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Editor: Grace Koch, Australian Institute of Aboriginal Studies, PO Box 553, Canberra, ACT 2601, Australia.

Editorial board: Co-editor, Mary McMullen, National Film and Sound Archive, Acton ACT 2601, Australia.

Review and Recent Publications Editor, Dr R.O. Martin Elste, Regensburger Strasse 5a, D-1000 Berlin 30.

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Editor: Grace Koch, Australian Institute of Aboriginal Studies, PO Box 553, Canberra, ACT 2601, Australia.

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EDITORIAL

Grace Koch



G. Koch, G. Adamo

As I luxuriated in the afterglow of the Vienna conference, I recalled that in 1979, there was an issue of the *Phonographic Bulletin* that included a section on Austrian sound archives. It is fascinating to look at the situations described in that journal and to compare the developments in Austrian sound archives as outlined in this journal, No. 52. I stand in awe at the spirit of cooperation that exists amongst our Austrian colleagues as they deal with a nationwide vision of maximum efficiency and development of sound archives within that country. They are not afraid to raise the problems as well as successes- for instance, what should be documented as opposed to what is being done. They have faced the issue of archives dealing with all audiovisual media by changing the scope of their national organisation to include video, film, and photographs. Their articles in this issue deal pointedly with the onerous responsibility of deciding what will be kept as a record of our time for posterity, and it is valuable to see the views of a cultural anthropologist, a literary scholar, and a radio archivist as well as several historians.

Because our media are being used more and more as source material for scholarship, it is helpful to examine the elements comprising the act of research. The article by Poul von Linstow draws us into an exercise of analysing why we do what we do with audiovisual materials, and he even manages to make us smile throughout the process. I hope that this article will provide a basis for discussion in subsequent issues of the *Bulletin*.

As I look at the December 1979 issue of the Bulletin, I see another parallel to this present one. Ann Briegleb, in her editorial, mentions that she had just returned from ten months of fieldwork in Romania as well as having attended the IASA conference in Salzburg. My own situation this year had me going almost directly from the Vienna conference to Tennant Creek, Northern Territory, Australia in order to assist in an Aboriginal land claim. I hope that my resulting culture shock does not have too much of a bearing on this issue of the Bulletin.

Finally, I want to speak for all of the conference participants in thanking our colleagues in Vienna for a marvellous organisation of a truly historic event- the first IASA conference to be held on our own. The next issue of the Bulletin will outline some of the momentous changes that have been suggested for our future.

THE AUDIOVISUAL HERITAGE OF A NATION

Introduction

Gerhard Jagschitz
Österreichische Institut für Zeitgeschichte



A. Sztatescsny, G. Jagschitz

Since the annual meeting of IASA in 1979 in Salzburg when the Association of Sound Archives introduced a work scheme, the audiovisual media have been gaining increasing importance in Austria. The consolidation of a national media concept has not yet been possible due to several factors, namely our country's federal organisation and deeply rooted historic structures, the mixture of private and of public institutions, and a hostility towards change which is occasionally seen. However, there has been progress in several areas. Our concept of few but highly mechanised primary archives and numerous distribution offices has been approved by the Ministry of Science and Research, and the corresponding legal regulations are being drawn up.

Since the boundaries between media are becoming more fluid, the strict division of archives into various types of media has not proved to be useful. Therefore, the Association of Sound Archives has developed into an Association of Audiovisual Archives that is aiming to achieve common goals amongst all of Austria's audiovisual archives. In the education sector, an elementary course in audiovisual media has been successfully integrated into the training programme for librarians; furthermore, several

advanced training seminars were held for experts who deal with audiovisual media. Presently we are attempting to develop separate training programmes for media archivists and librarians.

In the area of collecting, the Austrian Phonotheque has become the central collection point for sound documents. In addition, a central oral history collection has been started there. The Phonotheque is also using video recordings as well for topical documentation. There is a satisfactory and smooth division of labour with the Phonogram Archives of the Academy of Sciences, which is in charge of the scientific work at the universities. The Austrian Film Museum and the Austrian Film Archive have also expanded their collecting activities; however, several thousand nitrate films are in danger of being ruined because there is no money for new copies. The establishment of an historical archive at the Austrian Broadcasting Service has had a vital impact upon collecting activities. Audiovisual sources are systematically collected there, and, above all, attempts are being made to get media from abroad which concern Austria.

In the information sector, an Audio Visual Reference Book of Austria has just been completed which represents an inventory of all audiovisual institutions and activities. Computer-aided cataloguing of the inventory has begun in some archives, but so far there is no satisfactory solution as to the communication between archives. In 1986 the first Media Archive Day took place with a goal of informing the public about the importance of audiovisual media as a cultural and storage medium and to deal also with technical problems as well as education of audiovisual media archivists and librarians and cataloguing problems. The magazine, *Das Schallarchiv* is being redesigned at the moment and in the future will be concerned with all aspects of audiovisual media management.

There has been a great increase in the use of audiovisual media in the scientific field—that is, at the university and in research, The Austrian Federal Institute for Scientific Film is attending to more and more scientific projects. There has been also a tremendously growing interest in photography; numerous exhibitions even in small villages and books and magazines will not remain without any influence upon the photographic culture of our country. The emphasis is on everyday history, as is the case with several hundred oral history projects. A concept of visual history is being worked out at the moment at the University of Vienna, and, starting in 1989, a new internationally oriented magazine called *Photography and Society* will be published.

I cannot close without having posed some unsolved problems. There still is no job description of a media archivist, nor have we been successful in setting up mediatheques in expanding libraries. The complexities of videography haven't been solved at all, neither from the technical nor the archival side nor in regard to the contents. There is still no legal deposit for films, records, and videogrammes. A national discography is not yet available; however, the State has purchased an exceptionally valuable collection of about 50,000 records which will be placed in the Phonotheque. And, finally, our plan of a national edition of sound documents has not proceeded beyond the planning stages.

My colleagues will now give you a more detailed report of some special problems.

Cultural anthropology

Helga Thiel

Phonogrammarchiv, Vienna



H. Thiel

Many disciplines make profitable use of audiovisual sources; this is especially true for all cultural anthropological disciplines which, to a high degree, deal with phenomena where printed documents are not available or prove inadequate to deal fully with the subject matter. Therefore, it was logical to establish an institution, independent of libraries, that dealt with the production, collection, documentation, preservation, and dissemination of research sound recordings. For these reasons, the Imperial Academy of Sciences founded the Phonogrammarchiv in 1899. Five years later, the Österreichisches Volksliedwerk was founded with its extensive holdings of print and of audiovisual media. So we see that in Austria there is a long tradition of audiovisual archives, among them central archives of which I

mention only two in order to avoid a tedious detailed listing. Central archives, though, do raise some general problems. Of course, these central archives allow storage of collected material at official and accessible places so that it may be preserved rather than to disappear and disintegrate privately, but numerous institutions with audiovisual departments and many small or private archives exist independently of these centralised archives and practically never contact the larger institutions. In spite of this situation a consensus concerning recording priorities is emerging within cultural anthropology.

The following brief example will show some of the problems. A survey of catalogues of some audiovisual archives and oral information testifies that special rural cultural highlights like a procession of masks, a ceremonial dance, a wedding, or a special service held on a feast day are documented well by all types of audiovisual media. The same is true for crafts, such as how a folk instrument is built, and for rural housing, clothing, farming and forestry tools, traditional hunting, and for traffic and trade. Especially well documented is the whole complex of "folklore". Unfortunately, industrial and urban subjects are poorly documented. The examples mentioned can be addressed as human skills. But it is amazing that hardly any sound recordings, films and videos of human behaviour exist. I am afraid that this is not a situation limited only to Austria. More or less by chance we might see features and radio plays showing human behaviour in the daily round of life as well as the general lifestyles of various social classes, but we miss the systematic production of representative series of recordings treating this complex of human behaviour within the sociocultural context.

There are some exceptions. The Phonogrammarchiv recorded and documented sounds of the carnival in the region of Bad Aussee/Styria for one decade. The Österreichisches Bundesinstitut für den Wissenschaftlichen Film and several other institutions cooperated with this project by producing twelve 16mm films of these same events. Since 1978 the Phonogrammarchiv has produced live recordings of all styles of music in natural settings within several regions of Austria and, since the mid 80's, recorded Viennese jazz life, house music and music life within Viennese suburbs. Within these projects the focus is on the person who is performing rather than on the music itself. The Phonogrammarchiv also took the opportunity to document everyday life by its "Viennese soundscape" project.

We have already touched indirectly upon the methods of how audiovisual sources are produced. Since the live recording is not much practised today, we find that adequate documents of normal speech are rare. Up to now we have neglected the opportunity to record situations such as interactions in the workplace or entertainment, such as schoolyard games, ballroom and disco dancing, and sports practices. Traditional amateur theatre has hardly been recorded at all, thus simulative recording methods must be used to reconstruct the event.

On the other hand, the "investigative" method of recording is quite widely used and leads to, I dare say, kilobytes of stored information based on interviews covering past and present everyday life, illegalities, secret language, and the occult.

Let us turn to some matters of organisation. Though each archive and institution has its own highly specific aims, they sometimes work together. Such teamwork has produced large regional studies of various types of audiovisual sources in Austria and abroad, and monographic investigations of several Austrian market towns and villages covering all aspects of cultural life. Nowadays a new trend in field work is to focus on minorities living in Austria for centuries as well as foreign workers and marginal groups within society. Many archivists contributed their share by producing the necessary sources both for their own scholarly work and for the outside academic world (for publications) although they never forget their ultimate aim of preserving and administering access to documents which preserve the past and document the changes and the innovations of society.

Not only scholars, artists, or people devoted to our glorious past draw upon the archives. The tourist industry is interested in using archival material for advertising. A good example is the collaboration between the Salzburgerland Tourismus GmbH and the Salzburger Heimatpflege, an archive with print and audiovisual collections containing "authentic" (whatever this means) cultural material. In parenthesis, it is interesting that tourism has become Austria's most important economic branch, and I mention this in order to show that our archives are not only of cultural value. The economy profits by them but it seems to be a one way usage. Probably someday this will turn into mutual profit- a fact which would indicate an important change of the typical public opinion that archives, because they keep in remembrance cultural anthropological heritage, are nothing more than an elite luxury.

History

Rainer Hubert
Österreichische Phonotheek



R Hubert

When I examine Austrian historical sources on audiovisual media, I must compare what exists in archives to what we should have. I think the situation has to be measured by a vision of what should be there. This leads to the question of what kind of audiovisual sources are needed by the historian.

The historian, that is the scientist as well as the teacher and the journalist dealing with history, would need audiovisual materials showing the different areas of human activity, from important political and cultural events to the details of everyday life. We should have information from all regions of the country, from cities as

well as small towns and villages. Recordings should be available that reflect the life and opinions of the so-called man on the street as well as that of publicly recognised scientists, politicians, artists, and so on. Last but not least the historian should be aware that audiovisual material is a very meaningful and mighty source- an entirely new instrument to hand over human lore from generation to generation. It should be known that audiovisual media can transmit a kind of information that writing is unable to preserve. Needless to say, compared with this vision, the reality is frustrating. I fear that Austria will not be an exception to this rule.

Historians in Austria draw upon several audiovisual sources for their needs in the areas of scientific research, education, and radio and television. In the area of education, the demands of teachers of history in schools are dealt with by the SHB, an acronym for a very complicated name, which I need not explain. Even in German it is rather difficult to understand, and I doubt that it can be translated. The SHB stores all kinds of educational material on audiovisual media and distributes it to teachers and to schools all over Austria. The needs of radio and television journalists are served by various archives of the ÖRF itself. University teachers and researchers can make use of the ÖWF, an institution which collects and produced scientific films. History, of course, is only a very small part of the widespread workings of this institution.

Two major questions must be asked about sources available for scientific use:

1. What already exists in which archives?

2. What kinds of sources are being created now, and who is ensuring that representative sources of our time will be available in the future?

In answer to the first question, the amount of early sound recordings reflecting life and politics before World War I are very small. There are approximately a dozen scattered recordings of street life, of the changing of the guards, and so on. Then there is the rather big collection of "Stimmportrats", which are a kind of interview containing the voices of many leading politicians and other important people of that time that are held by the Phonogrammarchiv.

The situation of the Twenties is even worse with hardly any relevant recordings, but the situation improves rapidly at the start of the Thirties. Records of that time are kept by the ÖRF, the Österreichische Phonotheek and an archive outside Austria, the Deutsches Rundfunkarchiv in Frankfurt. The typical recordings of the Thirties are political speeches- carefully styled emotional "big" speeches. We lack documents showing everyday life or interviews with the average person. Also, hardly any broadcasts other than speeches have been kept.

Documents concerning the so-called "Anschluss", the German occupation of Austria in 1938 as well as war-time documents, abound. The latter however seldom refer to the situation of our country.

There is one rather important stock of recordings from the radio station at Linz on records which is kept outside Austria by the German Bundesarchiv in Koblenz, but, unfortunately, it is not in a condition to be used.

From the late Forties and Fifties astonishingly few recordings have survived. Some political speeches, some examples of the political life of that time do exist, mostly in the form of broadcasts, and they are stored in the archives of the ÖRF. Much material from those years have been destroyed because of copyright reasons. Shortened recordings of parliamentary proceedings beginning in 1953 are kept in the Österreichische Phonotheek.

From the Sixties and the Seventies, the amount of recordings in archives has increased from too few to too many. This leads to the question of what kind of sources we are now producing and keeping for further generations.

Let me start with a very weak spot. You will have noticed that I did not mention oral history so far. This was no omission. This method of historical research reached Austria very late, and, even now, it is seldom used. Of course interviews abound in the archives of the ÖRF and also in the Österreichische Phonotheek, but specific oral history projects are still few. They are mostly done at universities or by private groups of historians. Making sure that such documents will remain and making them available for the general public are still problems to be solved. The Austrian audiovisual association suggests that all oral history originals, or at least, good copies, should be stored in the Phonotheek.

Many sources now being created are broadcasts, and they contain a lot of historically relevant documents; however, they are made for immediate purposes- not with the intention of being historical sources. Sound recordings with the specific purpose of creating information about our time for future generations are being produced on a

national scale by the Österreichische Phonotheek and on a regional scale by the Bild und Tonarchiv Graz. These institutions tape press conferences, political meetings and discussions, cultural events such as readings by authors, parliamentary proceedings, and so on. It is true, though, that everyday life and environmental sounds, which are much more difficult to tape, are not being documented sufficiently. Something has to be done about this situation in the near future.

Now some words about stills- about photographs. The most important collections for the historian are the Bildarchiv of the National Library and the Bildarchiv of the Austrian Institute for Contemporary History. The first has a vast collection of topographic items and portraits; the latter specialises in photographs concerning events of the Austrian history of our century, including important collections of press photographs. Collections with regional concerns are held by the already mentioned Bild und Tonarchiv Graz and the Photo museum of the country of upper Austria.

Leadership in collection of pictorial sources is given by the Forum Stadtpark, Graz, and the Österreichische Fotoarchiv, Vienna, which organise expositions and produce photographic journals.

For educational purposes the SHB should be mentioned as well as many bigger or smaller "Bildstellen", which are institutions in cities or country areas lending photographs to schools.

The bulk of historical film sources is stored in two institutions- the Filmarchiv and the Filmmuseum. Here are stored the first films showing city life and political events in the Vienna at the turn of the century, as well as important newsreels.

The documentary material of today includes both films and videos. The situation in the field of moving images is more or less similar to that of recorded sound; what is made and kept (with the ÖRF being the biggest producer) reflects politics and the most prestigious cultural events. There is no special institution, for example, that is producing documentary sources about everyday life in Vienna. Moving images recorded to be sources of our time are extremely scarce. It seems conceivable, however, that institutions like the Österreichische Phonotheek and the ÖWF will do something about this in the future.

As far as the situation with video, no special archives exist, but some older institutions have begun already to collect video material. A selection of important news broadcasts of the ÖRF on video can be seen both in the Phonotheek and in one cinema in Vienna, the Stadtkino. There are a lot of private video groups which may also have relevant material, and it will be necessary to establish good relations with them.

Audiovisual Media for historical purposes in Austria

	Audio	Video	Film	Stills
<i>Mostly original sources</i>				
Österreichische Phonotheke	√	√		
Bildarchiv, National Library				√
Bildarchiv, Institute of Contemporary History				√
Phonogrammarchiv	√			
Filmarchiv			√	√
Filmmuseum			√	√
Bild-und-tonarchive-graz	√			√
Fotomuseum Linz				√
ÖRF Archives	√	√	√	√
ÖWF (Institute for Scientific film)			√	
<i>Mainly media for education purposes</i>				
Bildstellen (several)				√
SHB	√	√	√	√

NOTE: The institutions in bold case, produce sources.

Let me add a word about the use which is made of historical sources of audiovisual material in Austria. It seems to me that historians and researchers still treat them as additional and secondary sources, while radio and television journalists often go to the other extreme of giving the public as many original sources as possible. They do not bother with comments but let eyewitnesses speak or let some historians stammer some sentences. In any case, they give the public lots of original sources and let them do with it as they please- the "objective way" of doing it. It may be very well that I am exaggerating both positions, but I would like to say that the researcher must accept that audiovisual sources are not only substitutes for the written sources but that they are carriers of a kind of information which was not available to historians of other times.

Audiovisual sources offer bigger or smaller sections of bygone processes. I think that this fact and its impact has been understood far better by a lot of journalists. Some of them, however, forget that original sources need very careful commentary. To let a document speak by itself may seem objective but it is not. Each use of a source is a selection in itself, and evaluating a document requires a lot of knowledge.

Literature archives

Heinz Lunzer



H. Lunzer

Due to the common language and historic and economic reasons, Austrian literature is being published to a large extent in the Federal Republic of Germany. Austrian publishing houses, radio and TV-stations produce less than half of the works of Austrian authors. This rate is considerably lower in regard to the well-known authors, present time Austrian writers, like Thomas Bernhard, Peter Handke, and Elfriede Jelinek, and those one might call the 'modern classics', like Arthur Schnitzler, Stefan Zweig, and Joseph Roth.

For this reason you will find lots of material on Austrian writers in German Archives - for instance, numerous estates and collections of documents including manuscripts and photographs in the Deut-

sches Literaturarchiv in Marback, or in the Akademie der Schönen Künste in Berlin. As for radio and TV productions, German broadcasting stations, and notably the Deutsches Rundfunkarchiv in Frankfurt house an impressive amount of productions of the works of Austrian authors.

In fact, Austrian cultural politics has until today failed to install an institution, comparable to the big German archives I mentioned before, specialising in literature and all its forms of publication. Instead literature is being collected in several institutions with a limited scope of activities which in their total work, do not equal the importance and world wide influence of Austrian literature.

There are several renowned institutions which collect the traditional media, that is manuscripts and printed material, including the works of Austrian writers, and there are other institutions, specialising in collecting audio and visual material. Of course, there is a certain sense in having several institutions specialising in the various media: some take care of printed material, some preserve manuscripts, some collect photographs, others collect audio and video tapes, and others collect films - each according to the best knowledge and means of preservation and, frequently in contradiction to this, to easy and open access. Such a system could substitute for a centralised archive for literature,

if its parts were coordinated well and were supplied with a sufficient information system. Yet, at least, the latter is absolutely lacking.

Therefore, a student of literature has to consult a variety of institutions in order to find all existing material on a given author or a subject of literature development.

Some archives collect written material exclusively, with a high percentage of works of Austrian authors. The largest institutions of this kind are the manuscripts departments of the Austrian National Library and the Vienna City Library. As for printed material, they refer to their divisions of books and periodicals, respectively. In addition, the Austrian National Library holds a special collection for photographs and other means of illustrations containing lots of portraits of authors. Unfortunately, collecting principles prevent this archive to be kept up-to-date. Further state-funded archive collects films - following similiar rules of preservation which makes it rather a museum than a living institution acquiring recent productions.

The Vienna City Library has delegated the collection of pictures, photographs, and the like to the Museum of the History of Vienna. This leads for instance to the unhappy separation of a vast collection of the famous writer Karl Kraus; it is called "Kraus-Archiv" but despite this name which suggests a separate section within the Manuscripts Department, the collection has been cut up: manuscripts and autographs can be found in the Manuscript Department; books, periodicals and even autographed paper clippings are being stored at the Department for Printed Material; most of the photographs of the Kraus-Collection were given to the Vienna History Museum; and the only existing original audio-visual document, a film made of one of the famous readings of Kraus, was shelved at the Educational Film Department of the City. Thus the "Kraus-Archiv" is kept in three different places, and there is no common or cross-reference catalogue.

This example illustrates the system of dividing up specific collections according to the media, which results in vast drawbacks for the user.

Every archive dealing with literature tends to become a multi-media archive. This lies within the nature of the material they are handling, that is, as far as bureaucratic restrictions allow. If they do not, confusion starts. Let us continue describing the "Kraus-Archiv". Of course, more photographs were found in the estate after the initial separation. They are kept there, yet inadequately inventoried. The well-informed officer will show them only on request.

Furthermore, in the Fifties, an innovative officer of this department started to tape readings of authors he especially invited, but due to the lack of time and the lack of sufficient technical equipment and skill, this collection of some 150 valuable recordings cannot be used today.

Pardon me for showing an example on the rather negative side to illustrate the diverging aims and possibilities of literature archives. I will follow with another example which is not much more promising.

There exists an institution which tries to cope with both main efforts - that of collecting literature as well as that of preparing ample documentation on this subject: the "Dokumentationsstelle für neuere österreichische Literatur", which I direct. This

institution aims at collecting all documents of literature in this country in the 20th century and in particular of the activities from 1945 onwards to the present day. That should mean collecting all forms of printed material, to collect important information resulting, for instance, in a vast collection of newspaper-clippings. This is done to a sufficient degree; most users find here more information on their subject than even in a specialised library or archive. But on the side of audio-visual documents, the limitations of money and personnel are deeply felt. It turns out that collecting books and periodicals is an easy job compared to maintaining up-to-date collections of audio and visual information. Since our institution is comparatively very small, that is, the personnel consists of three full-time jobs, we never had the intention to document all productions of the Austrian Broadcasting Company; in fact, we can tape only a very limited selection of programs, and we have no technical equipment to tape video productions or films at all. The audio collection of the "Dokumentationstelle" consists of some 550 reels that preserve interviews with writers mainly produced in a more or less free-lance style. The collection of photographs consists of some 2500 items.

In a similar way, several other regional or specialised literature archives put their collecting energies and funds mainly into manuscripts and printed material; in general, they maintain collections of photographs, but do not venture into collecting audio or audio/visual material.

To sum up the first part of my talk, Austrian literature archives are mainly occupied with the collection of basic material, that is, documents in written or printed form. Mainly due to financial restrictions, they sparingly venture into audio and video sources.

Many of these archives tend to underestimate the necessity of high standards in preserving audio sources and the technical problems of conservation in storing tape and photographic material; frequently cheap tape cassettes are being used; the decay of glass and film negatives as well as of old photographs is being ignored.

Thank heavens, say representatives of Austrian literature archives, there are the other institutions specialising in collecting audio and video documents. In fact, there are two big institutions one has to rely upon, yet they are operated under very different philosophies. The first institution I want to mention is the Austrian Broadcasting Company. Their radio and TV departments contribute more money to the income of Austrian authors than Austrian publishers of the print-media. The ÖRF is proud of a high percentage of literature within its programs, but the ÖRF is mainly concerned in producing these programs, much less than in preserving them. In general, representatives from the company state that whatever they store in their archives is kept in order to make use of it again - they keep an interview with a famous author rather to reissue it when he dies and is to be commemorated, rather than to save his voice and words for the future. This aspect of the business certainly is no Austrian speciality, but compared for instance with the German Broadcasting Archives, there is yet much to be done here in Austria, particularly in respect of cataloguing all the material there is. Up to now, access is difficult for a student, who, let us say wants to do research on "Hörspiele" of a certain period or author, or to compare the TV-films made of writings of a given author. He must depend greatly on the help of several individuals with good memory and good will to find out, to listen or to see these productions. Most literature departments of the ÖRF still wait for the long planned computerized systems of reference to be applied to their productions.

What makes us think that certain radio and TV productions are serious sources for literary criticism and research equalling the actual books and manuscripts of the authors? It is because we consider art and knowledge to have value that transcends modern media. Meanwhile, those people working with the media still think differently and put a minimal amount of energy into preserving what is intended to mean more than entertainment for the moment.

Fortunately, there are institutions who collect audio and video documents on Austria in general, that is, including literature, and who make them accessible to the scholar immediately. To a certain degree, they fill the gap that the literature archives leave open. The largest institution of this kind is the "Österreichische Phonothek". Some 25% of its collection consists of literary documents which, to me, seems to be a very high figure. A growing amount of these audio and video documents is made up of tape recordings of productions of the ÖRF with the rest being recordings of lectures and discussions on literature, as well as literature produced on records. A similar effort based on collection of films and offering easy access to the user, is the Vienna Stadtkino. This movie center has recorded some 3500 tapes of productions of the ÖRF which may be viewed by anyone during the opening hours of the movie house in the evening. Again, roughly a quarter of the material is within the fields of literature. These two institutions are guided by the most important collecting idea: to start collecting today what happens today; this way they are not museums, dealing with the past and constantly producing images of the past. Still, they cannot collect all that should be preserved.

Finally I should mention private collectors: As far as audio documents, they have saved much material which had been erased by the ÖRF; what they can do for video is still to be discovered.

Broadcasting archives

Peter Dusek

TV-Archives of the ÖRF - Austrian Radio Television Company



P. Dusek, D. Schüller, H. Thiel

A media-historian's experience

The historians discovered audio-visual sources rather late. In Austria this process took even more time, yet - or probably because - the historical sciences are extremely important in this country. Actually the main interest is still concentrated on the Habsburg Empire which ended in 1918. In fact, the exploration of the monarchy by means of audio-visual sources is feasible only for the last decades: therefore historians concentrate upon the edition of all sorts of documents and written sources.

In Austria contemporary history, which should deal far more with audio-visual sources, was established at the University level only during the Sixties. At that time the decay of photos, sound-carriers and films was advanced. Immense funds would have been necessary to guarantee for instance the exploration and protection of nitrate films. Just the contrary happened. The situation was bad at the time I finished my studies at University, which also included an archivist course at the Institute for Research on Austrian History, and started my journalistic education. I made great efforts to transfer subjects of contemporary history into the media. There are only few institutions in Austria which deal with the registration of audio-visual sources, but they suffer from chronic lack of money and don't have enough people to deal with this enormous amount of work.

In 1982 when Dr Hugo Portisch wanted me to work with his team of the documentation "Österreich II", it became evident that the largest part of Austria's audio-visual heritage was not to be found in our own country. It was stored in the archives of Moscow, Washington, Berlin, Prague, Rome and Paris.

"Österreich II" and the foundation of the Historical Archive

The reason for the dispersal of this material can be found in political changes during 1934, 1938, 1945 and 1955 as well as in a better appreciation of audio-visual sources in other countries. One example: the Austrian edition of American-British sound newsreels called "Welt im Film" was found to be more complete in London and Koblenz than in the Austrian "Filmarchiv". As a consequence, the ÖRF had to spend millions of schillings to acquire material which everybody thought was at the disposal of the ÖRF or other like institutions. The costs of investigation and material supply for the 36 part series, "Österreich I" and "Österreich II", were high; therefore the logical consequence was to use this money also for other projects of the ÖRF. This was the beginning of the Historical Archive.

The existing computer system was used to store audio-visual sources of both the First and Second Republic, and the contents of both Austrian film archives as well as the catalogue from Koblenz were registered. In connection with the celebrations of "60 years of radio in Austria" in 1984, the securing and collection of sound carriers began. The same was done with photographs. We managed the complete survey of all still existing audio-visual sources within 5 years. More than 130,000 documents are registered in the data-bank of the Historical Archive. Not all of these documents are at the ÖRF's disposal, but we know the place where they are stored, the kind of material, the legal entity and, first of all, we know the contents. They can be retrieved by terms like "culture", "policy" or "economy" as well as by a short summary of which every single word is interrogable.

Our motto was: Don't have too many details which would slow down the speed of development and confuse investigation.

Close integration into the course of production was the second stage in preparation of large amounts of material. For instance all newsreels have been registered.

This integration consists of many parts, such as advice of journalists which deal with historical subjects, participation in editorial staff meetings, programming of parts of transmission (reminiscences, historical witnesses, critical pictures, obituaries) and participation in projects of our feature editorial staff at the broadcast.

The Archives of the ÖRF

At first, Austria's biggest media-archive (the television archive of the ÖRF and many others in regional studios and in the broadcast center) was excluded from the computer-supplied "culture-topographic" development. As in other comparable institutions the Archives of the ÖRF sprang up as an "historically grown variety". We have an audio

archive in the broadcast center which contains records and complete productions and registers them.

Parallel with this, we have a documentary department for our news service which stores news productions. In addition there is also a sound archive and a music archive and each of them is under a separate organisational control. In the television center there are two photographic archives and in the regional studios there are video archives which were set up at the beginning of our regional programmes. All of these institutions are on a different level of registration. For instance Studio "Upper Austria" and Studio "Vorarlberg" register their audio-visual sources completely by computer, whereas the main archive here in Vienna is still at the beginning of the computer age.

Only the CD's are registered, but the enormous quantity of sound-carriers, mainly the old stock, is not yet under full control.

I am aware of a similar development in other television institutions, and the answer to the audio-visual challenge is the modernization of the ÖRF's television archives. The Historical Archive is a part of the television archive which became a main department last year.

In this archive we store 1.3 million videotapes and rolls of film. By means of the new databank programme FARAO the forward-registration of the programme has been going on for some months. (This is an ÖRF adaption of IBM STAIRS). In addition to that, plans have been submitted to the management for a decision concerning an extension of the existing Historical Archive into a giant department. Anyway, the reason that I became director of this department was based upon building up the Historical Archive. Now the decision must be made whether my modernization plans for the next number of years can be financed.

Redevelopment

The goals are:

1. Organization of a programme service department with film and video supply and the service of music experts, special literature and the possibility of competent assistance for databank investigation.
2. Introduction of a distribution-system via EDV with light pencil and archive identification card; by this, location of all audio-visual material is guaranteed.
3. In future there will be VHS-viewing-cassettes with a timecode for every programme. By the means of a distribution system they will be easy to find and can be quickly duplicated for different users. Moreover, in the future, background material should be registered via EDV and stored by the archive.
4. Removal of films and 2-inch tapes to the central depot in Liesing and rough EDV registration will allow more space for viewing-bunks which will make private archives obsolete.

Simplification of production management is the argument for financing this modernization. At the moment material that is not broadcast is not registered because our depot does not have enough room for the old sizes. But the M II, a new technical possibility, is taking the place of the U-Matic and, partially, of one-inch cassettes. The size of M II is similar to the VHS-box. If reform of our archive can begin, then, science and ÖRF will cooperate in a better way.

Final competence of the ÖRF archive

In the age of media the science of history will depend more and more upon audio-visual sources of television and radio. Just as the monopolistic-television institutions will compete with their private competitors by staking everything on the card of nostalgic reminiscences from their archives, the historians will have to improve their analysis of the audio-visual sources.

As a matter of fact, nowadays politics is often greatly influenced by the media: television advertising has a strong impact on everyday design; and often educational broadcasting leads the way for new intellectual trends. Often entertainment as requested by television viewers of the second millenium makes this audience dependent upon the "drugs in the living room".

Due to all these reasons heavy use will be made of our archives from many sides. Since we will have to continue our efforts in the cultural-topographic development of our own archives and that of government institutions during the next years, there could be a new cooperation with the government archives and historical science.

The final worth of the ÖRF archive will very much depend on this cooperation with other institutions - a cooperation which has been very active since the foundation of our Historical Archive. This cooperation should be increased on the national and international level. It is about time for this.

Summary and Perspectives

Gerhard Jagschitz



Welcome to conference

We live in an audio-visual age which is developing rapidly. Audio-visual media have decisively formed our societies, our life style and our everyday life, our pleasures and sorrows. We have left our old world of reasoning and acting and there is no way back. The professional preservers, archivists and documentalists, however, are not ready for the audio-visual revolution. That is our profession's true dilemma: with our hands tied, we are daily confronted with a world shaped by the radio, television and entertainment media industry which we would have to understand in all its dimensions, details, and background in order to accomplish our task of passing on the essence of our time. Never before in history did an archivist have such a responsibility as the media archivist has today - a responsibility both decisive and influential on history. Their tasks in preservation and selection determine the future knowledge of our time. Their ethical values towards the present and the future determine what will be the past for the future generations.

I believe this challenge can only be met with the development of national media concepts. The talks we have just heard show clearly how important cooperation is in the audio-visual field. According to Rainer Hubert's proposal the following task should have priority: the development of a national audio-visual collecting and recording scheme in cooperation with all relevant institutions. The objective must be the equality of selection of information offered and of active documentation. Only such a national collecting and recording scheme can form the basis for an Austrian audio-visual memory. However, the integration of archives is a precondition for this plan. Based on the principle of the division of labour, primary archives are to take over the long-term filing of originals and the production of their own recordings. Because of already existing institutions, this will be done separately according to the different types of media. Accordingly, the Austrian Phonotheque will be in charge of the video filing in addition to the sound collection. The future cooperation of the Austrian Film Museum and the Austrian Film Archives has not yet been decided on, nevertheless, the two institutions cover Austria's medium of film. The Austrian Broadcasting Corporation which has a multimedia collection of originals and copies represents an in-between form. A possible solution here would be to pass on the originals to primary archives. As far as we know, their own productions are filed in the central archives of the Broadcasting Corporation.

Photographic archives are in a bad condition. There is a small museum for photography in Upper Austria and there are also several minor collections of mainly artistic photographs. Without wanting to detract from the importance of the Austrian National Library's photographic archives, one has to realize that it is not in the position for various reasons to make current, visual documentation easily accessible. Thus it will be necessary to found an Austrian Phototheque which among other things will systematically collect the complete stock of published and unpublished news pictures as well as photographs of everyday life taken by ordinary people.

The primary archives will be supported by audio-visual departments from specialized institutes. Today we have already been told about the Department of Literature and Cultural Anthropology. One should also mention the Departments of Contemporary History, Theatre Studies and of Musicology. In any case, it will be essential to deposit security copies of the material in the primary archives as well. Besides, the contact with private collectors must be developed because they often have important stocks and sometimes show more enthusiasm than a bureaucracy-ridden media archivist.

It is necessary particularly in the field of videography to provide for more service which allows fast, bureaucratically free use. Lately the Videothèque de Paris has become a leading example. In Austria audio-visual material is still very hard to get. It will be inevitable to operate mediatheques as non-commercially oriented, cultural information institutions in contrast to the commercially run video rentals. This will also have to be done by expanding existing libraries. Special emphasis must be put on the cooperation of media archives, mediatheques and scientific institutions.

International efforts will be required to solve the technical problems of conservation, restoration and obsolescence. One must not forget though that there are also other important tasks to be fulfilled: the achievement of fast, complete access to information, and numerous filing problems.

A priority during the next couple of years will be to set up the indispensable information network. On the one hand the findings of new theories of imparting information must be put into practice; on the other hand the classical division into archival, library and documentary work is being dropped more and more in favor of a comprehensive theory of storing and imparting information. In Austria, which is behind other countries, this also implies a rise in the use of electronic data storage.

There are, however, some immediate problems: difficulties with the application of copyright will increase, thus signifying the fatal contrast of business versus culture. It will be especially important to work out common interests and at the same time to insist on the high value of the claim to culture as a vital right of society. This cultural responsibility pre-supposes a legal deposit for all audio-visual media. Certainly we will have to overcome some obstacles before this is put into effect. Furthermore, it will be necessary to emphasize the cultural, artistic and documentary responsibility towards the policy of film production and rental companies whose market-oriented interest makes them see nothing more than mere goods in films and video.

There is no doubt that we must establish a special education program for audio-visual media archivists and suppliers of information as quickly as possible. Highly professional qualification alone can prevent a dangerous and undesirable development in the direction of a partial destruction of information. When we stress the importance of audio-visual media, it will be necessary to ask for financial resources as well as personnel. These will have to be provided for by the state and the provincial governments for the most part. Better qualified personnel will gain new self-confidence, so a representation of these interests must be set up.

We should try after all to make one of our dreams come true, namely to open to the public the vast stock of sound cassettes and video editions which are stored in the audio-visual archives, because the problems with the copyright, the management and the concepts with regard to contents can be solved. An international cooperation, however, possibly under the guidance of IASA, should prove an interesting challenge.

Audio-visual media are an vital part of a country's cultural identity. Their importance is even greater considering that this identity is endangered by a tendency to a uniform culture and uniform people. The preservation of audio-visual media offers the only possibility to ensure a cultural diversity, a diversity without which life on earth would be unbearable.



M. Biel, visual documentation

What is research?

An Analysis of some elements of the concept of research and a proposal of a shift of paradigm in archive-work

Poul von Linstow, Radio Denmark

At Radio Denmark the Archives and Libraries department has for some years had some thoughts about a change to the kind of service we give to the production departments - not a dramatic shift, but a turning away from an unnecessary obsession with the physical archive-material and towards "pure" information-services. This involves a maximum use of the whole radio/TV station as an information-generating institution, implying that not only the specially selected broadcasts and films - often only a small percentage of the total production - are registered, but that the *totality* is registered together with books, articles, selected pieces from newspapers, discs, important telegrammes, etc. etc. Of course, such a change from archive department into research department raises a lot of questions, one of which is the concept of research - how to make a research department without knowing what you should work with? And moreover the research concept reaches a higher level of complexity, when research no longer means finding some specific archive material constituting a small part of a larger context, and instead is defined in relation to this larger context. For instance the small research question could be Yassir Arafat speaking in the United Nations on a specific

date. It would be a typical archivist research question. But the large research question is the "producer research question", which of course involves much more than what can be found in the traditional archive. Perhaps the producer question is about a production analyzing developments in the Middle East during some years, and Mr Arafat's speech will only occupy a few seconds. The concept of research, therefore, must be *defined in relation to the whole range of problems raised in connexion with production*, not only in relation to finding specific, physical material in the archives. So, we want an understanding of the research concept, which in the broadest sense comprises all the research needs of the institution, and one of the advantages of such a broad understanding is that the relative importance of the single elements in the concept can be evaluated better. For instance, at Radio Denmark we are discussing the eventual creation of a very large EDP-system consisting of more than 30 databases each containing its own type of information - and a large unifying search system as a part of the tools necessary for our new research department. What would be the value for research quality considering the investment of work and money? The importance of the computer-element in research can more easily be evaluated when you have a thorough understanding of all the elements involved in research.

General research problems are analyzed in a lot of philosophical disciplines such as theory of knowledge, methodology, theory of science, heuristics etc, and the amount of literature on these problems is enormous. I will only mention Barzun's and Graff's "The modern researcher" (1985) as a starting point. In philosophy itself, it is best - in my opinion - to concentrate upon the so called *transcendental philosophy* as it is the philosophical view most aware of the heuristic aspects of human knowledge, partly because it concentrates upon the *conditions of possibility* for knowledge. I will especially consider neo-kantian and neo-thomist views, represented by Max Weber and Bernard Lonergan. There is no reason to enter into the sophistications of the philosophical analysis, so I will only underline the fundamental view, which I think can rather easily be used if you are sufficiently aware of yourself, namely *the reflected and understanding analysis of your own activities, when you are researching*. It is a distinguished achievement to make your own practice transparent, although we are not here looking for sensations in your personal psychology, which could be very entertaining, indeed, but we are looking for some invariable structure of knowledge in the research work.

I will split up the analysis of the research-concept in 5 elements:

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| 1) The image (the "object") |] | |
| 2) Intellectual knowledge (true/false) |] | 5) the idea |
| 3) Practical knowledge (usable/unusable) |] | (energy, |
| 4) Aesthetic knowledge (form of truth) |] | unity) |

It is important to understand *the origin* of the large amounts of incomplete images which constitutes the basic material for our creative activities. Philosophically it is sufficient to establish that an image exists as an important element in the structure of research, but this element is so important that a concrete and individual sociological and psychological understanding should be reached. This aspect of the research-concept should result in discussions about the "research-milieu" of the institution, physically and psychologically, and about courses developing creativity, whereby I certainly do not mean text management courses, but rather those using psychological techniques from,

for instance, the "growth-movement", gestalt-therapy and the like. Good research work is conditioned by a dynamic, intellectually honest and professional research milieu. This has nothing to do with the philosophical analysis, but it is mentioned here, because problems about research milieu are often of low priority compared to for instance technical machinery as computers. It is much easier and much more prestigious to have computers than to create a fine research milieu.

But we return to our first element, the image. It is the image which constitutes our basis, and intellectual knowledge (no. 2) is always *"into the image"*. We all have an image of, for instance, "the Middle East" and for paedagogical reasons I will ask you to take notice of your own image of the Middle East. You are going to make some serious production on the Middle East, please concentrate on that. Probably a lot of diffuse knowledge will come up, mixed with elements from TV-films, newspapers, books etc., ranging from great political events to horrifying pictures from terrorist actions, but beautiful pictures too, such as people celebrating something or children dancing. It is this complex which is called the image, and it is composed by a process called "value-relationing" (in German: Wertbeziehung). Briefly, we understand value-relationing as an operation by which *elements* from a larger reality are put together in accordance with our epistemological and psychological "values", whereby is understood "energy-giving" elements in our knowledge-apparatus (which is *not* an apparatus at all!). It is important to underline that value-relationing is not value-relativism, whereby is normally understood an unthinking spinelessness. On the contrary, value-relationing is a *necessary knowledge operation* for limiting otherwise unwieldy amounts of data. Nobody can make productions about the Middle East *as such*, because nobody can have an image comprising the Middle East as such. So, the image is a necessity which in a characteristic way accentuates certain elements in "the Middle East", and thereby makes it comprehensible. The image is of necessity "subjective" in the sense that it only exists *in* the knowing subject, but that does not make it false, only more or less comprehensive.

"Image-awareness" will often be of great importance for the quality of a production. Normally in the Western countries the Middle East is considered mainly a political problem where our images will be filled with elements of a political character, and production after production deals with still more refined analyses of political events. This is clever and necessary, but perhaps a bit boring in the long run. If the producer-researcher reflects on the composition of his image, he can perhaps create another image involving the beauty, the happiness, the catastrophe, the mystery and a lot of other things in this unbelievably intense part of the World. But all this is commonplace and well-known. It is only pointed out here, because *the reflection on the origin and composition of the image is often under-estimated* as to the results it could give.

All this is necessary just to establish the existence and necessity of the image as a precondition for further knowledge. But most of our images do not have any energy at all. They are just there, acquired by us or forced upon us by our confused style of life. The energy for further development of the image can come from many places. Perhaps if you suddenly become interested in making a production, the energy seems to come out of nowhere, or perhaps you are forced by your boss to make the production. Here the earlier mentioned three types of knowledge start to unfold in a very complex play. The profound urge in the play could epistemologically be defined as "wonder", the researching human being is a "wondering animal" or a "questioning animal".

Psychologically the urge is perhaps only fear of losing your job, but epistemologically it is "wonder" which is behind it.

Now it is becoming rather complicated, because the developments in image and the three types of knowledge are connected. These four elements constitutes a kind of kaleidoscopic unity.

The first type of knowledge, which I have called intellectual knowledge, is the one you normally see analyzed in books on theory of knowledge. I will use the philosopher Bernard Lonergan's point of view ("Insight". A study of human understanding. 1958. See my article on philosophy of section in *Selection in Sound Archives*, ed. H. Harrison, 1984). His work is an analysis of the concept of "insight". What happens when we get what we call an insight? Lonergan splits up the intellectual knowledge into three elements, namely *experiencing*, *understanding* and *judging*. Experiencing is a phase of collecting material/facts and is concerned with a refinement and elaboration of the image. Very briefly, understanding consists of the "a-ha experience" when we suddenly think we have found an answer to our question.

One of the most dramatic instances of an "a-ha experience" is the well-known story about Archimedes in the bath-tub suddenly seeing a solution to the problem of the perhaps faked crown - is it gold or not gold? When he weighs it in water, "Archimede's law" suddenly comes to him, apparently out of nowhere, and the experience is so strong and full of beauty and happiness that he jumps out of the bath and runs through the streets, naked, ecstatic, shouting "I have found it! I have found it! Eureka! Eureka!" thus perhaps creating the concept of "heuristics", the art of finding something. In relation to *his* problem the heuristic method was to take a bath, and the result was an incident of streaking. I do not exactly recommend taking bath as a heuristic method in all cases, but it is one of my great wishes some day to see a streaking archivist, shouting with joy "I found it, I found it!"

But there is more than experiencing and understanding. Judging is the third element of intellectual knowledge and the point in judging is something which the inexperienced researcher often forgets, namely investigation of the truth or falseness of what we think to have found in the "a-ha experience". Often you can *feel* convinced by the pure *sensation of truth* accompanying the "a-ha experience", but of course the feeling is not enough. Truth is obtained, when, as Lonergan says, "no further questions" can be raised to doubt the validity of your answer. Often the truth is not truth in the classical sense like Newton's laws but only an "emergent probability". In this phase you have for instance found out about the strategy behind Arafat's speech in the United Nations. You have found it by doing a large amount of "experiencing"/collecting facts by means of memory, books, documents, specialists - and perhaps a few things did come from a computer if you had not forgotten the sign-on procedure! Then you have done a lot of thinking, discussing etc, and now you stand there with the truth in your hand. But the production has not yet been made, and now other types of questions arise in the form of the second and third type of knowledge.

The second type of knowledge I have called "practical" knowledge; Lonergan calls it "existential" knowledge: What to do with the truth you have found? Now, a different range of questions arises for our already tired researcher-producer: *questions of usable or unusable truths*, as seen in relation to the fundamental *idea* of the production, *the*

idea, which is the energy-giving and unifying thing in the enterprise - it could perhaps be called "the form of our wonder".

Now we are not any more in the sphere of intellectual reasoning about true or false, but in the *sphere of practical human action* - not so that intelligence is not used of course, but it is used in *the common-sense-way* and not in the strict theory-of-knowledge-way. We are concerned with "finding a way" through a jungle of everyday producer-problems. These can be of many kinds, often trivial, but the question of special interest here is the question of usable/unusable truths. What has to be known before it can be solved? What are the questions behind your second type of research?

The second type of knowledge raises one of the really profound questions, because this knowledge, as mentioned above, can only be reached when seen in *relation to the concept of the idea of the production*: What do you really want to accomplish with the production? What is "the story behind"?

I have attempted to explain the origin of visions and ideas in many ways ranging from divine inspiration to mechanical models of association, and I shall not enter into details about it. I only want to stress that when I use the concept "idea", then it is *not* used in the mechanical-associative-bureaucratic sense. There must in some way be a kind of psychological-creative energy involved, and as a consequence of this, the origin of the idea will have a quality of experience reminding us of the "a-ha experience" in the first type of knowledge. The idea has nothing to do with truth in the epistemological sense. The idea is a kind of *metaphysical creation* as it has a *unifying and energy-giving* function - in a way it defines our *ultimate framework of creativity*. But here it shall only be said that the idea originates when we in some way or other discover a *tension* between some essential elements in the image, and at the same time want to release this tension through knowledge (first and second type) *and* in a certain form (third type), wherein the energy from the tension can be mediated and thereby understood and experienced *by others*. Whatever this ability for creation, for wondering, for getting visions and ideas is, then it is perhaps the most precious gift in the human mind and it should be cared for in every respect possible.

A short midway summary: The researcher starts with a rather accidental and rather energy-less image. The energy comes when our awareness for some reason is directed towards the image. The image is enlarged and refined via the phase of experience. The idea originates as a consequence of the discovery of a tension in the image, and the first type of knowledge results in judgements about true or false while the second type results in judgements about usable or unusable. Again it is important to underline that these research elements are coherent and interdependent. It is not so that first you find the image, then the idea, then the first type of knowledge etc. These elements are only separated for the sake of our analysis. In practical research work you must imagine that the whole thing is on the move with simultaneous and interdependent developments in all the elements. The energy which moves the whole thing is beyond analysis, but at the same time is the most important aspect. It should, as previously mentioned, be taken care of assiduously by the organisation, but *certainly by the individual researcher also!*

And then there is the third type of knowledge, the one which distinguishes the insightful *artist* from the insightful "scientist". I mean that the artist - if he does not want to be a hollow form experimentator - should be in possession of as much intellectual and

practical knowledge as the scientist, but in addition to this he must be occupied with the form problem in a *creative* way, while the scientist all too often is satisfied with mechanical solutions to his, in his own opinion, modest form problems. This form problem should not be underestimated. Much valuable knowledge from the first and second type of knowledge is, so to speak, spilled to the ground due to boring formulations, dull sound and dead pictures, and no energy and life at all. The energy which was discovered in the image is *not* mediated to others.

So, if we stick to our radio TV-producer-researcher, he should be in possession of a really fine sense of *the connection between energy and form* in relation to the questions which arise for him in this third type of knowledge: What (tape/film/words etc.) material should I use to create a maximum of intensity and energy in the mediation of the results of the knowledge of first and second type? This involves a large degree of wisdom and insight into the mind of the people he addresses. It has to do with *fascination* - and what fascinates people? A native from inner Africa can be fascinated by the wind blowing in a beautiful tree and he can sit there for hours looking and listening. But modern Western man is almost impossible to fascinate. He needs much stronger things such as violence, sex, catastrophes, world wars and star wars to be fascinated.

I shall not enter into much detail about this third type of knowledge, but I shall just point out that it *is* a special kind of knowledge, obtained by the producer using a special level of awareness and a special level of intelligence to decide about the form of his production. He is not using thought or common-sense as in the first and second type but is using himself as a kind of Aeolian harp, letting the available material blow through him with as little hindrance as possible, and selecting the pieces which produce the most beautiful and intense music. In the end, the knowledge from this third type is put in relation to *the idea* in exactly the same way as the first and second type of knowledge.

The whole achievement of this perfect threefold research process lies in the final unifying grasp of the relation of these elements to the idea. *Research, therefore, starts with the imperfect image, moves along a trinity of knowledge-paths under the metaphysical guidance of a more and more clear "idea" and at last reaches the peak in the intelligent, insightful production, overflowing with energy and intensity.*

And where are our modest, silent archives in this enormous and demonic drama of production? If I may state a polemic: We are in the cellars deep down under the surface of the Earth, dusting off millions of recordings selected because it is so important to show coming generations what an enormously boring life we lived in the totally disenchanted twentieth century. We use our energy to talk about the extreme importance of preserving and restoring these millions of boring productions, and to talk about how later generations can in the easiest way find exactly the *most* boring productions to make historical films and broadcasts about our age. In short: We discuss EDP-cataloguing as our most brilliant offer to the researchers and producers trying to enlighten the public as to avoiding the third world war and the like.

Well, this was a bit polemic, but what is really the impact of EDP in the *traditional* archive on the *large producer of research*? Rather small, indeed! Actually, it is only a *small* part of the experiencing-element in the first type of knowledge - the problem of finding out what physical material is available in the institution's own archive. This

question can to a certain degree, depending in part on the level of registration, be solved by EDP, and therefore EDP is good for the archive as such. But what about all the remaining and much larger research problems? We often think that archivists do great research, but by far the largest part of our research is mechanical-bureaucratic and contributes only in a very limited sense to the large research problems.

In short, as mentioned in my opening remarks, I think the archives should give up the exclusive concentration of their energies on the physical material *and turn into information centers instead*. Much, much more information should be computerised *regardless of the physical material*, which can have its own small database. But not only computers! The type of information well-suited for computers gives only short hints in relation to the real problems, so books, newspapers, consultation of specialists etc., and making of "research-memoranda" should be included into these information center services. In this way, we contribute at a really professional level to a considerably larger portion of *the producer's* research problems, compared to just presenting him with two old tapes which might be relevant for his problem.

At Radio Denmark we are discussing these things at the moment, and a few decisions have been taken. On 1 October, we start recording everything that is broadcasted on DAT-recorders (21.000 hrs/year). I would have liked to use digitalized Betamax-recordings because of the extra security in the FM-HI-FI analogue track in the middle of the tape, but our Technical Department was more fond of the new DAT's. The tapes are cheap, with excellent sound quality and, concerning registration problems the producing departments type descriptions of their particular productions, and so we are discussing getting a usable EDP-cataloguing of all the broadcasts by providing every department with a computer and an on-line database instead of the typewriter. This is cheap jump forward compared to traditional archive cataloguing and certainly in information possibilities. The EDP-system will perhaps be the Natural Documents Management - a 4th-generation system from the German SOFTWARE A/G. The system will be tested this autumn.

The digital tapes become a bit unreliable after 5-10 years, so we plan to erase them after 5 years, thus saving a lot of money by *refining* our selection of the rather expensive original studio-tapes which cannot be replaced by the digital tapes due to long-term problems, *but they can be reduced in number*. The first five years after being broadcast you use the digital tapes if they are requested (cassette copies), thereafter you only have a rather small (2-3%) but carefully selected collection of studio tapes that are cheap, easy to handle, and hopefully without all the not-first-class-recordings being selected nowadays, constituting an expensive, marginal collection often only necessary for a rather short time.

A positive side-effect is that we hope to start selling broadcasts in the form of cassettes to the public with basis in the digital-tapes and in the extensive computerization. It can be done rather cheaply because of the easy access to an always complete digital tape collection where everything is in the EDP catalogue.

Concerning the information center, at least I myself have ideas as a *beginning* to select personnel from our libraries, newspaper department, archives etc., to serve in the information center for turns of two weeks every three months, instructed for two or three years by a committee of serious producers. In this tentative way an expertise in

research will be created along a line which to me is a logical extension of traditional archival work, and programme production will surely benefit from it!

So, to conclude this all too long lecture on research: The concept of research should be defined in its broadest sense, and in this sense it involves five elements, namely the image, the idea and the three types of knowledge. All five elements are interdependently developing due to the awareness and energy mobilized, and the final achievement is "the production". The production is made by the producer and not by the researcher, so therefore the producer of course has the final *responsibility*, both formally and morally, for thorough work on *all* the five elements. But nothing prevents the researcher from creating his own particular form of "production", namely a thorough-going work on all the five elements, not with a broadcast as a goal, but with a kind of "creative loyalty" to the ideas of the producer to make a very fine *basis* for further work on the broadcast or film.

This amounts to *a shift in paradigm for the archives*. Archives should develop into research centers, being able to contribute considerably to all the research problems of the institution in the abovementioned broad sense. It is a logical development for the archives, where much knowledge of research methods never flowers with the traditional archive problems. And the producers often do not have the time for thorough-going research, or the knowledge to make it in our modern "information-societies".

I hope that the outline of the research process given here can further your discussions on the subject. I hope too that the five elements will be deemed essential by you too, when you analyze your own research. A lot of practical consequences can be drawn from further analysis of the five elements. One of them is that creation of large computerized research systems will constitute a jump forward, but it is a surprisingly small part of the large research problem which can be solved by computers. So, therefore, I will again underline the research-milieu and your own individual capabilities: You should *fall in love* with the intensity, beauty and intelligence of the finest productions - the research will then at the same time be thorough-going *and* playful.

IASA BUSINESS

International Round Table to evaluate the practical results emanating from the approval of the Unesco Recommendations for the Safeguarding and Preservation of Moving Images (Belgrade 1980).

Helen Harrison, President IASA



J. Hayoz, H. Harrison

On June 6th 1988 Unesco held a meeting to evaluate the Recommendation for the Safeguarding and Preservation of Moving Images. The Recommendation which was approved by Unesco in Belgrade 1980 marked a significant turning point in the history of Unesco's involvement with audio-visual media. International attention was focussed for the first time on the problem of preserving the world cultural heritage which had been captured on fragile celluloid or magnetic tape. The problems of restoration and preservation of old films and rapidly obsolescent videograms had reached a magnitude and level of technicality no longer within the capacity of individuals to remedy, no matter how dedicated. There was a need for an international instrument that could lay the foundations for political and legal action to organise moving image archives and to encourage research into technological innovations in order to modernise archive operations.

Since its approval in 1980 archivists have observed a number of practical results. In order to identify these, quantify them and propose measures to further strengthen the movement to develop audiovisual archives, FIAF and FIAT conducted a world wide

survey of archives and institutions. The report of this survey summarising the findings in some detail was presented to the June 6th meeting.

In addition to members of FIAF and FIAT representatives of NGOs involved with other audiovisual materials were invited and IASA was represented by the President. This gave IASA an opportunity to advance its interest and concern in the preservation and conservation of the audiovisual cultural heritage. This report includes the IASA presentation to the meeting and a summary of the recommendations made to Unesco by the meeting.

The Unesco Recommendation has a considerable significance for IASA. It was drawn up in conjunction with FIAF, hence the concentration on the moving image, but from the time it appeared IASA members have been urging the inclusion of recorded sound in the one document, rather than creating another document which would overlap on so many points. The meeting gave us an opportunity to draw attention to the omissions in the existing document and to urge its extension to take note of the need to safeguard and preserve the audiovisual materials in general.

The Round Table of June 6th concentrated on moving images because of its interest in the 1980 Recommendation, but the final report of the subsequent Vienna consultation in 1984 referred to audiovisual archives and the main thrust of IASA's arguments at the meeting were to extend the recommendations and further the consultation and the way ahead in terms of audiovisual archives which by definition would then include recorded sound. Moving images without further definition implies silent movies and I do not believe that is what we intended to discuss!

Since 1984 the world has progressed a considerable way in the acceptance of moving images and recorded sound as two closely related audiovisual materials. Film archives were the first to perceive problems with moving images. Their problems with nitrate, colour fading, disappearance of certain film stock such as black and white were expensive and even dangerous to try and solve. Video had not made an impact when film archives were first established and although sound recordings had existed around for perhaps a decade longer than film the problems never seemed as urgent or expensive as those of the moving image. However we are all now suffering from several similar problems. Nitrate film, vinegar syndrome - which sometimes affects tape, laser rot on videodisc and compact disc, video and sound with all the problems arising from magnetic recordings and the dangers to which these are susceptible. There has been a natural progression from collaboration between film and video archivists to include sound archivists especially in technical areas.

Sound is used on the other materials - it may be recorded magnetically or optically or digitally. So may the moving images which sound so often accompanies. Sound is used on the other materials, visual material may be transferred to a sound carrier and sound can be processed optically. It is becoming more difficult to consider the materials in isolation from one another. The dividing lines between film, video and sound recording are becoming blurred and being crossed and recrossed in both research and practice. The technology is converging.

There is also a trend towards the emergence of genuine audiovisual archives, that is not single media like film, or video or sound recording archives, but a combination of

materials in the one organisation. This is especially true of developing countries where many audiovisual materials may be gathered in the same archive. It is also worth noting that many National archives find themselves in the position of receiving audiovisual materials of all types.

By combining our interests and the expertise of our members we could become a more powerful lobby. To be simplistic about it there will be more of us, but we will also be able to reach a larger target audience - particularly for education and training. There are few enough film archivists or film cataloguers or technical film archive personnel, but put them together with television archivists, sound archivists, sound archive technicians or video cataloguers and there is immediately a wider group of audiovisual archivists asking for adequate basic training. The basic principles can be instilled to a wider group of people making many of the training propositions more viable. The specializations can be added later, but I would argue that a basic training in several of the materials is going to be of more use to a young recruit at the start of his or her career.

Therefore the main message which IASA tried to convey at this meeting was that the Unesco Recommendation for the safeguarding and preservation of the moving image would be greatly enhanced by being extended to include recorded sound. The phrase Audiovisual Archives, includes film, video and recorded sound and it should be considered as an alternative to the exclusivity of the moving image. Many of the existing clauses of the recommendations can be applied equally effectively to recorded sound or audiovisual archives and many of the NGOs urged the inclusion of other materials into the recommendation where appropriate.

The meeting was attended by members of staff from some 14 film archives plus 5 representatives and 4 observers from NGOs. A great deal of time was taken discussing the situation in the 14 archives with little or no reference to the recommendation. While this might have been of incidental interest the real work of the day had to be carried through in a very short space of time. But eventually patience was rewarded and a series of further recommendations were agreed. These have subsequently been approved by Unesco and a summary of them is included.

Participants were asked to comment more closely on the surveys and the report on the moving image archives. The statistics arrived at are a first major attempt to quantify the problems and achievements to date, and it is always useful to have quantitative data for reference. The reports are lucid and reflect the situation more than adequately, even if we do not approve the situation at all times.

Several recommendations were prepared for consideration by Unesco.

Recommendation 1. Increased publicity for the 1980 Recommendation. In May 1987 IASA cooperated in the organisation of a conference on preservation and restoration in Berlin. Further symposia are planned and the Round Table also suggested a world conference on the restoration and preservation of the moving image aimed at governmental level and the funding bodies. This would be supported by IASA, but we also pointed out that it is no use lay people talking to lay people in this connection. What is needed is a world conference at which technical personnel and scientific staff present the problems to educate and inform the lay people and the paymasters in order to make

an informed impact. The existing Co-ordinating committee should be approached to devise a suitable formula.

Recommendation 2. Development of moving image archives. IASA has not really been in a position to date to go out and look for trouble or need in recorded sound and audiovisual archives, but we should be doing so especially in preserving the oral tradition or oral history. This section needs extension to audiovisual archives.

Recommendation 3. Legal framework. Legal statutes are required, or at least the compilation of a review and analysis of existing legal documents and model documents. In this connection IASA initiated discussion on the legal requirements of sound archives two years ago. The guidelines have been taken up by the Round Table on Audiovisual Records of NGOs as a basis for discussion by the NGOs and the rights protection agencies.

Recommendation 4. Technical standards and operations. Updating of standards for restoration and preservation of audiovisual materials should be issued in handbook form. The inter-NGO technical committee (the C-C) should be put on a more formal basis to enable it to relate effectively to international standards committees, professional societies and equipment manufacturers.

Economic reality makes it difficult for the C-C to continue on its current ad-hoc basis and therefore IASA strongly supported formalising this Co-ordinating committee as an inter-NGO technical committee. It is a small committee, but none the worse for that, and contains representatives of the major audiovisual archive associations and has already proved itself to be effective and viable. Another part of this recommendation suggested a colloquium of archive technicians and stock manufacturers. Unesco were urged to consult the C-C.

Recommendation 5. Training programmes for archivists should be strengthened and more provision made. The Round Table on Curriculum Development, a Unesco sponsored initiative, could be consulted. The preparation and publication of specialised books and literature needs support, as much of the work is currently done on an ad-hoc basis. The compilation and annual updating of a bibliography could be accomplished as a joint effort but someone needs to provide the impetus and continuing resources and support for such publications. Such bibliographies should be combined efforts in the future, thus spreading the workload and information gathering.

Recommendation 6. Cataloguing and documentation. Filmographies, discographies, indexes and databases are all required and should be encouraged. Computerisation is not necessarily the panacea, but computer retrieval techniques provide useful lessons to the cataloguer of audiovisual material about what is useful information and what is not.

Recommendation 7. The difficulty of moving images across international borders is acknowledged, and the Round Table suggested a case study on the problems involved. The exchange of information and materials is essential to the well-being of archives.

Recommendation 8. International cooperation. A feasibility study was suggested on the possibility of creating an international fund for the development of archives. International cooperation is essential to the future well-being of archives and not only

single media archives. If ever there was an argument in favour of the relatively small populations of single media archives combining their efforts under the collective banner of audiovisual archives it is in the field of international cooperation.

These recommendations have been accepted by Unesco and let us hope the momentum generated by the Round Table will not be reduced to inertia before some of them can be carried forward.



General Assembly



H. Harrison, D. Schüller - congratulations from IASA



Reception

Number of IASA members July 1988

Country	Institutional	Individual	Subscribers
Australia	23	63	1
Austria	5	3	2
Belgium	2	1	-
Brazil	-	-	1
Canada	5	7	2
China	1	-	-
Citta del Vaticano	1	-	-
Denmark	7	3	1
Egypt	1	-	-
Eire	3	-	-
The Faroe Island	1	-	-
Federal Republic of Germany	14	13	4
Finland	6	3	-
France	11	4	1
German Democratic Republic	5	-	-
Ghana	1	-	-
Hungary	1	1	-
India	2	-	3
Iraq	1	-	-
Israel	2	3	-
Italy	5	7	-
Japan	-	2	1
Kenya	2	1	-
Malaysia	1	1	-
The Netherlands	17	4	-
New Guinea	1	-	-
New Zealand	4	-	-
Nigeria	1	1	-
Norway	6	1	-
Oman	1	1	-
Poland	-	1	-
Portugal	2	-	-
Puerto Rico	1	-	-
Qatar	1	-	-
Singapore	1	-	-
South Africa	2	-	-
Spain	4	-	1
St Lucia	1	-	-
Sweden	8	1	-
Switzerland	3	4	1
Thailand	1	-	-
United Kingdom	19	8	5
USA	39	31	4
Yugoslavia	1	-	-
Zaire	-	1	-
Zambia	1	-	-
Zimbabwe	-	1	-
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47 countries	214	166	27

COLLECTIONS

Oman Centre for Traditional Music

The Centre was established by the Ministry of Information of Oman in January 1985 in order to bring together sound and video recordings of the traditional music of Oman that were collected since the beginning of 1983, together with photographs and transcripts. The collection comprises:

415 videotapes with over 1800 recordings
515 sound tapes with over 3000 recordings
21230 colour photographs
4000 colour slides
5000 + field documents and transcripts

The Centre has four archives:

1. Video-film archive
2. Sound archive
3. Photographic archive
4. Transcripts archive, which also houses periodicals, reference books and reports

The Centre has an active programme of collecting and documenting the traditional music of Oman in the following areas:

1. Song
2. Dance
3. Musical instruments
4. Stories, tales and myths

The Centre itself comprises six departments:

1. Field research
2. Documentation
3. Archiving
4. Scientific publications
5. Programmes
6. International scientific relations

Each department has a unit of Music, Dance, and of Folk Literature. The Centre is equipped with video, sound and light equipment necessary for both field and laboratory research.

The Centre also undertakes to train qualified Omanis in traditional music. It also enrolls post-graduate students to do the necessary research towards Masters and Doctoral degrees in co-ordination with universities and with the Ministry of Education and Youth Affairs in the Sultanate. The Centre continually receives scholars and specialists who

wish to collaborate with it in conducting research into the traditional music of Oman and publishes the results of such studies.

The Centre also offers technical expertise and advice to governmental departments and organisations that are interested in or involved in the traditional music of Oman.

One notable project sponsored by the Centre was the composition of symphonic works based upon the traditional music of Oman. These were recorded by the London Symphony Orchestra conducted by John Georgiandis.

On 1 January 1985 the Centre became a corporate member of the International Council for Traditional Music, and is the only Arab country to hold such a membership. The Centre participated in the 28th meeting of the Council which was held in Stockholm and Helsinki in August 1985 and has sent representatives to other Council meetings as well. The Centre held an ICTM Colloquium in Salalah in 1986 by invitation of His Majesty, Sultan Qaboos bin Said, Sultan of Oman.

For further information, contact:

Dr. Issam El-Mallah,
Adviser, Oman Centre for Traditional Music
Ministry of Information
c/o Institut für Musikwissenschaft der Universität München
Geschwister-Scholl-Pl-1
D-8000 München 22
West Germany

NEWS AND NOTES

Archiving the audio-visual heritage

A joint technical symposium May 20-22, 1987 in the International Congress Center, Berlin (West)

Conservation and restoration of film material, video tapes and recorded sound was the subject of a Joint Technical Symposium held in co-operation between FIAF, FIAT and IASA in May 1987 following an invitation of Stiftung Deutsche Kinemathek in Berlin (West). The papers of this symposium are published in the book *Archiving the audio-visual heritage*.

Specialists, working in archives and the industry, discussed current existing problems (The Archival Quality of Film Bases (Vinegar-Syndrome), Defects in Video and Audio Tape Recording and Their Compensation, etc), gave a full account of the latest scientific research (test and experience with the Swedish Film Institute's FICA System, The Danger From Fungi and Bacteria Encountered During Permanent Storage of Film Material, Digital Signal Processing Methods for the Removal of Scratches and Surface Noise from Gramophone Recordings, etc) and also discussed basic subjects (Safety and Energy Technology as Applied in the New Building of the Bundesarchiv in Koblenz, The Implementation of Proposed Standards for Copying Audio Recordings, storage of the various materials under different climatic conditions, Data Density Versus Data Security: Formats Suitable for Archival Purposes, Elements for a Diagnosis Before Deciding to Restore a Film: General Remarks on the Facts to be Considered, etc.). Some of the papers are dedicated to the question of obsolete technical equipment for copying materials - a problem television archives are mainly aware of.

Subsequent to the papers a short discussion took place - these contributions are summarized in the documentation.

At the end of the Symposium was a panel discussion on "Ethics of Restoration". This was an attempt to begin a dialogue between representatives from different fields and to name some ethical principles which should be followed in the restoration of sound and image carriers.

International AES Convention on Audio Engineering in Hamburg

The AES (Audio Engineering Society), with more than 10,000 members all over the world, of which more than 2200 members alone in Europe, will stage the 86th AES Convention in Hamburg, March 7-10, 1989. This is the most important event in Europe for all who are interested in audio engineering; in Paris alone, during their last convention, 6000 participants registered. Jointly with the convention, there will be an extensive professional exhibition (7500 square metres of exhibition space) showing audio engineering equipment from more than 250 manufacturers and offering the visitor an almost unlimited overview over all the existing professional audio machinery.

The convention program includes all relevant audio engineering topics: professional sound recording technology in the motion picture, radio, and television studio, recording media, reproduction technologies, psycho-acoustics, room acoustics, measuring technology, digital signal processing, electronic music, and computer techniques. Renowned experts from all parts of the world will read papers reporting the latest results of research and development in their fields during a number of parallel sessions. Seminars, workshops, and interesting excursions will round out the sessions of the convention.

Not only the members of the AES, but all interested specialists are invited to participate and contribute to the exchange of experiences within the broad and multibranch field of audio engineering.

Chairman of the 86th AES Convention is Reinhard O. Sahr, Technical Director of Sennheiser Electronic KG. Recently, a first "Call for Papers" was mailed. Papers may still be registered until October 10, 1988, by contacting the Papers Coordinator, N. Bolewski, D-1000 Berlin 45, Malvenstr. 12, West Germany. Phone: (030) 831 28 10; Fax: (030) 831 25 65. Detailed information may also be obtained at the AES booths of the "photokina", Cologne, (Hall 14.1, Aisle H. Booth 90), West Germany, October 5-11, and at the Convention of the Society of German Sound Recording Engineers, November 16-19, Mainz (Rheingoldhalle, first floor), West Germany.



New sound through resynthesizing

Sound technology occupies a dominant place among innovative technical developments. At the 86th AES Convention in Hamburg (March 7-10, 1989), more than 5000 participants from all parts of the world are expected to discuss new knowledge and modern application techniques in audio technology. One domain that will have an even broader range in the future is, for example, the so-called resynthesizing - a procedure for the generation of electronic, computer-assisted music. It is acquiring greater practice in music production, affecting also the studio musician.

The basic process of resynthesizing consists in using as starting material a scanned natural sound from which a new group of sounds may then be derived, which are indeed related to the original, but still are different. Its cost-effective application, even in smaller studios down to the so-called home recording, is made possible by means of the modern soundsamplers. A soundsampler (storage unit for natural sounds) is capable of storing in memory any given sequence of sounds and, if needed, may include an option for sound processing and reproduction of the audio signal at any desired pitch. Modern soundsamplers apply digital procedures to the storage of sounds. This means that the natural audio signal (an analog signal) is scanned and divided into a series of samples which are then digitalized (converted into binary numbers). At the end of the processing chain, well known in digital audiatechnique, the sound sequence is stored as a series of data, the same as data or programs in a computer. In this way, the completed digital signal processing chain facilitates the cost-effective application of the resynthesizing procedure.

The generation of new sounds by means of resynthesizing is carried out by a three-step process: analysis, modification and final synthesis. The, most well-known method of resynthesizing is the "harmonic resynthesis", the origin of which can be traced all the way back to Helmholtz, the "Grandfather" of musical acoustics. Its basis is the well-known Fourier theorem, describing mathematically the following fact: any sound may be represented as the sum of a series of sinusoidal vibrations. This, however, also means that any sound may be disintegrated into a series of single sinusoidal sound waves (overtones). Thus, the computer analyzes, on the basis of mathematical procedures, the natural sound being scanned according to its frequency, volume and phase relationship between the elementary sounds. These three parameters may now be varied in diverse ways and recombined into a complex sound (synthesis) according to the needs and creativity of the musician.

Basically, the process has been known for a long time; the first synthesizers were developed in the '60s. But only now their practical application has been made possible, on the one hand, by the availability of equipment coming from audio technology and, on the other, by the spread of the modern personal computer.

All this is related to the demand for the simple and fast analysis and processing of a sound without a major investment in technical equipment and, if possible, within real time. With the application of a soundsampler, only a small investment for data capture is necessary, because the data of the digitalized sound coming from the soundsampler may be transferred by means of an appropriate interface directly to the memory of the computer, if there was not already a sampler in the form of an additional card incorporated in the computer. Moreover, modern personal computers, such as the Macintosh or computers following the IBM standard, now also possess the necessary processing speed. The modification following the analysis is carried out by means of resynthesizing macros, working, for example, on the envelope curve of the sound event, stretching or compressing the time axis, varying the phase relationship, etc. The operation of these programs is now often more comfortably carried out by means of graphic user fields and less by text input through the keyboard. Once the processing has been finished, the synthesized sound, which at first is only a series of numbers in the computer's memory, is then changed by means of a digital-to-analog converter into analog vibrations, that is to say: into the desired musical sound event.



Radio Nederland Transcription Discs

The National Archives of Canada - Moving Image and Sound Archives Division has available duplicate recordings (mostly in French) of radio programs produced and distributed by Radio Nederland. These 65 transcription discs are 16 inch (40cm) in diameter and reproduce on both sides at 33 rpm. The programs date from 1953 to 1959, and are musical programming in the series.

For further information, please write, before March 1989 to:

Jean-Paul Moreau, Archivist
Moving Image and Sound Archives
National Archives of Canada
395 Wellington Street
Ottawa, Ontario
Canada
K1A ON3

Polymers and Archives 89

Audio-visual Archives - Conservation and Preservation 12-13 July 1989

First Announcement - Call for Papers

The modern carriers of information are unstable. The twentieth century is being recorded on film, magnetic tape, optical disc and paper, all of which have a limited life. The purpose of the meeting is to bring together the achievements of workers in these diverse fields in order to identify problems, known solutions and areas requiring further study.

Contributions include polymer science and degradation, practical conservation measures and the requirements of working archives. We would welcome further contributions. The edited proceedings will be published.

Venue: Manchester Polytechnic, Manchester, England.
Contacts: C.V. Horie, Keeper of Conservation, The Manchester Museum, The University, Manchester M13 9PL (telephone 061 275 2656)
Dr. N.S. Allen, Department of Chemistry, Manchester Polytechnic, John Dalton Building, Chester St. Manchester M1 5GD (telephone 061 2286171 ext. 2348)

REVIEWS AND RECENT PUBLICATIONS

Reviews

Büchle, Christian: *Die Schellackplattensammlung der Universitätsbibliothek Eichstätt. Bestandskatalog bis 1925. Tutzing: Hans Schneider, 1986. (= Schriften der Universitätsbibliothek Eichstätt. Bd. 8.)* Iii, 420 S., 24 x 16 cm, ISBN 3-7952-0498-4: DM 65.00 (brosch.).

Der glückliche Zufall in Verbindung mit geduldigem Sammeln hat dazu geführt, dass sich in der Universitätsbibliothek Eichstätt eine Schellackplattensammlung aufgebaut hat, die die Entwicklungs-geschichte der Schallplatte von den ersten Produktionen des Erfinders der Schallplatte Emil Berliner bis zur modernen Digitalplatte repräsentativ und nahezu lückenlos dokumentiert. Die Universitätsbibliothek ist bemüht, diese Sonderbestände aufzuarbeiten und in Katalogform der Öffentlichkeit zugänglich zu machen. Im Rahmen dieser verdienstvollen Aufgabe hat sie mit dem "Bestandskatalog bis 1925" den Umfang ihrer Schellackplatten registriert. Der grösste Teil der in diesem Katalog verzeichneten Sammlung stammt aus der Hinterlassenschaft des Geistlichen Rates und Professors für Mathematik und Physik an der philosophisch-theologischen Hochschule Eichstätt Franz Sales Romstöck (1844-1925). Noch vor dem Tode ihres Besitzers konnte die Universitätsbibliothek 1921/22 die 226 Grammophonplatten Romstöcks in die Sammlung des Eichstätter Priesterseminars übernehmen. 1983 wurde diese Sammlung in den Bestand der bischöflichen Seminarbibliothek eingefügt, die seit 1981 Teil der Universitätsbibliothek Eichstätt ist.

Franz Sales Romstöck selbst muss schon von frühesten Zeiten der Schallplatte an mit der Sammlung dieser Produkte des akustisch technischen Fortschritts begonnen haben. In seinen Tagebüchern notiert er eine ganze Reihe von Schallplattenkonzerten, die er vor staunendem Publikum zum besten gegeben hat. Dies nicht nur mit Produktionen völkisch-nationalem Charakters während des Ersten Weltkrieges, Beispiele hiervon sind in der Sammlung noch nachzuweisen, sondern auch Klassik-Produktionen standen auf seinem Konzertprogramm. Die Vorführung von Schallplatten hat ja bekanntlich in jenen Jahren eine unglaubliche Faszination ausgeübt. Schallplattenkonzerte der beschriebenen Art waren weit verbreitet, wovon Broschüren der Schallplattenfirmen mit zeitgenössischen Abbildungen des Trichtergrammophons vor staunendem Publikum Zeugnis ablegen. Berühmter literarischer Beleg jener Beliebtheit von Schallplattenkonzerten, die für viele Jahre auch den Charakter des Sensationellen an sich trugen, wie wir dies auch in der Frühzeit des Radios kennen, ist das berühmte Kapitel "Fülle des Wohllauts" aus Thomas Manns "Zauberberg".

Auf 223 Nachweisseiten legt der von Christian Büchle erarbeitete Katalog 365 einzelne Titelverzeichnisse von insgesamt 291 Schallplatten vor, darunter zahlreiche Exemplare der Frühzeit (1890-93), die nur einseitig bespielt sind. Die Berliner-Platten benötigen eine Umdrehungszahl von ca. 100 UPM. Aufgrund dieser technischen Abweichungen von der späteren Norm der Schallplatten mit 78 UPM und auch aus Sicherheitsgründen wurden vom Deutschen Rundfunkarchiv 1985 Überspielungen dieser Platten auf Band

vorgenommen. Wie der Herausgeber hinweist, ist der Zustand der Schallplattensammlung selbst bis auf wenige Aufnahmen gut bis sehr gut.

Die einzelnen Titel wurden im wesentlichen nach den "Regeln für die alphabetische Katalogisierung/Sonderregeln für die Katalogisierung von Musikalien und Musiktonträgern (RAK-Musik)" (Stand 1983) erstellt. Dabei wurden die Ansetzungsformen der "Deutschen Bibliographie/Musiktonträgerverzeichnis" zugrunde gelegt. Erschwerend für die exakte Titelaufnahme erwies sich die unbefriedigende diskographische Überlieferung für den Zeitraum der akustischen Aufnahmeära vor 1925. Firmenverzeichnisse setzen oft erst mit dem Beginn der elektrischen Aufnahme, also nach 1925, ein. Hilfreich für die Recherchen der Titelaufnahmen erwies sich die seit 1909 erscheinende Zeitschrift "Die Stimme - Zeitschrift für Grammophonkunst", aufgrund deren Einträge ein grosser Teil der Datierungen des Eichstätter Bestandes verifiziert werden konnte.

Der vorliegende Schellackplatten-Katalog gliedert sich in einen alphabetischen Hauptteil, sortiert nach Komponisten und/oder Autoren, sowie in einen Registerteil. Ein Anhang, bestehend aus einer Liste von Toningenieurern der Grammophon Company mit ihren Tochtergesellschaften, schliesst die Zusammenstellung ab. Die Titelaufnahmen der einzelnen Musiktitel verzeichnen in formatierter, durch eindeutige Kennzeichnung recherchierter Zusatzergebnisse sauber gekennzeichnete Form den Komponisten bzw. Autor des Titels, den Sachtitel sowohl in der bibliographisch nach RAK zu wählenden Ansetzungsform als auch nach der auf den jeweiligen Plattenfirma, das Erscheinungs- bzw. Aufnahmedatum, Umfangsangabe, Umdrehungen pro Minute, Plattendurchmesser, Angabe der Interpreten, Anmerkungen zum Zustand der Schallplatte, Katalognummer (gegliedert in Labelbezeichnung und Katalognummer), Plattennummer, Matrizennummer, Erwerbungsnummer und Signatur der Universitätsbibliothek Eichstätt. Dieser Teil ist durchgehend solide, zuverlässig und exakt gearbeitet.

Der problematische Teil, dessen Gestaltung nach meinem Gefühl nicht glücklich gelöst ist, ist der umfangreichere Registerteil, das alphabetische Register, das aus einem Alphabet der Interpreten, Textverfasser und Sachtitel besteht. Hierbei ergibt sich als konzeptioneller Nachteil, dass der Herausgeber den vorlagemässigen Sachtitel zum alphabetischen Ansatz gewählt hat, den Titel also, wie er auf dem originalen Tonträger angegeben ist. Angesichts der Willkür, Inkonsequenz und auch Fehlerhaftigkeit der vorgegebenen Sachtitel auf den historischen Aufnahmen ist nun hier der gelegentlichen Fragwürdigkeit der Registratur Tor un Tür geöffnet. Hier hätte der Herausgeber für Klarheit in Form von eindeutigen Querverweisen sorgen sollen. Tatsächlich jedoch führt der im Ansatz durchaus akzeptable Versuch quellenhistorischer Exaktheit zu Ergebnissen, die für den Benutzer die Arbeit mit diesem Register teilweise zum Ärgernis werden lassen. So werden Opernouvertüren unter dem Suchbegriff "Ouverture", nicht aber oder zumindest nur in Ausnahmefällen, unter dem eigentlichen Operntitel eingetragen, während dies bei Arien so geschieht. Die im Ersten Weltkrieg sehr populäre Tonaufnahme über den Untergang des seinerzeit berühmten deutschen U-Bootkommandanten Otto Weddigen mit seinem Boot unter dem Stichwort "Otto" einzuordnen, nicht aber unter "Weddigen" ist Unsinn. Ebenso die Verzeichnung der Arie der "Königin der Nacht" aus Mozarts "Zauberflöte" unter dem Stichwort "Zweite", da es auf der auf der Schallplatte heisst "2. Arie der Königin der Nacht." Diese Beispiele stehen für weitere. Hier hätte eine Optimierung möglich sein sollen.

Noch ein Wort zum Inhalt der Sammlung. Sie scheint einen durchaus repräsentativen Querschnitt durch den Geschmack eines vielseitig gebildeten musikalisch interessierten und vor allem opernbegeisterten Sammlers der Jahre zwischen 1895 und 1920 aufzuzeigen. Von den erwähnten 365 einzeln verzeichneten Titeln dokumentieren allein 185, also die Hälfte, den Bereich der Oper, die durch Komponisten repräsentiert ist, deren Popularität die Frühzeit der Schallplattenproduktion kennzeichnete: Auber, Bizet, Boieldieu, Donizetti, Flotow, Kreutzer, Lortzing, Meyerbeer, Mozart, Puccini, Rossini, Suppé, Verdi, Weber und - mit quantitativ grossem Bestand von 24 Aufnahmen - Richard Wagner. Auch enthält die Sammlung die deutsche Erstaufnahme der Oper "Faust" (Margarethe) von Charles Gounod, die 1907 auf 17 Schallplatten mit Stars der königlichen Hofoper Berlin herauskam. Der Bereich der Ernstesten Musik ist mit einigen für die Schallplattenproduktion arrangierten Aufnahmen vertreten, so Beethoven mit der "3. Leonoren-Ouvertüre" und der berühmten Erstaufnahme der 5. Sinfonie unter Arthur Nikisch, Händel mit Auszügen aus dem "Messias", Haydn charakteristischerweise nur in Bearbeitungen der Variationen aus dem "Kaiserquartett", quantitativ am umfangreichsten Mendelssohn, Debussy interessanterweise mit einer Kurzfassung des "Prélude à L'Après-midi d'un Faune" von 1907 (das Werk steht im Register unter "Favn" (sic!) nicht aber unter dem Originaltitel!), aber auch zwei Aufnahmen von Palestrina und Tomas Luis de Victoria, Aufnahmen geistlicher Musik also, sind in der Sammlung enthalten: man erinnere sich, der ursprüngliche Besitzer war geistlicher Rat.

Dies belegen auch die zahlreich vorhandenen Aufnahmen von vokalen oder instrumentalen Kirchenchorälen. Daneben finden sich aber auch Aufnahmen völkischen Charakters, die in der damaligen Zeit vor und während des Ersten Weltkrieges populär waren: Schallplatten zum 25. Thronjubiläum Kaiser Wilhelms, vom Sedanstag, eine Verherrlichung von Hindenburg zur Feier deutscher Siege 1914/15 und anderes mehr. Schliesslich gibt es in breitem Umfang unterhaltende Musik von der Operette über Salonmusik bis hin zu Kuriositäten wie einer von Flöten vorgetragenen Amsel-Imitation oder einer echten Aufnahme von Nachtigallen. Als Ausnahmen seien schliesslich noch Rezitationen von Schiller- und Shakespearertexten mit Max Pallenberg und Alexander Moissi erwähnt.

Fazit: der vorliegende Katalog vermittelt einen faszinierenden Querschnitt durch die Programmgeschichte des ersten Vierteljahrhunderts seit der Erfindung der Schallplatte. Die erwähnten Unzulänglichkeiten im Registerbereich schmälern dabei nicht den Wert der vorgelegten Arbeit.

Ulf Scharlau

Reiss, Eric: *The compleat talking machine. A guide to the restoration of antique phonographs.* Vestal, NY: The Vestal Press, Ltd., 1986. vii, 184 pp., illus., ISBN 0-911572-54-6: \$24.95 (hard cover), ISBN 0-911572-55-4: \$15.95 (pbk.).

Here is a book that is encouraging to read. It tells you how to make early phonographs and gramophones work again, but in the process it touches on many techniques that would work equally well in the restoration of toys, typewriters or spectacles. It is definitely not an academic book, but it is fortunately not a collection of articles in an

obscure hobbies journal either. It is a proper work in its own right with informative illustrations. The photographs (there are well over 400) are nearly all taken with loving care by the author. The practical approach makes one fear that the ethics of restoration of this early equipment has been left without consideration, but the whole approach lets ethics sneak in by the back door. And on p.106 the term "reversibility" is discussed and reference is made to the rules used by car restorers.

The layout is logical, going from what is available on the market through mechanical restoration, restoration of the acoustic chain and to the cosmetic side. Woodworking is treated extensively and even private nickel plating is attemptable after the study of the relevant 6 pages. The method of the book is to introduce the functioning of the various parts of a phonograph or gramophone, and then describe standard problems, and the solutions for them. This approach ensures that the phenomena are understood, and the end result becomes one of manual dexterity only.

The mechanical side is concerned with spring motors and their various forms of construction. The relative merits of the materials used at the time are discussed and the problems of today and their solution. The centrifugal governor for speed regulation is treated well, and the only details missing are the little steel balls that may be found as axial bearings in order to define the end play in the cylindrical bushings.

The curse of zinc diecastings in the first decades of this century is discussed but not in metallurgical detail. Otherwise strong and practical alloys of zinc and aluminium displayed dimensional changes over time, and were in many cases terribly distorted, even to useless powder. This was not caused by the use of a cheap alloy as is claimed by the author (p.46) but due to lack of knowledge and cleanliness in the workshops. Also it is incorrect to equate (in the Glossary p.146) "white metal" which is an anti-friction metal for bearings based on tin or lead with the disintegrating type which is called "pot metal".

The discussion of the elements for transmitting the sound vibrations is very thorough, even to the manufacture of glass styli for cylinder recorders and reproducers (we have had to rely on early books and on Meulengracht-Madsen until now). The treatment even describes practical use of the "offset theory" which was proposed in the late 1920s by the technical consultant to *The Gramophone*, Percy Wilson.

The section on cosmetics is so thorough that it will also serve as a guideline to avoid buying primitive restorations, and it stresses the importance of re-creating the original looks of the machine. In order to do this properly, one must have a good grasp of the various styles and vintages of early machines. In order to help the reader in this, Appendix F gives 20 pages of typical styles and a discussion that places them in the correct context.

A selected bibliography is provided, and it contains relevant books as well as one which has been marked "a waste of money" (Brian Jewell, *Veteran Talking Machines* 1977). The omission of the hyphen in the name B. Clements-Henry must be deliberate, to satisfy any reviewer. He is the author of a book very similar to the present first published in 1913.

It is obvious that the book is written for a US audience, but the mechanical principles are the same, and so it should be universally useful. Even archives may need the book, not because the university mechanics they would approach in case of problems do not know HOW to repair a machine, rather this book tells them WHY.

It is slightly embarrassing to sit in an ivory tower and to have to rely on being a reviewer to learn about an expert of a neighbouring field, when he lives only 5 km away.

George Brock-Nannestad

Corrigendum

In my review of Ann P. Basart's *The sound of the fortepiano* (Phonographic Bulletin No.51/July 1988, p.40) in the course of editing a slip-up went into the fourth sentence of the first paragraph. The sentence should read: "The earliest recording was made in 1928 only a few years *after* the sound of clavichord and harpsichord were propagated throughout the world via gramophone recordings by Violet Gordon Woodhouse and Wanda Landowska".

Martin Elste

RECENT PUBLICATIONS

Adler, Wolfgang: *Schlagerchronik von 1892-1959. Zeittypische Musik des deutschsprachigen Raums aus dem Bereich der Unterhaltung. 2. erweiterte Auflage.* Berlin (West): Sender Freies Berlin, 1987. x, 490 S., 21 x 15cm, (= SFB-Archiv. Bd.3.), ISBN 3-922564-00-3: DM10.00 (brosch.).

Berger, Erna: *Auf Flügeln des Gesanges. Erinnerungen einer Sängerin.* Zürich: Atlantis Musikbuch-Verlag, (c) 1988. 192 S., Abb., 22 x 15 cm, ISBN 3-254-00144-3: sFr. 36.00 (geb.).

Mit einer summarischen Übersicht über Schallplatten- und Rundfunkproduktionen der Sängerin, zusammengestellt von Günther Hamann (S.155-161).

Blyth, Alan (ed.): *Song on record 2.* Cambridge et al.: Cambridge University Press, 1988. v, 286 pp., 24 x 16 cm, ISBN 0-521-33155-2: £19.50 (cloth).

This second volume of *Song on record* covers the repertory not included in the category of Lieder. It contains chapters by twelve contributors on the major French composers, on Russian, Scandinavian, Spanish, and American song, on Bertók and Janáček, Britten, and English song. Altogether they make informative reading. There

are indexes of singers and accompanists yet neither of composers nor of conductors. Discographical data are as brief as in the previous volume.

Borovsky, Victor: *Chaliapin. A critical biography.* London: Hamish Hamilton, 1988. xv, 630 pp., illus., 24 x 16 cm, ISBN 0-241-12254-6: £25.00 (cloth).

Contains a discography by Alan Kelly and Vladimir Gurvich (pp. 541-587).

Crowther, Bruce and Mike Pinfold: *The jazz singers. From ragtime to the new wave.* London, New York, Sydney: Blandford Press, 1988 (Javelin Books). 224 pp., illus., 20 x 13 cm, ISBN 0-7137-2047-6: £5.95 (pbk.).

Originally published in 1986. With a listing of "Selected recordings" (pp. 205-217).

Eisenberg, Evan: *The recording angel. Music, records and culture from Aristotle to Zappa.* London: Pan Books Ltd, 1988. viii, 216 pp., 20 x 13 cm, ISBN 0-330-30200-0: £3.95 (pbk.).

Originally published in hardback by McGraw-Hill Book Company, New York, in 1987.

Götze, Heinz and Walther Simon (Hrsg.): *Wo Sprache aufhört... Herbert von Karajan zum 5. April 1988.* Berlin, Heidelberg: Springer-Verlag, (c) 1988. x, 153 S., 23 x 15 cm, ISBN 3-540-19153-4/0-387-19153-4: DM 18.00 (brosch.).

Enthält u.a. eine summarische Übersicht über Herbert von Karajans Schallplatteneinspielungen von Arnold Werner-Jensen: Herbert von Karajan und die Medien - Überblick und Würdigung. (S.9-29).

Historische Tonträger im Deutschen Musikarchiv. Labelkatalog. Berlin (West): Deutsche Bibliothek, Deutsches Musikarchiv, 1988. 2 Bde., v, 1320 S., 30 x 21 cm, ISBN 3-922051-22-7 (gilt für die Bde. 1-5): DM 180.00 für die ersten beiden Bände (brosch.).

Erhältlich vom Deutschen Musikarchiv, Postfach 45 02 29, D-1000 Berlin 45, BRD.

Holmes, John L.: *Conductors. A record collector's guide including compact discs.* London: Victor Gollancz Ltd, 1988. 336 pp., ISBN 0-575-04088-2: £5.95 (pbk.).

A choice of some one-hundred and fifty portraits of conductors on record mostly selected from approximately two thousand biographies in the author's book *Conductors on record* (1982) and revised and updated. The paperback includes a listing of CDs currently available in the UK of works mentioned in the text.

ifpi 1987. *Review of the International Federation of Phonogram and Videogram Producers. 100 years of the gramophone and the disc.* London: ifpi Secretariat, 1987. 71 pp., illus., 26 x 17 cm, ISSN 0265-5438, ISBN 0-9508655-3-2: £5.00 (pbk.).

PR-publication primarily devoted to anti-piracy campaigns. Contains general statistics about the world's record production.

Ken's kompendium of award-winning classical CDs. A guide to recommended performances. Atlanta, GA: Ken's Kompendium, vol.1, no. 1 (Spring 1986) ff.

Twice a year, single issue at \$5.95. Available from: Ken's Kompendium, 2400 Hawthorne Drive, Atlanta, GA 30345, USA.

A cumulative listing of classical compact discs that have receive an award or an extremely enthusiastic review.

Kittler, Friedrich: *Grammophon, Film, Typewriter.* Berlin (West): Brinkmann and Bose, (c) 1986. 432 S, Abb., 24 x 15 cm, ISBN 3-922660-17-7: DM 48.00 (geb).

Konold, Wulf: *Bernd Alois Zimmermann. Der Komponist und sein Werk.* Köln: DuMont Buchverlag, (c) 1986. 256 S., Abb., 21 x 15 cm, ISBN 3-7701-1742-5: DM 44.00 (brosch.).

Enthält eine Diskographie (S.250-251).

Kroll, Jens M.: *Presse-Taschenbuch Audio-Video-Neue Medien 1988/89.* Garmisch-Partenkirchen, Seefeld/Obb.: Kroll-Verlag, (c) 1987. 335 S., 15 x 11 cm, ISSN 0179-0528: DM 32.50 (flex. geb.).

Erhältlich vom BEMA-Buchvertrieb, Hauptstrasse 26, D-8031 Seefeld/Obb., BRD.

Ein nützlicher Kommunikationsshelfer im Westentaschenformat. Das Büchlein gibt mehr als 9500 Personen- und Namenkontakte aus dem Bereich der westdeutschen Medienszene.

La Rochelle, Réal: *Callas: la diva et le vinyle*. Montréal: Les éditions Triptyque, (c) 1987. 393 pp., illus., 23 x 16 cm, ISBN 2-89031-069-8: Sans prix (broché).

Mitziga, Walter: *The sound of Sousa*. Chicago, Ill.: South Shore Printers, Inc., (1986). 206 pp., illus., 22 x 29 cm, no ISBN: \$ 49.95 (hardcover).

Available from South Shore Printers, Inc., P.O. Box 49 412, Chicago, Illinois 60 649-3207, USA.

This book contains a wealth of recorded performances, approximately 7200 recordings of 337 works by John Philip Sousa. Yet it has all the pitfalls of a discographical enterprise produced by a layman who has a computer at his disposal but does not make proper use of its advantages over a mere typewriter. It is a listing by title with brief, sometimes abridged pieces of information about the performing forces. The arrangement of the data wastes much space which would have been needed at other places.

Musikmarkt Branchen-Handbuch. Deutschland, Österreich, Schweiz. 1988. 8. Jahrgang. Starnberg: Josef Keller Verlag, (1988). 252 S., Illus., 30 x 22 cm, ISSN 0722-9119: DM 32.50 (brosch.).

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

Übersichtliches und umfassendes Adressenverzeichnis der deutschsprachigen Tonträgerbranche.

POMPI. *Popular music periodicals index. Nos. 1-2. October 1984-September 1986. Compiled by Chris Clark and Andy Linehan*. London: The British Library National Sound Archive, (c) 1988, vii, 217 pp., 25 x 18 cm, ISSN 0951-1318: annual subscription (one issue per year) £20.00 (Pbk.).

POMPI is devoted exclusively to the indexing of articles relevant to research into pop and jazz, from performers, fashion and popular culture to technological developments, films, and the media. Interviews and features are the major categories of material covered, with many bibliographies, discographies, and obituaries also included. Entries are arranged in alphabetical order under subject headings. Cross-references assist in locating information. About sixty periodical titles (English language only) are covered, all of which are collected at the library of the National Sound Archive.

Rehme, Doris: *Rundfunkpublikationen. Eigenpublikationen des Rundfunks und Fachperiodika 1923-1986. Ein Bestandsverzeichnis*. Frankfurt am Main: Deutsches Rundfunkarchiv: Historisches Archiv der ARD, 1986. 175 S., 21 x 15 cm, (= Materialien zur Rundfunkgeschichte. Bd. 3.), keine ISBN: DM 15.00 (brosch.).

Erhältlich vom Deutschen Rundfunkarchiv, Bertramstrasse 8, D-6000 Frankfurt am Main 1, BRD.

Katalog der im DRA vorhandenen von den deutschen Rundfunkanstalten veröffentlichten Publikationen, enthält zusätzlich ein Bestandsverzeichnis deutscher Rundfunkprogrammzeitschriften.

Seeger, Anthony and Louise S. Spear (ed.): *Early field recordings. A catalogue of cylinder collections at the Indiana University Archives of Traditional Music.* Bloomington, Indiana: Indiana University Press, (c) 1987. xviii, 198 pp., 24 x 16 cm, ISBN 0-253-31840-8: \$22.50 (cloth).

Zakythinos, Alexis D.: *Discography of Greek classical music.* Brasilia: by the author, 2/1988. 91 pp., 21 x 15 cm, ISBN 85-85204-01-X: no price given (pbk.).

Available from Alexis D. Zakythinos, Embaixador da Grécia, SHIS QL 4 Conjunto 1 Casa 17, Brasilia, Brasil.

Reissues of recordings of special interest:

Roumanie: *Musique de villages. Olténie - Moldavie - Transylvanie. Enregistrements réalisés de 1933 à 1943 par Constantin Brailoiu et ses collaborateurs. Edition établie en 1988 à partir des archives de l'Institut de recherches ethnologiques et dialectologiques (ICED) de Bucarest.* VDE: CD-537/39 (3 CDs, with notes and texts in a box)

Available from: Archives internationales de musique populaire, Musée d'ethnographie, 65-67, Carl-Vogt, CH-125 Genève.

		Members	Non-Members (skr)
1.	An archive approach to Oral History, by David Lance	40	50
2.	IASA Directory of member archives, Second edition compiled by Grace Koch, 1982 ISBN 0 946475 00 8	60	90
3.	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 Kronor to the International Association of Sound Archives.

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