of our dialectological and many important folkloristic articles have been gathered. Its annual volume No. 108 was published in August 1986.

The publication of Lundell's transcription was epoch-making. The previous antiquarian collecting of archaic words came to an end, and the interest of the investigators turned to phonetics and grammar. Lundell himself became the first professor of phonetics in 1882; later he became a professor of Slavonic languages.

In the 1890s a plan was made up for a systematic investigation of the phonology and grammar of the dialects of all Sweden. For this purpose Lundell and his students composed a questionnaire consisting of about 1,000 words and forms of words. The words were chosen in such a way that they illustrated the most important phenomena in speech sounds and word inflection. The questionnaire was answered more or less in detail over the whole country during the following decades in about 1,000 places.

All the collected material was scattered in different places, in the homes of the professors, in the attics of the student houses and so on. In this situation the Institute for Dialect and Folklore Research was founded in 1914. After the somewhat heterogenous collections had been put into archive order, an extensive field-work was started out in the provinces. This work was by no means exclusively linguistic.

If the investigator is to be able to give correct and exhausting definitions of the meaning of the dialect words and expressions, to give the true environment, and the setting of the linguistic material he must collect all sorts of tradition at the same time as specimens of dialects are gathered. This close connection between linguistic and folkloristic research work has found its expression in the questionnaire work.

From the middle of the 1920s the interest in vocabulary came to the fore. At that time the need for systematical investigation of the total vocabulary of the Swedish dialects brought about a comprehensive questionnaire working. Thus, for example, all the words, expressions and phrases, connected with the hay-harvest were asked for in one questionnaire, fishing in another and so on. The idea was to define exactly the words in their particular context, their meanings and usage. The method of working necessitate a close cooperation of linguists, folklorists and ethnologists for the systematization of the subjects. Most of the 250 monograph questionnaires of the Institute have been worked out with regard to words as well as to things.

Our program of work is of course a long-term one. It cannot show speedy results in the form of printed dictionaries and other corresponding publications. But so far we have published some exhaustive dialect dictionaries: the dictionary of the archaic language of the island of Gotland in the Baltic (1200 pp. Editor Dr. H. Gustavson †), a dictionary of the dialect

of a single parish, Lau, on the island of Gotland (1860 pp. Editor of this dictionary was also Dr. H. Gustavson †), and a dictionary of the South Lappish dialects (1488 pp. Editor Dr. G. Hasselbrink †). After preparation work for more than half a century almost three volumes (A-Papperslösning, 1782 pp.) of a large dictionary of the very archaic Dalecarlian dialects has now become published. Editor is Dr. S. Björklund, the present leader of research.

These printed dictionaries are only examples of research projects at the Institute. Extensive investigations have been carried out and partly published for the provinces of Västergötland, Värmland, Västmanland and the Swedish dialects spoken earlier on the Estonian coast and in the village Gammalsvenskby (Old Swedish Village) on the river of Dnjepr in South Russia (research leader was Dr. N. Tiberg †).

The department of dialects also has a number of dictionaries in index cards mostly sorted in parishes. These word indexes are compiled alphabetically by making excerpts from the records, e.g. from the above mentioned questionnaires, and are the most used dialectological material.

The Folklore Department

During the 1920s the importance and extent of the folkloristic work within the Institute constantly increased and, as mentioned above, in 1928 a special department for folklore and folk-life was established.

The catalogue of special items, which was started in the late 1920s with a systematical arrangement of a number of folkloristic chapters, was later extended to include every manifestation of folk-life and popular tradition.

The system according to which the catalogue of special items has been arranged, has been found technically clear and flexible, so that amplifications in every chapter or in minor groups are possible. Thus the cultural forms of the towns and of the late industrialization, of social care, etc. have been worked into the catalogue without making any important changes in the order. Naturally, it has also been possible to include chapters, as when the material of folk tales was arranged according to the register of Aarne-Thompson. With its now more than 350,000 catalogue cards arranged in systematical groups (ab. 120 chief chapters and 7,500 subheadings under those) and its many cross-references (ab. 30,000) the catalogue can give the scholar looking for material not only directions to the subject sought after but also details, as well as information about contiguous subjects of importance for the comparative research.

This system of the Institute - though not strictly logical and in certain parts as yet not thoroughly treated - has proved to be practically useful and possible to develop and adapt to occurring needs in different culture areas and countries. Apparently, the working out of the system with regard to forms of life and traditions of a North-European type, especially those belonging to the preindustrial phase, has not prevented the possibilities of adaption. (See Svenska Landsmål och Svenskt Folkliv 1978/79, s. 113.)

The Phonogram Department

Here in Sweden, under the direction of Professor J. A. Lundell in Uppsala, Sweden's first

university teacher of phonetics, the earliest dialect recordings were made on wax cylinders, by means of an Edison phonograph. They were made in 1897, in the province of Uppland. Folk music and folk songs were also recorded at that time. But, of course, the quality of sound reproduction was fairly miserable in modern standards. What is more, dialect researchers could never use the phonograph in a natural conversational setting; generally the speaker had to read from a prepared manuscript.

Not until 1935 did Uppsala University acquire better equipment for field research. By then Sveriges Radio, the Swedish Broadcasting Corporation, had been using electrodynamic sound recording methods for a number of years. The Corporation's new equipment comprised the microphone and amplifier, together with the gramophone record, made of an aluminium disc coated with a cellulose acetate lacquer. In 1935 the Institute made its first electric recordings. About 1,000 gramophone discs were recorded in various parts of the country before World War II. Recordings were made by means of a simple piece of equipment built into a trunk. The proviso was, however, that an a.c. power supply was available on site - which was far from always the case.

The first equipment was rather unwieldy. Also the microphone was clumsy, built into a cube of marble. The optimism was not great concerning people's reaction to these strange gadgets. But the first field trials swept all these fears away.

For students of dialect and oral tradition this was a revolutionary working method. Between 1935 and 1945 our Institute made recordings the length and breadth of Sweden. Professor Folke Hedblom had a hand in them from the very start.

The "big leap" in our field-based recording work came in 1962, when Professor Hedblom and a professional engineer at our Institute, Mr. T. Ordéus, took the minibus over to North America to record the Swedish - especially the Swedish dialects - still spoken by older emigrants and above all by their children and grandchildren. Since the 1840s over a million Swedes had emigrated to the United States and many of them had maintained their Swedish. Professor Hedblom and his assistant took the minibus of the Institute across the Atlantic three times, in 1962, 1964 and 1966, travelling around North America from the Atlantic to the Pacific and from Canada to Texas for three to four months at a time.

Technical Equipment

In 1946 the Swedish Parliament provided our Institute with a specially equipped recording car. Powered by the car engine, twin gramophone decks permitted continuous recording, uninterrupted by disc changes etc., and natural speech situations could be recorded, when Institute staff met people in the fields and forests, in stables, workshops, and so on. Ten years later, in 1956, the car was replaced with a minibus with modern professional equipment for producing recordings on magnetic tape. The bus had two tape decks (Lyrec) on a stand with the amplifier between them. All recordings in the field were from now on made full track at speeds of 7 1/2 and sometimes 15 inches per second. By now we had reached full professional technical quality in our recording work. The construction and the capacity of the equipment was equivalent to claims and norms as they were then for the European broadcasting. In the minibuses that followed the first one we have used Nagra-Kudelski tape recorders.

The technical equipment of the Institute includes three Nagra machines and for our internal use

and in our special recording expeditions they are our most utilized recorders. We also have six Uher Reporter tape recorders, which normally are lent out to outsiders. For routine listenings within the archive several Tandberg machines are available. Our equipment also includes some Sony cassette tape recorders. Only a few years ago did we get the possibility to provide a new copying machine, Telex 300. It can copy reel to reel, reel to cassette, cassette to cassette and cassette to reel.

Today the entire phonogram collection contains over 10,000 gramophone discs and about 6.000 magnetic reel tapes (most of them 30 minutes and in full track) covering Swedish, Lappish and Finnish dialects (the latter from the northern part of Sweden). The used tape speed is 7 1/2 inches per second. The annual increase consists of 100-125 tapes and about 25-50 tapes (reel and cassette) recorded by laymen.

Method

Our recordings take the form of free conversations. It is always easiest when informants are allowed to talk about whatever is of most interest to them and in the range of their experience. It is important to establish a friendly tone and atmosphere and show a personal, human interest in people before beginning a recording. (Informants are nearly always recorded in their homes.) Since we often get on to very personal topics in recordings, they have to be able to trust us and know that we will not release our material to newspapers and other media. A good atmosphere leaves its mark on the language spoken and on the recording as a whole, not least as regards its subject-matter. The need to aim for a natural, everyday conversational setting cannot be stressed enough.

The importance of good personal relations has been made clear to us in recording projects we have been working on in Vaddö, a parish on the Uppland coast, about 100 km north of Stockholm, where we have been carrying out an in-depth survey of dialect and folk culture for some years. As we return there from time to time, sometimes to the same family, we have ended up on very friendly terms with local people.

Storage of Gramophone Records and Tapes

It is a well known fact that recorded material - whether on discs or tape - should not be stored in ordinary offices. At our Institute in Uppsala we have a special air-conditioned store, with automatic temperature and humidity control. It has worked well for over 30 years. But of course there is always a risk of paper mildew and other types of fungal growth. Mildew is particularly liable to form on record sleeves made during the war, when paper was of poorer quality.

We try to avoid damage of this kind by winding and rewinding tapes and sometimes transferring recordings to new tapes. Rewinding tapes also eliminates the risk of print-through effect, caused by "contamination" between adjacent layers of tape. Older, thin acetate tapes are particularly subjective to print.

Acetate tapes have another serious drawback - they dry out, become brittle, and snap. We have therefore begun copying these tapes, which date from the 1950s. Unfortunately this job will have to be spread over a number of years, as it is an expensive undertaking. During the last three years the Institute has made about 600 safety copies which also include the discs recorded during the wartime. About 2,500 items ought to be restored.

Available information indicates that cassette tapes are not yet of a sufficiently high quality to be stored on a long-term basis. We therefore transfer all cassette recordings to reel tapes before finally depositing them in our archives. It is important to make sure that they are copied without any loss of sound quality.

The safest method of storing on a long-term basis, of course, is still to transfer them to disc matrices, but for financial and practical reasons this is naturally out of the question but for special purposes.

Cataloguing

For each recording a field report is filled in with details of the names of the speakers and other facts about them, their families, and where they live. These reports also include information about the actual speech situation, the people present, the speakers's own reactions - whether they were intimidated by the microphone or perhaps unaware of it - what their interests were, and so on. We also want that the report tells us who else was there but did not speak. The more details for the future researchers, the better.

Preparing a primary linguistic catalogue has proved fairly straight-forward. For practical purposes we regard Sweden's 25 provinces (landskap) and over 2,000 parishes (socknar) as linguistic, or dialectal, units and a geographical system of cataloguing based on provinces and parishes takes us quite a long way. Of course, indexes of lexical and grammatical details would also be helpful, but preparing them requires a great deal of time, effort, and money. At present we are trying to cater for the interests of linguists, ethnologists and students of folklore by indexing our recordings on the basis of their factual subject-matter. If linguists know what subject areas are dealt with - what people are talking about - on a given tape, they can then look for the related vocabulary in the same recording.

For the recordings made in America, special catalogues have been established, covering places and people.

Let me briefly describe how we are going about preparing this subject-matter catalogue:

- We listen to the tape, starting a stopwatch when the tape begins. We record the times between which different topics are mentioned. For example, between the 12th and 14th minutes an informant may be talking about life at the summer pastures. The time is then noted down as "12-14 m".
- The contents of the tape are written down. It is essential always to remember to write only what is actually said, and not add anything or draw own conclusions. If the informant is talking about what it was like living out at the shielings or summer pastures, for example, every piece of information supplied has to be noted down. For example: "At 5 a.m. the cows were let out. Later in the day whey-cheese was made." In this case it is not enough to write "About life at the summer pastures", as this would be of little help to a researcher looking for information about cheesemaking.

When an informant sings a song, the first stanza is written down, if the words can be made out.

- To make a fair copy of all this, we use special paper divided into 16 squares of the size of 90 x 110 mm, which are later cut into separate slips. The recording is divided into

sections for each topic discussed. The minute in which discussion of a topic ends is also noted down. (We also keep a copy of the whole sheet to see the contents of the complete recording.)

- Once this has been done, the very important job of cataloguing begins. The catalogue is based on the same principles as our "catalogue of special items". This was intended for paper-based records when it was started in the 1920s and its system is extremely well suited to the present task. The material recorded on tapes and discs can thus be catalogued according to the same principles. A classification number can be entered at several points in a slip for a given recording, and a topic may come under several headings in the catalogue.

This catalogue is primarily intended for folklore scholars and ethnologists, but pending a specialized grammatical catalogue linguists can also make use of it, especially linguists searching for words or terms in a specific subject area.

Publication

Published selections of dialect recordings, accompanied by transcriptions using the standard alphabet, translations into standard language, and notes, where necessary, are of value in senior school and university education. Our institute produced such a package in 1957, comprising three LP discs and a total of 37 non-prepared dialect recordings covering all the provinces of Sweden, made in the 1940s and 1950s. Subsequently our institute has assisted in producing prepared recordings for special educational purposes.

International Cooperation

International cooperation began in 1958 when we met with representatives from West Germany, Poland, Yugoslavia, Belgium, Austria, the Netherlands, Denmark, and other countries in Münster, Westphalia. Cooperation continued at conferences in Vienna and Strasbourg in the years immediately following. In 1959 the International Association of Linguistic Sound Archives was set up and Prof. Folke Hedblom was entrusted with drawing up the first manual on tape recordings, primarily from a linguistic point of view. It was published in 1961 in our journal, Svenska Landsmål och Svenskt Folkliv. Similar publications have since appeared in Germany, Switzerland, Austria and elsewhere. (See Svenska Landsmål och Svenskt Folkliv 1978/79, p. 165 f.)

(1) Written by Margareta Källskog 1986 partly on the basis of a manuscript by Folke Hedblom, 1970.

Reviews and Recent Publications

Edison disc artists & records. 1910-1929. Compiled by Raymond R. Wile. Edited by Ronald Dethlefsen. Special research by Ben H. Tongue. Brooklyn, N.Y.: APM Press, 1985. vi, 177 pp., 28x22cm., ISBN 0-937612-03-0: \$ 19.95 (pbk.). Available from Ronald Dethlefsen, 3605 Christmas Tree Lane, Bakersfield, CA 93 306 at \$ 21.95 (22.95) incl. postage and packing (seamail to Europe).

This well produced publication is a welcome addition to the literature about Edison discs. It is made up of a variety of informative and carefully researched articles that can help discographers a great deal when working on these discs. There is an Edison label dating guide and a dating guide for Edison discs matrices. The various steps of the recording technique employed by Edison are documented by means of photographs and facsimiles of sketches taken from patent files etc. There is also a listing of artists who have recorded for Edison stating the order numbers of their records (but without indication as to the repertory on those discs). All in all: a handsome volume of which the compiler and editor can be proud.

Martin Elste

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Gefen, Gérard: Furtwängler. Une biographie par le disque. Paris: Pierre Belfond, (c) 1986. 223 pp., illus., 24x15cm., ISBN 2-7144-1866-X: FF 120.00 (broché).

Le livre comprend trois parties: une biographie de Furtwängler, un tableau synoptique offrant en parallele les faits historiques et biographiques et une discographie classée d'apres les différents compositeurs et commentée brièvement. La partie discographique ne remplace pas les publications correspondantes de Smidth Olsen et de Hunt, car elle ne mentionne que les disques microsillons et compacts des dix dernières années. Le chapitre intitulé "Les faux Furtwängler", qui énumère les enregistrements faussement attribués à Furtwängler, serait digne de louange si l'auteur avait fourni toutes les sources de ses mises au point. Il s'agit certainement d'une publication utile même si elle manque par endroit d'exactitude et si de nombreuses coquilles en rendent parfois la lecture irritante.

Trésy Lejoly

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Jaeger, Stefan (Hrsg.): Das Atlantisbuch der Dirigenten. Eine Enzyklopädie.
Zürich: Atlantis Musikbuch-Verlag, 1985. 416 S., Abb., 28x24cm, ISBN 3-254-00106-0,
DM 128.00 (geb.).

Es hat lange gedauert, bis sie sich vom taktschlagenden Continuospieler oder Prümgeiger auch zur sichtbar herausgehobenen Figur des Orchesters entwickelten. Heute zählen Dirigenten längst zu den Mächtigen des Musikgeschäfts. In dem Maße, in dem sie die Kastraten, Primadonnen und Instrumentalvirtuosen - leider auch die Komponisten selbst - an öffentlicher Geltung übertrumpften, ist auch das publizistische Interesse an ihnen gewachsen. Der Zürcher Atlantis-Musikbuchverlag hat jetzt mit einem vierhundertseitigen Lexikon "namhafter Meister des Taktstocks aus Vergangenheit und Gegenwart" das erste deutschsprachige Kompendium dieser Art vorgelegt. Etwa achthundert Dirigenten werden in Kurzbiographien vorgestellt. Den großen Pultstars werden, in Anlehnung an H. C. Schonbergs Dirigentenbuch, umfangreiche Würdigungen zuteil. Man kann im Einzelfall darüber streiten, warum hier beispielsweise Hans Zender ausführlich porträtiert wird und nicht etwa Hans Rosbaud, warum Giuseppe Sinopoli und nicht Ernest Bour. Momentane Popularität und Mediengängigkeit mögen bei der Auswahl eine Rolle gespielt haben. Problematischer ist jedoch der methodologische Versuch, eine lexikale Darstellung mit einer essayistischen zu verbinden. Während in den Kurzbiographien die wichtigsten Informationen schnell erfaßt werden können, muß der Benützer das biographische Gerüst in den ausführlichen Beiträgen erst mühsam vom anekdotischen Rankenwerk befreien.

Der Band will Enzyklopädie und Lesebuch zugleich sein. Dagegen ist nichts einzuwenden, wenn das eine nicht zu Lasten des anderen geht. Doch bereits der enzyklopädische Anspruch hält einer oberflächlichen Prüfung nicht stand. Es fehlen wichtige Namen aus dem osteuropäischen und anglo-amerikanischen Bereich. Lukas Foss und Howard Hanson beispielsweise haben in den USA neben ihrer kompositorischen Tätigkeit in erster Linie wichtige dirigentische Arbeiten verrichtet, die sich auch an der Zahl ihrer Schallplatteneinspielungen ermesen ließe.

Nun sollte man von einem Dirigenten-Lexikon, das ohnehin stärker auf den mitteleuropäischen Raum ausgerichtet ist, erwarten dürfen, daß hier jedenfalls sorgfältiger gearbeitet wird. Aber auch für diesen Bereich ist dem Herausgeber Stefan Jaeger schlichtweg Nachlässigkeit anzulasten. Wie sonst läßt sich erklären, daß so renommierte Dirigenten wie der Leipziger Gewandhausleiter Kurt Masur oder der jetzt in Stuttgart tätige Wolf-Dieter Hauschild mit keiner Zeile erwähnt werden. Einzelne Kurzbiographien enthalten oft irreführende Hinweise, die falsche Übersetzungen aus dem Englischen vermuten lassen. So soll Hans von Benda von 1926-1933 Direktor von Radio Berlin und von 1954-58 musikalischer Direktor von Radio Freies Berlin gewesen sein. Gemeint sind sicherlich der Berliner Rundfunk und der Sender Freies Berlin. Von Paul Dessau wird berichtet, er sei 1968 aus der Deutschen Akademie der Künste in Ost-Berlin ausgetreten; tatsächlich hat er in diesem Jahr die West-Berliner Akademie verlassen.

Auch bei der Auswahl dirigierender Komponisten wurde nicht immer schlüssig verfahren, wobei der Grundsatz, nicht alle Komponisten-Dirigenten aufzunehmen, sicherlich richtig ist. Aber wenn schon Alfredo Casella erwähnt wird, dann sollte auch von Pablo Casals die Rede sein, der doch immerhin ein eigenes Orchester aufbaute und sicherlich kein "Gelegenheitsdirigent" war.

Was ein umfassendes Dirigentenlexikon leisten kann, weiß man spätestens seit dem 1982 von John Holmes veröffentlichten "Conductors on record", das nicht nur im biographischen Teil viel genauer informiert, sondern auch noch Hinweise auf wichtige Schallplattenaufnahmen liefert.

Der vorliegende Band wendet sich dagegen wohl in erster Linie an Musikliebhaber und Konzertbesucher. Die durchwegs lesenswerten Essays werden eingerahmt von zahlreichen Photographien großer Pultstars und ihren dirigentischen Posen. Wolf-Eberhard von Lewinski liefert zu Beginn eine übersichtliche Geschichte des Dirigierens, die von Wolfgang Sandner mit überzeugenden musiksoziologischen Gedanken ergänzt wird. Am Ende des Buches stellt Joachim Wormsbächer Dirigenten in Selbstzeugnissen vor. In diesen durchaus selbstkritischen Äußerungen bleibt überall spürbar, was etwa Charles Munch zur Maxime dirigentischer Arbeit macht: "Wir wollen nie vergessen, daß wir Diener der Musik sind".

Martin Willenbrink

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Kinney, Michael S.: A discography of Hindustani and Karnatic music.
Westport, Connecticut; London: Greenwood Press, 1985. xix, 594 pp., 24x16cm.,
ISBN 0-313-24479-0: £ 65.00 (cloth.) (= Discographies. No. 17.)

Man kann Reis Flora von der Monash University Melbourne nur zustimmen, wenn er die Diskographie im Vorwort als einmalige, überraschend große Zusammenfassung von Klängaufnahmen indischer Musik vorstellt und sie Händlern, Sammlern, Forschern, Studenten, Musikern und Betreuern von Archiven zur Benutzung empfiehlt. Die Fülle an Einspielungen ist umso erstaunlicher, wenn man bedenkt, daß nur die seit 1960 entstandenen Langspielplatten und Cassetten einschließlich der Überspielungen von älteren 78er Platten aufgenommen wurden. In diesem Sinne versteht der Autor den vorliegenden Band als den 3. Teil seiner Diskographie indischer Musik; der erste bezog sich auf die "acoustic era", von 1898 bis 1926, der zweite auf die "electrical era" von 1926 bis 1960. Zwar gibt Kinney keine Hinweise auf die Publikation der beiden ersten Teile, doch skizziert er in der Einleitung (S. XIII-XVI) das Wirken der Aufnahme-Kompanien und -Industrien in Indien, sodaß der Leser die Schwerpunkte früherer Bemühungen erkennt.

Die eigentliche Diskographie ist in fünf Abschnitte gegliedert: Hindustani Instrumental S.3-139, Hindustani Vocal S. 141-299, Karnatic Instrumental S. 301-365, Karnatic Vocal S. 367-427 und Anthologies S. 429-503. Die Anthologien sind nach ihren Titeln eingereiht, und von den dort verzeichneten Schallplatten oder Cassetten sind alle Einspielungen angeführt, auch wenn sie, wie Veda-Gesang, Musik zu Tänzen, Volks- und Stammesmusik, nicht zur klassischen Musik gehören. Dagegen ist in den ersten vier Abschnitten allein das hochkünstlerische Repertoire vorgestellt, und die Musikstücke sind nach den Namen der großen oder doch bekannten Solisten angeordnet, auch dann, wenn die Stücke in Sammelpublikationen von mehreren Interpreten vorkommen. Damit gelingt es dem Autor, alle Doubletten oder Nachpressungen einer Einspielung kenntlich zu machen, und hier liegt für den Benutzer wohl der größte Vorteil dieser Diskographie.

Von Platten und Cassetten ist Hersteller und Sigel, Land und Jahreszahl der Herstellung, wenn abweichend auch das Land der Vermarktung mitgeteilt. Zu jedem Musikstück wird - falls bekannt - zuerst der Rāga angegeben, in dem es steht, dazu nach einem bestimmten Schlüssel der Stil oder die Form sowie der Tāla, bei Vokalstücken auch der Textanfang. Dabei bedient sich der Autor nicht einer genauen Transliteration der Worte aus indischen Alphabeten, sondern einer vereinfachten Umschrift, so wie sie vielfach im indischen Englisch üblich ist. Der Kenner wird damit umzugehen wissen.

Erschlossen wird die Diskographie durch ein Glossar mit den wichtigsten Fachausdrücken und je vier Indices zur nordindischen und zur südindischen Musik. Von diesen haben vor allem die Rāga-Verzeichnisse einen hohen Wert, entsprechen sie doch dem indischen Verfahren, Musikstücke nach ihren Melodiestrukturen zusammenzufassen.

Der nordindischen Musik ist es angemessen, wenn unter den Bezeichnung eines jeden Rāga als Hinweis auf die betreffende Einspielung der Musiker und sein Instrument oder sein Gesangsvortrag samt der Seitenzahl in der Diskographie erwähnt ist. In dieser Form ist der "Hindustani Rāga Index", S. 509-539 angelegt, doch für den gleich gestalteten "Karnatic Rāga Index", S. 560-586, wäre ein Zusatz der Textanfänge bei komponierten Stücken eine willkommene Hilfe gewesen. Zudem finden sich in den beiden Indices einige zweifelhafte oder unnötig trennende Schreibweisen. Gleich sind wohl bei den Hindustani-rāga 'Aheer Bhairav' und 'Ahir Bhairav' (S. 509), 'Bhairabi' und 'Bhairavi' (S. 512), 'Behag' und 'Bihag' (S. 512 und 515), 'Desi Todi' und 'Desi Tori' (S. 518), 'Hamsasadhvani' und 'Hansadhvani' (S. 520), vor allem 'Eman, Iman, Yaman' und 'Kalyan' (S. 518, 520, 540 bzw. 523), welchen manche Musiker auch 'Iman Kalyan, Eman Kalyan' und 'Yaman Kalyan' (S. 518 und 540) zufügen. Unterschiede der Aussprache oder Transliteration gibt es in der karnatischen Musik bei 'Begada' und 'Byagadai' (S. 562), 'Dhansari' und 'Dhanashri' (S. 564), 'Darbar' und 'Durbar' (S. 564 und 565), 'Hamsanada' und 'Hamsanadham' (S. 566 und 567) 'Hamsadhvani' und 'Hamsathavani' (S. 566 und 567), 'Kamaj, Khmaj' und 'Kamas' oder 'Khamas' (S. 570 und 572) 'Nata' und 'Nattai' (S. 575), um nur die wichtigsten zu nennen. Schließlich meint 'Alpana' (S. 560) keinen Rāga, sondern das Vorspiel 'Ālāpana', und Ausdrücke wie 'Ragamala' oder 'Ragmaligai', also "Rāga-Kette", hätten nicht in den Index, sondern in die Abteilung "Rāgas as Part of Rāgamalika", S. 585 f. gehört. Immerhin deuten die Sparten unaufgelöste Melodiefolgen an, doch die abweichend geschriebenen Rāga-Namen sollte man vor Benutzung der Indices markieren, sodaß man die Artikel zusammenfassen kann.

Im Hinblick auf die Tāla-Verzeichnisse sei bemerkt, daß sie nur jene Darbietungen angeben, in welchen das Trommelspiel in den Vordergrund gerückt wird. So finden sich im "Hindustani Tal Index", S. 541-543, unter den Tāla-Bezeichnungen die Namen der Trommler, meist Tabla- und Pakkawaj-Spieler, aber auch eine Sparte mit der Überschrift "Tabla Solo". Ähnliches gilt für den "Karnatic Tala Index", S. 587-588, wo selbst zu den Tāla-Metren fast ausschließlich Mrdaṅgam- und Ghaṭam-Spieler genannt sind. Daneben stehen Stichworte wie "Mridangam Solo", oder "Percussion Piece", oder sogar der Terminus "Thani Avartanam", der sich auf Trommelsoli zum Abschluß von großen Melodie-Musikstücken bezieht.

Von den übrigen vier Indices gibt je einer für Nordindien (S. 544-548) und für Südindien (S. 589-590) die benutzten Instrumente an. Die beiden letzten Register sind den Stilarten zugewandt, und diesbezüglich ist der "Hindustani Style Index" (S. 549-559) richtig angelegt; denn Stichworte wie "Bhajan"-Gesang zu einer religiösen Andacht, "Bhatiali"-Schifferlied aus Bengalen, "Ghazal"-Liebeslied oder gar "Folk song" deuten die Herkunft von Melodien oder bestimmte Vortragsweisen an, die man neben den klassischen Stil-Formen wie Dhrupad, Dadra, Khayal, Thumri etc. in der Konzertmusik Nordindiens hören kann. Im südindischen Repertoire liegen Bhajan und Volksgesänge, zu denen auch Kavadi-chindu, also religiöse Lieder an Gott Murukan gehören, eher am Rande, sodaß die meisten Bezeichnungen, wie Alapana, Ashtapadi, Pallavi, Slokam u.a. auf musikalische Formen, einige auch, wie Alarippu, Jatiswaram und Thillana auf den Bharatanātyam-tanz verweisen. Das Wort "Kṛti", Form- oder Gattungsbegriff für die heute überwiegend gesungenen

Kompositionen, fehlt jedoch in der Liste - wohl weil die meisten der eingespielten Stücke hier hätten angegeben werden müssen.

Im ganzen sind auch die Register hilfreich bei der Benutzung der Diskographie. Diese erstellt zu haben, ist dem Autor kaum hinreichend zu danken.

Josef Kuckertz

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Tondokumente aus dem Phonogrammarchiv der Österreichischen Akademie der Wissenschaften.
k.k. Hofopernsänger. Herausgegeben von Dietrich Schüller, kommentiert von Franz Lech-
Teitner. Mit digitaler Signalverbesserung von Werner A. Deutsch. Verlag der Österr.
Akademie der Wissenschaften: PHA EP 7 (1 EP). Wien, 1985, ATS 78.00.

Until quite recently it was thought that Gustav Walter's three G&T's constituted his entire recorded legacy, and they remain the principal part of it. But it turns out that when he went by to have his voice deposited in the Wiener Phonogrammarchiv, instead of speaking into the horn he sang. This was not in the normal sense a recording session: There was no accompaniment, and the resulting records were never contemplated for commercial release. Nevertheless, the two brief selections increase our knowledge of his art by a valuable bit.

The first (well chosen, since it is nearly unaccompanied in its original form anyway) is the Entrance of Lohengrin, a role, Walter had begun singing almost as soon as the opera entered the repertory. It is a free, reflective performance, sung without strictly adhering to the notated rhythms but without distorting them either. It lets us hear a bit of flexibility in the voice with the two short ornaments on the words "Weite" and "getreu"; an interesting detail is that he sings these two-note graces on the notes below and above the principal tone they precede. (this had been the traditional way of executing the ornament for generations, according to theorists), whereas Wagner wrote them on the principal tone and the tone above. It is impossible to say whether Wagner intended to effect a change in the way the ornament was sung by writing it as he did; usually, it was not written at all, but simply executed as a nuance added by the singer.

The tempo is slow, though it does not make the striking contrast with later performances that one observes in the G&T's. Assuming that Walter sang in the original key of A (the digital transfer issued on PHA EP 7 plays just slightly below, which could be correct, since there was no piano there to give the pitch), Walter takes about 1'06" to deliver the short solo. Three noted Lohengrins made records of the Arrival within the year after Walter's visit to the Phonogrammarchiv, and the German versions of Jacques Urlus (born 1867) and Leo Slezak (born 1873) are basically consistent with the lines of Walter's interpretation. They take 1'07" and 1'12", respectively, though Walter's delivery is a bit slower: His time is shortened because he does not have to wait for the accompaniment to enter at the end. Both of them sing the ornaments as printed in the score. There is a much greater contrast with Fernando de Lucia (born 1860), who sings in Italian and takes about 1'52" with his lingering, dynamically varied performance. (He sings the grace notes as Walter does, beginning on the note below.)

Walter's other solo is "O hör mein Lied" by Eduard Walter, a composer unknown to me. It is musically less significant, suffers more from the absence of accompaniment, and makes a rather labored impression. But what it tells is consistent with what the other records suggest:

Slow tempo, broad legato style with portamento, and a well-placed, head-oriented lyric tenor. It is remarkable to find a voice so well preserved in its owner's 70's, but - given the preservative properties of the technique displayed - not surprising.

Will Crutchfield

The issue of PHA EP 7 from the Phonogramm Archive in Vienna represents a large step forward towards refining several digital and analog techniques in the restoration of historical acoustically recorded material. The phonograms from which these restorations spring, represent a formidable challenge to the engineers involved in this endeavor. Some of the issues that pose this challenge are the transient peaks (ticks and pops), mechanical interface problems (bad surface, bad styli, speed fluctuation, induced rumble, others) and transducer variability causing, in some cases, severe horn resonances.

I had attended a demonstration in Washington D.C. several years ago where Dr. Deutsch had played several examples of his technique at that time. In a paper by Dr. Deutsch delivered at the Association for Recorded Sound Collections, April 1986, Lincoln Center, NYC he goes into detail describing the technical considerations of this work (cf. Ph.B.No.45, pp.36-39).

A case is made for the humanistic approach to the sound restoration, that is because "the listeners are motivated by perceptual and cognitive considerations rather than relying on mathematical models". The quality of this record in comparison to the earlier issued examples would certainly affirm this approach. This "subjective" approach to the filtering technique certainly has merit when it comes to the problems associated with recordings such as the singing of Hofopernsänger Walter.

A little discussion is important to realize what exactly is meant by the names that refer to filtering techniques: Sound restorations are usually "processed" as per the following

- 1 Fixed filtering
- 2 Filtering by a comb filtering
- 3 Employment of adaptive filtering
- 4 Employment of Analysis-Synthesis system
- 5 Subtraction of noise in the spectral domain
- 6 Utilization of the autocorrelation function

By the time restorations get to the final release, they may have been exposed to some or possibly all of the above forms of signal processing. In the digital domain of the process, the removal of the noise that impairs the listeners ability to "hear" the difference between noise and signal clearly, is usually an adaptive filtering process. The filter discriminates between the signal with signal imbedded, and the signal with the noise removed. As Deutsch and Noll pointed out in their liner notes, the task of totally removing the noise is a pretty straight forward digital exercise, but practically speaking, the psychoacoustical effect of a little bit of noise with the signal for background effect is the more listenable. (See fig.1, for a spectrographic representation of the above.) The noise that one hears as the "babbling brook" sound of the background I attributed to various artifacts of the mechanical aspects (turntable, original disc, cutter head etc.) of the recording. I suspect that the

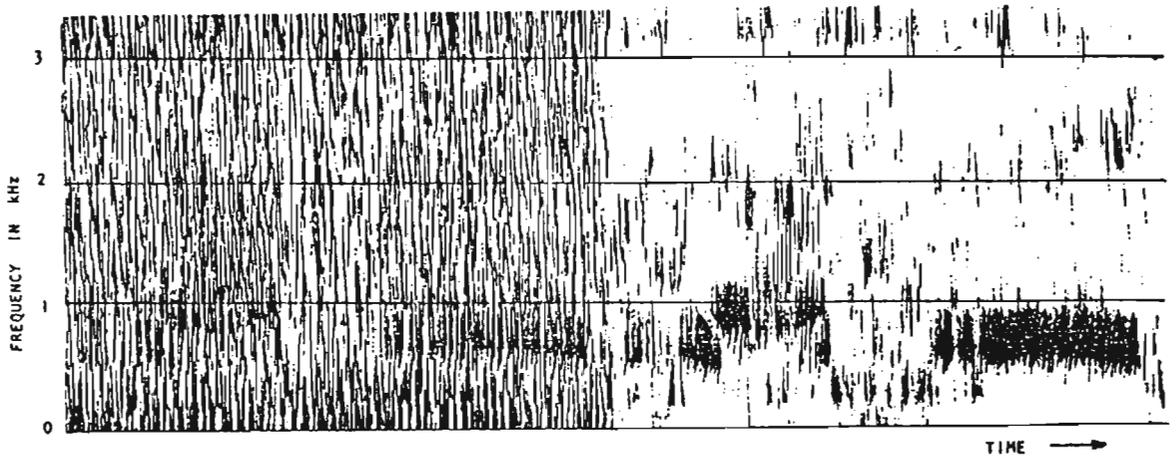


Fig. 1

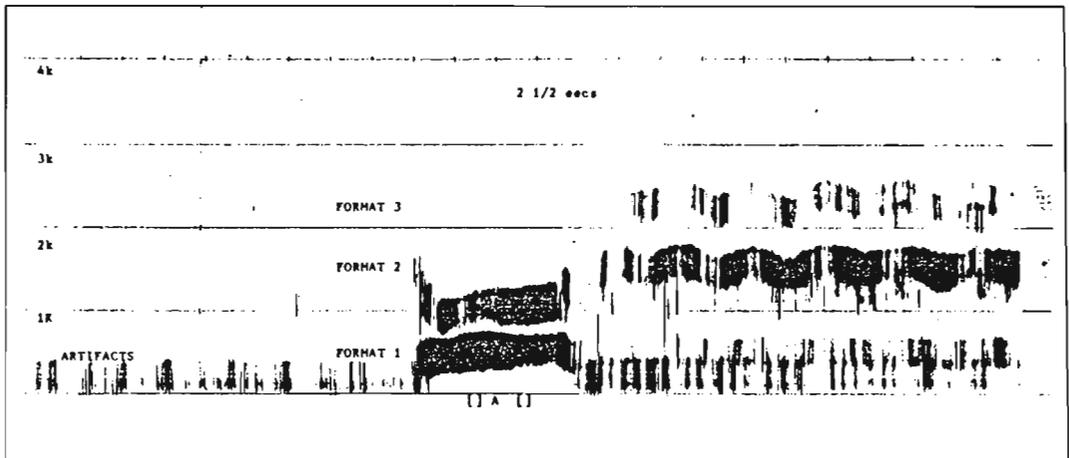


Fig. 2 Note the absence of the artifacts (along the bottom line, letter A) when the voice is strong

inter-relationships of the adaptive filtering process, spectral subtraction, or auto-correlation which may have been done, could possibly have produced some phase jitter. (See fig. 2, Walter Band 1 opening-spectrogram).

Although there are a couple of instances when the audio "spits" and echoes, the overall effect produced is that the nuances of the vocal line and technique can be studied in a listenable environment, free of the noise. Perhaps a little piece of the unprocessed phonogram would have been nice to have for an A/B comparison of the restoration like in earlier phonogram issues, but that may only be of interest to technical people.

In summation, this release is well done technically and should prove a welcome addition to the Archives release program.

Tom Owen

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Towler, Edward: British dance bands (1920-1949) on 12-inch long-playing records.
Harrow, Middlesex: General Gramophone Publications Limited, (c) 1985. ((12,)) 268 pp.,
21x14cm., ISBN 0-902470-14-0: £ 6.06 (U.K.) or £ 6.30 (overseas) (pbk.).
Available from General Gramophone Publications Limited, 177-179 Kenton Road, Harrow,
Middlesex HA3 0HA, Great Britain.

The mania for preserving the symbols of past glories is a well-known characteristic of the British whether they be steam engines, vintage cars, military memorabilia or royal ceremonies. The British dance bands of the inter-war years share with these such epithets and emotive tags as 'golden age', 'fabulous years', 'halcyon days', 'jubilee', 'favourite', 'breakaway', 'honey-moon', 'revelling in rhythm'; all of which conjure up an image of a time of carefree fun and joyful sounds, an image re-defined by the record industry whenever there is the prospect of selling more product to the irresistible nudge of nostalgia.

However, it is my belief that the common accusation of manipulation by the record industry is to some extent unfounded in the case of LP reissues of British dance band music and that the impetus for their recent and abundant availability owes more to the genuine demand from collectors and lovers of what was the most popular music of the 1920s-40s and to the dedicated endeavours of small, specialist record companies, such as Fountain, Halayon and Saydisc, to preserve and remind us of some fine performances.

The major companies were slow to capitalise on the opportunities presented by the LP for the album or 'scrapbook' approach to popular music from the past. Decca, which holds the most prestigious back catalogue with names like Sydney Lipton, Lew Stone and Roy Fox, led the way in the early 1960s with "The London jazz scene - the 30s", followed shortly after by HMV who had recorded Harry Roy, Jack Hylton and Ambrose.

In the 1970s World Records reissued masses of material from HMV, Parlophone, Regal Zonophone and Columbia and this enterprise has now been taken over by EMI in their "Retrospect" series. Meanwhile Decca were running their 'Recollections' series and smaller labels, such as those mentioned above, picked up the pieces, the more recondite gems perhaps. The result is that today more of

this music is available than at any time previously. Even deletions can be picked up easily from specialists and second-hand shops. It is this greatly expanded LP market which Edward Towler tackles in this catalogue.

The limitations he has imposed on such a potentially vast amount of material are sensible. Only standard 12-inch LPs (the metric equivalent of which Towler insists is 300 mm rather than 30 cm) are included since nearly all material issued on earlier EPs and 10-inch discs has subsequently reappeared on 12-inch format. The listed product is mainly of British origin but imports generally available in the U.K. are included. All the recordings were originally issued between 1920 and 1950, the earliest recording being Jack Hylton's 'Wang wang blues' (8 July 1921), the last being Freddy Gardner featured with Peter Yorke in 'Body and soul' (30 January 1950). Another of the later entries - Carroll Gibbons, 9 December 1949 - is significantly entitled 'So ends my search for a dream', for it was at this time that the music had lost its popularity and was very much in decline. Within that time span the majority of recordings appeared in the 1930s. There we find the established band of the BBC led by Jack Payne and Henry Hall; the hotel, club and restaurant orchestras of Ambrose, Roy Fox, Sydney Lipton, Lew Stone, recording bands such as the New Mayfair Dance Orchestra and the Six Swingers; exotic combos like Geraldo's Gaucho Tango Orchestra and Felix Mendelssohn's Hawaiian Serenaders.

In order to give as complete an impression of the era as possible Towler includes individuals such as Ivor Moreton and Hugo Rignold, Hutch and George Formby whose accompaniments were provided by dance bands. It is not surprising to find included many jazz or jazz-oriented performances. The distinction between British dance band music and British jazz during the thirties is often difficult to make and the dance bands were the cradle and university for many jazz musicians of that generation. By using this catalogue one can therefore sketch the development of early British jazz from Freddie Elizalde through Nat Gonella and Max Abrams to the Radio Rhythm Club groups, George Shearing, Harry Hayes (curiously, only one side selected) and the Vic Lewis/Jack Parnell Jazzman. A bonus is the inclusion of the British sessions by Coleman Hawkins and Benny Carter - but not Fats Waller.

The catalogue is divided into three sections. Section I is arranged alphabetically by band leader and gives details of all recordings that have appeared on LP showing, under the name of each band leader, tune titles, vocalists, recording dates, original 78 rpm issues and details of the LPs on which they appear. This information is neatly arranged in columns to ease consultation. This is the best part of the catalogue, easy to use, informative and accurate. Section II, however, is rather a mess. Here Towler lists what he calls 'Collections' and what I prefer to call 'Anthologies'. Each LP is assigned a collection number but apart from some attempt at grouping collections within a single series (e.g. The Great British dance bands play.../ Those dance band years) no logical order has been imposed. The best solution would have been to assign numbers to LPs ordered alphabetically by collection title. These titles become well-known, are sought and useful as filing elements. In Towler's catalogue the user looking for the collection 'Swingin' Britain - the thirties' has to forge through forty pages of close text to find it listed as C72, unless featured titles and performers are known in which case the search can be shortened by turning to the tune index. This is clumsy and time-consuming.

To save space and ease searching in Section II, track details are not given in the order they appear on the LP but are re-grouped under band name. Details such as recording dates and

original issues are not repeated since these can be found by turning to the corresponding entry in Section I. The benefit of removing such potential clutter is unfortunately lost by the over-use of underlining in the layout of the entries. Typography could have been used to better effect but it may have been too expensive an option.

Section III is a tune title index linked to performer name and refers to catalogue numbers in Section I and II. My criticism here is the use of the outdated letter by letter filing system. Also to have filed titles beginning "A/An", "The" under those articles is a wearisome policy to have adopted and as outmoded in indexing practice as the musical style in the catalogue.

To modern ears much British dance band music, especially the vocal contributions, is trite and over-sentimental, a poor reflection of the top class American contemporaries. On the other hand there were some first rate arrangements by Sid Phillips and Lew Stone which encouraged spirited and polished performances by excellent musicians, not only reflecting their own period but also, like all great music, able to transcend repeated exposure to later tastes. Future reissues, presumably on CD, I predict will be far less numerous and more selective.

The usefulness of Edward Towler's catalogue will dwindle as the LPs are deleted and forgotten by those who never experienced the music at first-hand.

In the meantime this catalogue provides a much-needed service to libraries, collectors, discographers and dance band lovers and will help to promote the sale of more recordings. At roughly the price of a reissue LP this is a bargain such users would be foolish to overlook.

Chris Clark

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Basart, Ann P.: The sound of the fortepiano. A discography of recordings on early pianos. Berkely, CA: Fallen Leaf Press, (c) 1985. xiv, 472 pp., (Fallen Leaf reference books in Music, ISSN 8755-268X. No.2), ISBN 0-914913-01-8: \$ 29.00 (pbk.).

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Daniels, William R.: The American 45 and 78 rpm record dating guide, 1940-1959. Westport, Ct.; London: Greenwood Press, 1985. xii, 157 pp., 25x16 cm (=Discographies. No.16), ISBN 0-313-24232-1: £ 37.50 (cloth.).

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Grubb, Suvi Raj: Music makers on record. London: Hamish Hamilton, 1986. ((12,)) 244 pp., illus., 24x16 cm, ISBN 0-241-11872-7: £ 14.95 (cloth.).

These memoirs by one of the chief producers of EMI Records make delightful and easy reading as they are full with anecdotes, primarily of Klemperer with whom Grubb recorded for a decade. Besides, they reveal some of the aesthetic viewpoints of a recording supervisor of some influence and give some inside into the craft of great musicians who have recorded with Grubb.

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International Association of Sound Archives. Nordic Branch. Directory of nordic sound archives. 1986. ((Stockholm:)) Arkivet för ljud och bild, (1986). i, 31 pp., 21x14 cm.
Available from ALB, Box 7371, S-103 91 Stockholm, Sweden.

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Kiner, Larry F.: The Rudy Vallee discography.
Westport, Ct.; London: Greenwood Press, 1985. xxi, 190 pp., illus., 25x16 cm, (=Discographies. No.15.) ISBN 0-313-24512-6: ₤ 35.00 (cloth.).

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La Rochelle, Réal: L'opera popularisé. Callas dans l'industrie phonographique.
Grenoble: Université de Grenoble 3, thèse pour l'obtention du doctorat de 3e cycle (Sciences de l'information et de la communication), 1985. ((xx,)) 474 pp., illus., 28x22 cm, pas de ISBN: pas de prix (reliure arraphique).

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MM-Branchen-Handbuch. Deutschland, Österreich, Schweiz. 1986.
Starnberg, München: Josef Keller GmbH & Co. Verlags-KG, (1986). 232 S., Abb., 30x22 cm, ISSN 0722-9119: DM 27.50 (brosch.).
Erhältlich von Josef Keller GmbH & Co. Verlags-KG, Postfach 1440, D-8130 Starnberg, BRD.
Aktuelles Adressbuch für alle Bereiche der Tonträger-Industrie. Deckt den gesamten deutschsprachigen Raum (mit Ausnahme der DDR) ab.

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Pinta, Emil R.: A chronologic Jan Peerce discography 1932-1980.
((Worthington, Ohio:)) by the author, (c) 1986. 29 pp., 28x22 cm.: no price given (spiral-bound).
Available from Emil R. Pinta, 685 Oxford Street, Worthington, Ohio 43 085, USA.

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Scaping, Peter (ed.): BPI year book 1986. A statistical description of the British record industry. London: The British Phonographic Industry Limited, (1986). 87 pp., illus., 26x18 cm, ISBN 0-906154-07-3, ISSN 0142-7636: ₤ 5.00 (pbk.).
Available from BPI, Roxburghe House, 273/287 Regent Street, London W1R 7PB.
Now in its 8th edition, the year book contains a wealth of up-dated statistical data about the British record industry.

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Das Schallarchiv. Informationsblatt der Arbeitsgemeinschaft Österreichischer Schallarchive.
Juni 1986. Nr. 19. Enthält u.a. allgemeine essayistische Arbeiten über die neuen Medien.

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Sonorités, bulletin de l'Association française d'archives sonores, numéro 15 (Juillet 1986)

parle parincipalement des sujets suivants:

Documents anciens: Le catalogage Columbia;

Discographies: Jacques Breil et Germaine Lubin.

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Sundin, Nils-Göran: Introduktion till musikalisk interpretation och interpretationsforskning.

(= Musical interpretation research. Vol.1.). Stockholm: Mirage, 1984. xvi, 390 pp., 25x17 cm, ISBN 91-970403-0-4: no price given (cloth.).

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Sundin, Nils-Göran: Musikalisk interpretationsanalys. (= Musical interpretation research. Vol.2)

Stockholm: Mirage, 1984. vii, 454 pp., 25x17 cm, ISBN 91-970403-1-2: no price given (cloth.).

Available from Mirage, Stjärnvägen 9, S-352 41 Växjö, Sweden.

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Wahl, Horst: Die Chronik der Sprechmaschine. Bd.1. Düsseldorf: Hansfried Sieben, 1986. 161 S., Abb., 30x21 cm: DM 35.00 (geb. Fotokopie).

Erhältlich von Hansfried Sieben, Wormser Weg 11, D-4000 Düsseldorf 1, BRD.

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Wahl Horst: Odeon. Die Geschichte einer Schallplatten-Firma. Düsseldorf: Hansfried Sieben, 1986. 141 S., Abb., 30x21 cm: DM 37.00 (geb. Fotokopie).

Erhältlich von Hansfried Sieben, Wormser Weg 11, D-4000 Düsseldorf 1, BRD.

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Wonderful inventions. Motion pictures, broadcasting, and recorded sound at the Library of Congress.

Edited by Iris Newsom. Washington, D.C.: Library of Congress, 1985. xii, 384 pp., illus., 32x32 cm, 2 LPs, ISBN 0-8444-0445-4: \$ 40.00 (cloth.).

This collection contains two articles on recorded sound, namely: James R. Smart: Emile Berliner and 19th-century disc recordings. (pp. 347-359); Samuel Brylawski: Cartoons for the record. The Jack Kapp collection. (pp. 360-373). The records that come with this book are in conjunction with other essays.

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News and Notes

25 JAHRE DEUTSCHES MUSIKARCHIV

Im nächsten Jahr ist das einhundertjährige Jubiläum der Schallplatte - in diesem Jahr, am 3. September, feierte das Deutsche Musikarchiv in West-Berlin sein 25-jähriges Bestehen. Diese Diskrepanz zwischen einhundert Jahren Schallplatte und 25 Jahren offizieller Archivierung derselben weist bereits darauf hin, welche Probleme im Umgang mit alten Tondokumenten auftreten. Dabei muß man bereits glücklich sein, daß es das Deutsche Musikarchiv, kurz DMA genannt, überhaupt gibt. Ursprünglich als Deutsche Musik-Phonothek ins Leben gerufen, ist das Archiv seit 1970 eine Abteilung der in Frankfurt ansässigen Deutschen Bibliothek. Seine Aufgabe besteht darin, alle in den deutschsprachigen Ländern seit 1945 erschienenen Musiktonträger und -noten zu sammeln und bibliographisch/diskographisch nachzuweisen. Neben den per Gesetz kostenlos ins Haus gelieferten Pflichtstücken erwirbt das Archiv solche Tonträger in Auswahl, die irgendeinen nationalen Bezug aufweisen, seien es deutsche Interpreten, deutsche Komponisten oder deutsche Gesangstexte. Eine solche nationale Eingrenzung trägt zwar nicht der Internationalität der Musik und des Musikgeschäfts Rechnung, ist jedoch Vorgabe des Bundesrechnungshofs, der streng darüber wacht, daß das Archiv über seine im Gesetzestext definierte Aufgabe nicht hinausschießt. Monat für Monat wollen mehr als 1000 neue Tonträger (Compact Discs, Schallplatten und MusiCassetten) bearbeitet werden. Natürlich ist vieles redundantes Material darunter, aber auch so manche diskophile Rarität. Etwa Nikischs Einspielung der Fünften Sinfonie von Beethoven, die 1913 veröffentlicht wurde. Aus der Frühzeit der Schallplatte stammen Hörbilder wie "Die Schlacht von Sedan". Und wer Knabenstimmen liebt, kann mit Wolfgang Kieling den Heintje der 30er Jahre hören. Aus neuerer Zeit stammen über hundert TED-Bildplatten - traurige Raritäten deutscher Unterhaltungselektronik.

Kann jedermann die Bestände und Kataloge des DMA Nutzen? Wie Direktor Dr. Heinz Lanzke bemerkt, steht das Haus mit seinen 38 Mitarbeitern jedem offen, der ein vorwiegend wissenschaftliches, pädagogisches oder künstlerisches Interesse nachweisen kann. So kommt z.B. der Volkshochschullehrer, der einen Kurs über Liedinterpretation leitet, nach Berlin oder der Schallplattensammler, die eine Diskographie einer Rock-Band erstellen möchte.

Wenn auch 60,000 historische Schellackplatten den regulären Bestand von 215,000 Tonträgern ergänzen, so darf das nicht über den anfangs angesprochenen Mißstand hinwegtäuschen, daß das DMA

wegen seiner so einseitig definierten Bestimmung nicht in der Lage ist, solche Anforderungen zu erfüllen, die ein erweiterter Benutzerkreis an eine Nationalphonothek stellen könnte - wenn es sie für Deutschland gäbe. Die offizielle Ausweitung des Aufgabenbereichs erforderte neben einer fachkundig auswählenden Anschaffungspolitik jenseits nationaler Formalkriterien eine inhaltliche Sacherschließung - zwei Aufgaben, die jede Landesbibliothek erfüllt, die aber von dem einzigen staatlichen Tonträgerarchiv von überregionaler Bedeutung in der BRD bei seiner derzeitigen personellen Ausstattung nicht bewältigt werden könnte.
(Deutsches Musikarchiv, Gärtnerstraße 25-32, 1000 Berlin 45, Tel. (030) 771 60 26).

Martin Elste

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VERGABE DER DIESJÄHRIGEN DEUTSCHEN SCHALLPLATTENPREISE

Mitte September wurden im schmucken Berliner Musikinstrumenten-Museum die diesjährigen Deutschen Schallplattenpreise bekannt gegeben. Neun Veröffentlichungen wurden ausgezeichnet: Mit John Eliot Gardiners Einspielung von Händels Solomon (Philips 412 612), Nonos "Fragmente-Stille, an Diotima" mit dem LaSalle Quartet (DG 415 515) und der Wiederentdeckten Rossini-Oper "Il viaggio a Reims" unter Claudio Abbado (DG 415 498) wie dem zwischen Pop und Klassik angesiedelten Album "Lost in the Stars - The music of Kurt Weill" (A&M/Polydor 395 104) war der PolyGram-Konzern gleich mit vier Produktionen vertreten. Aber auch die EMI erhielt zwei Preise. Einer ging an die Neuaufnahme der "Schönen Helena", mit der Michel Plasson die Serie seiner Toulouser Offenbach-Einspielungen fortgesetzt hat (EMI 27 0171 8), ein anderer an die französische Kassette mit historischen Mozart-Interpretationen "Les Introuvables de Chant Mozartien" (EMI/La Voix de son Maître 29 0598 3).

Auch in den so schwierig zu taxierenden Rock- und Popmusikbereichen wurden Auszeichnungen vergeben: für Aretha Franklins Album "Who's Zoomin' Who" (Arista/Ariola 207 202), für Tom Waits' Album "Rain Dogs" (Island/Ariola 207 085) und schließlich für die Außenseiter-Produktion "Charango" des südamerikanischen Gitarristen Jaime Torres (Messidor/Pläne 115 923).

Zum zweiten Mal gab es im Zusammenhang mit der Preisverleihung drei goldene Ehrennadeln für besondere künstlerische Verdienste um die Schallplatte - eine Konzession der Kritiker an die Werbekraft großer Namen. Diese Sonderauszeichnungen erhielten Dietrich Fischer-Dieskau, der Flamenco-Gitarrist Paco de Lucia und Manfred Eicher, der zielstrebige und innovative Gründer des Jazz-Labels ECM.

Martin Elste

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THE ARCHIVAL HANDLING OF AUDIOVISUAL MATERIALS, Seminar/Workshop.
Singapore/Kuala Lumpur 27 January - 7 February 1986

This workshop/seminar was sponsored jointly by SARBICA (The South East Asia Regional Branch of the International Congress of Archives) and the two national Archives which hosted the event: the National Archives of Malaysia and the National Archives of Singapore.

The pattern of the seminar was to have two lecturers, one in each venue, dealing with different aspects and after one week they changed over. Delegates or trainees had two weeks dealing with the archival management and handling of the audiovisual materials covering film, video, sound recordings and photographs.

The delegates came from Singapore, Malaysia and regional branches in Sabah, Sarawak and Malacca; Indonesia, Philippines, Brunei, Thailand and Burma. Participants were also of a wide variety of experience and level of job - ranging from the technical person to the directors of archives, to oral history interviewers, to media librarians or resource officers. They also came from a variety of situations; archives, broadcasting companies, universities, national and other libraries.

There were 20 participants in Singapore and about 35 in Kuala Lumpur plus observers.

Most of the participants readily admitted an ignorance of audiovisual materials and while this led to one type of seminar - that of introducing the materials - the lack of technical handling facilities and machinery in the areas concerned also meant the lecturers were forced to work with theoretical principles more than practical aspects. The two lecturers were Sam Kula (Director of Film, TV and Sound Archives of the Public Archives of Canada) and Helen Harrison (Media Librarian of the Open University UK and Secretary General of IASA). Sam Kula concentrated on the moving images of film, video and television and Helen Harrison on sound recordings and the still visuals of photographs and slides. Inevitably there was an overlap, but in a two week seminar this served to reinforce the points made.

Helen's programme began in Singapore with a review of the relationship between archives and audiovisual materials and an attempt to draw distinctions between the different functions of libraries and archives. Terminology was examined to set the seminar in context and this led to a discussion about different types of sound archives and collections, ranging from archives, radio broadcasting companies, gramophone record libraries, oral history projects and the private collector's role. Acquisition of materials by the archives, and the principles of selection and appraisal needed to control the material were discussed. Storage, filing and preservation with particular emphasis on sound recordings led to a detailed discussion of the intellectual control, or information retrieval systems for all the audiovisual material considered in the seminar: moving visuals, still visuals and sound recordings.

A full day was spent on oral history in archives and it proved the most rewarding as there was considerable interest in the topic. Finally the all important and all pervading aspects of copyright and other legal rights and obligations plus problems of access to the materials, including the exhibition and use of the materials were all covered.

Several visits were incorporated into the programme, at the instigation of the lecturers who found the constant demand to keep talking exhausting, but the visits allowed for some practical experience and identification of the items and processes discussed, and the trainees could see and judge for themselves where many of the problems exist. Visits to the Singapore Broadcasting company and the Malaysian equivalent RTM (Radio, Television Malaysia) were invaluable in allowing delegates to relate to the materials.

Other visits included the National Archives themselves with considerable collections of photographs and oral history projects; the National Libraries and the University Libraries with their wide ranging resource centres. Finally laboratories of film materials and the National Film Corporation of Malaysia were visited to give additional opportunities to see the materials being handled, even if the participants could not handle the materials themselves.

The overall success and usefulness of the seminar was difficult for the lecturers to judge due to the reticence of the participants. The lecturers tried to provoke discussion, but could not be too provocative in case the more flamboyant statements were taken as the truth and quoted later by the unsuspecting. The immediate impressions of the lecturers were firstly the value of training programmes in situ and their usefulness where participants can relate to their own circumstances, in their own countries, and secondly the seminar would have been much improved by having the two lecturers in the same place at the same time. This would have given a much better experience of the handling of audiovisual materials generally, and the two people could have reinforced each other's points by relating to one another and generating discussion. When this point was put to the organisers their reaction was that the lecturers would then end up talking to each other and not the seminar. Helen and Sam both felt that was to underestimate their capacity for debate, and that two voices and points of view, however much they agreed, would certainly have been better than one.

Helen P. Harrison

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TRACK NUMBERING

IFPI, the International Federation of Phonogram and Videogram Producers, is examining the possibility of introducing an international numbering system for each track of a disc or cassette. Such a number would serve to identify each track for its lifetime and could possibly be incorporated by an inaudible signal into the soundtrack of recordings. In seeking to identify potential benefits and beneficiaries of such a development IFPI have contacted IASA asking for comments and representations. If anyone would like to make comment on this idea, please send your letters to the Secretary General, Helen Harrison, Media Librarian, Open University Library, Walton Hall, Milton Keynes, MK7 6AA, England who will forward them to the IFPI Secretariat.

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IASA SPECIAL PUBLICATIONS

	<u>Members</u>	<u>Non-Members</u>
	(skr)	
1. An archive approach to Oral History, by David Lance	40	50
3. IASA Directory of member archives, Second edition compiled by Grace Koch, 1982 ISBN 0 946475 00 8	60	90
4. Sound archives: a guide to their establishment and development, edited by David Lance, 1983 ISBN 0 946475 01 6	75	105
5. Selection in sound archives, edited by Helen P. Harrison, 1984 ISBN 0 946475 02 4	60	90

Prices include postage by surface mail. Orders, together with payment shall be sent to the Treasurer Anna Maria Foyer, Sveriges Riksradio, Programarkivet, S 105-10 Stockholm, Sweden. Checks shall be made payable in Swedish Kronar to the International Association of Sound Archives.

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International Association
of Sound Archives

Association Internationale
d'Archives Sonores

Internationale Vereinigung
der Schallarchive

INVITATION

JOINT TECHNICAL SYMPOSIUM

MAY 20 - 22 1987 BERLIN (WEST)

Dear Colleague,

The Technical committee and the Executive Board of IASA invite you to attend the Joint Technical Symposium organised by IASA, FIAT and FIAF. This is the first time IASA has collaborated with colleagues in other audiovisual archive associations to organise a joint event and we hope that it will prove informative and useful for members of all three associations.

Venue: International Congress Centre, Berlin (West)

Dates: May 20 - 22 1987. Start at 9.30 Wednesday May 20th
finish at 18.00h Friday May 22nd
May 20 - 22 1987 Exhibition of archive equipment

The Symposium is being held immediately after the 43rd FIAF Congress in Berlin and before two Unesco meetings on associated topics: the Unesco Consultation between users and manufacturers and the Round Table on the Development of Training for archive personnel. By concentrating these activities into one week it is hoped to attract many audiovisual archivists interested in all aspects of the conservation and preservation of moving images and recorded sound.

The subjects for the Symposium include:

1. *Conservation of film, television and sound materials in archives (Good Housekeeping)*
2. *Restoration of sound, television and film materials*
3. *Obsolescence of technical equipment (or how to keep the machinery going)*
4. *The ethics of restoration*

Papers will be designed to appeal to non technical as well as technical personnel and the published proceedings will contain more detailed technical material.

Participation fee for the Technical Symposium to IASA members \$US 100.00
(including a copy of the proceedings)

over/

President
Dr. Ulf Scharlau, Süddeutscher Rundfunk, Archivwesen und Dokumentation, P.O. Box 837, Neckarstrasse 230, D-7000 Stuttgart 1, Federal Republic of Germany

Vice-Presidents
Peter Burgis, National Film and Sound Archive, Canberra, A.C.T. 2601, Australia - David Lance, Australian War Memorial, P.O. Box 345, Canberra City, A.C.T. 2601, Australia - Dietrich Lotichius, Norddeutscher Rundfunk, Schallarchiv, Rothenbaumchaussee 132, D-2000 Hamburg 13, Federal Republic of Germany

Editor
Dr. Dietrich Schuller, Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, Liebiggasse 5, A-1010 Wien, Austria

Secretary General
Helen P. Harrison, Open University Library, Walton Hall, Milton Keynes MK7 6AA, Great Britain

Treasurer
Anna Maria Foyer, Sveriges Riksradio, Progrmerkivet, S-105 10 Stockholm, Sweden (IASA Account: PK-Banken Stockholm LORO II 3951 10 03070)

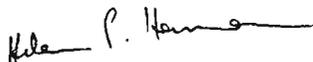
An excursion is planned at the end of the FIAF Congress, starting at 15.00h on May 19th. All IASA members attending the Joint Technical Symposium have been kindly invited by FIAF to take part at no additional expense. If you would like to take part in the excursion you are advised to arrive in Berlin on the morning of May 19th.

Further details with the final programme and speakers will be sent to all members who register for the Symposium and included in the next Phonographic Bulletin.

Members are invited to apply to the IASA Treasurer, Anna Maria Foyer on the enclosed registration form. You will be invoiced by the Treasurer and details of hotel accomodation will also be sent. Please assist us to make adequate arrangements for you by registering as soon as possible, and not later than February 1st 1987. Please note that bookings received after this date will be subject to an extra charge.

We look forward to meeting you again in West Berlin.

Yours sincerely, ^



Helen P Harrison
Secretary General, IASA

Dietrich Schüller
IASA Technical Committee Chairman.



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

JOINT TECHNICAL SYMPOSIUM

INTERNATIONAL CONGRESS CENTRE,
BERLIN (WEST) May 20 - 22 1987

REGISTRATION FORM

I would like to attend the Joint Technical Symposium in Berlin (West)
Arrival date _____ Departure date _____

I would like to take part in the excursion at 15.00h on May 19th

Please invoice me at the IASA members rate of \$US 100.00 (to include
a copy of the proceedings)

Please send hotel accomodation details

I will arrange my own hotel accomodation

NAME OF DELEGATE _____

NAME OF ARCHIVE _____

ADDRESS _____

Comments: _____

Please return this registration form as soon as possible but not later than
February 1st 1987 to :

ANNA MARIA FOYER
IASA TREASURER
SVERIGES RIKSRADIO
PROGRAMARKIVET
S-105 10
STOCKHOLM
SWEDEN

Bookings received after this date will be subject to an extra charge.