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PHONOGRAPHIC BULLETIN

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Organe de l'Association Internationale d'Archives Sonores
Zeitschrift der Internationalen Vereinigung der Schallarchive

Editor: Dr. Rolf L. Schuursma, Documentationcentre SFW,
Hengeveldstraat 29, Utrecht, The Netherlands

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The annual dues of individual members are \$ 3.00 and institutional members \$ 10.00. Payments should be sent to the secretary of the Association.

EDITORIAL

Preparations for the annual meeting of IASA in London (26-31 August, 1973) are in full swing. The definite programme is ready now and can be found in this issue of the PHONOGRAPHIC BULLETIN. A more detailed programme will be presented to the participants on their arrival in London.

The series of articles about sound archives the world over continues with an article about sound recordings in the public archives of Canada by Leo La Clare, research officer of the Historical Sound Recording Unit of the Public Archives of Canada in Ottawa. Mr. La Clare presents his article in English and French. This is most helpful, especially since the financial position of the PHONOGRAPHIC BULLETIN leaves no room for translations.

In this issue the Deputy General Manager of the Australian Broadcasting Commission in Sydney, C. Semmler D. Litt.M.A., comments on the article by Mr. Peter W. Burgis in the PHONOGRAPHIC BULLETIN, no. 4 of August, 1972, p. 2/9. It seems important that Mr. Semmler's letter should reach our readership and I am sure that both articles will help to excite international interest in sound archives in Australia.

A new list of institutional and individual members and several announcements complete the sixth issue of the PHONOGRAPHIC BULLETIN.

The Editor welcomes contributions about sound archives in every part of the world, written in either French, German or English. Since sound archives in Africa and Asia seem to be fairly unknown in other parts of the world the Editor would like to get as much information as possible about them.

Rolf L. Schuursma
Editor

SOUND RECORDINGS IN THE PUBLIC ARCHIVES OF CANADA

L. La Clare, Head Historical Sound Recordings, Public Archives of Canada, Ottawa, Ontario.

In December 1967, a special organizational unit was established within the Public Archives of Canada to acquire, preserve, inventory, and make available for scholarly research, speech recordings of historical value to Canada. The Section could build upon the small holdings of historical sound recordings which had been acquired by the Public Archives of Canada since 1939. At the end of 1972, holdings consist of about 8,000 recordings totalling roughly 11,000 hours of listening time. An important step was made in 1969 when, with the permission of the Speaker of the House of Commons, the debates of the Houses were henceforth recorded for retention in the Public Archives. Most of the recordings in our holdings are unique because they have been created by individuals, or by recording studios and radio stations upon private or as a courtesy to the individuals or institutions concerned. We have very few commercially pressed and published recordings.

There is a great potential use of historical sound recordings. Very often, sound recordings are the only documents which have recorded, word for word, the statements made by prominent individuals during conferences, discussions, debates, speeches, and interviews. But even where complete written or typed texts exist for particular statements, the sound recording may clear ambiguities in the text or provide supplementary information through tone and voice inflections which reveal meaning not conveyed by words alone. Sound recordings also provide illustrative evidence. For instance, sound recordings serve as proof of the oratorical abilities of individuals; they reveal the reaction of the audience to particular speeches; and they indicate the atmosphere of a given event, be it one of joy, sorrow, hostility, or friendliness. Because of the illustrative evidence which they contain, sound recordings can be used to re-create certain significant statements and events. Therefore, radio, television, and film producers are interested in archival sound recordings when they are preparing documentaries on Canadian history.

Recordings held by our Section are grouped into collections according to source, both private and governmental. Detailed inventories and indexes are being prepared for the various collections of sound recordings in order to make our holdings more readily

available to researchers. The Section has facilities for the auditioning, and duplication in limited quantities, of non-restricted recordings. The preservation of our holdings is assured because the best storage procedures and physical conditions are used. The re-recording of all items onto long-lasting magnetic tapes has been started in case original recordings should deteriorate beyond use.

The Historical Sound Recordings Section is also keenly interested in the creation and preservation of oral history interviews recorded on magnetic tape. Therefore it has participated in the work of the Canadian Historical Association - Archives Section committee on oral history which has completed a compilation of oral history projects and sound archives in Canada. This compilation has been published as a report of the committee in The Canadian Archivist/L'Archiviste Canadien, Vol. 2, No. 2, 1971. Our Section has been providing information, advice, and assistance to individuals and organizations, governmental and private, in establishing and conducting their oral history projects.

In order to promote the preservation and use of sound archives for scholarly research, the Section has exchanged information, catalogues, and duplicates of recordings with other archives of recorded sound in Canada and in other countries. Further, we will be contacting Canadian phonograph disc manufacturers and private radio stations to acquire the originals, or copies, of any historical speech recordings that they have. We are also in contact with private collectors about their speech recordings and oral history interviews. We would be most happy to hear from readers of this article about speech recordings of value to Canada.

LES ENREGISTREMENTS SONORES DE ARCHIVES DU CANADA

C'est en décembre 1967 que fut crée, au sein des Archives publiques du Canada, un Service chargé de l'acquisition, la conservation, la description, et la mise en disponibilité des enregistrements parlés d'une valeur historique pour le Canada. Ce Service disposait déjà d'un petit groupe d'enregistrements sonores qui avaient été acquis par les Archives publiques depuis 1939. Une étape importante fut franchie en 1969: avec la permission du président de la Chambre des Communes, les débats de cette assemblée furent dorénavant enregistrés pour les Archives publiques.

En 1972, le Service comptait à son avoir environ 8.000 enregistrements d'une durée totale de 11.000 heures d'écoute. La plupart d'enregistrements sont des pièces uniques parce qu'ils ont été faits par des particuliers, ou à demande spéciale par des studios d'enregistrement et des postes de radio. Le Service possède très peu d'enregistrements gravés et distribués en quantité à fin commerciale.

Il existe de multiples possibilités d'utilisation des enregistrements sonores. Très souvent, les archives sonores sont les seuls documents qui ont enregistré, mot pour mot, les déclarations faites par des hommes éminents ou des personnes qui se trouvent associées à d'importants événements pendant des conférences, des discussions, des débats, des discours et des interviews. Même lorsque les textes complets, écrits à la main ou dactylographiés, existent pour des déclarations particulières, l'enregistrement sonore peut éliminer les ambiguïtés du texte ou fournir une information supplémentaire, parce qu'il a enregistré les accents et les intonations de la voix de l'orateur qui révèlent un sens que les mots seuls ne transmettent pas. Mais, les enregistrements fournissent aussi d'autres renseignements sonores. Ainsi, ils peuvent permettre d'évaluer les capacités oratoires des orateurs; ils révèlent la réaction de l'auditoire à certains discours déterminés; elles indiquent l'atmosphère d'un événement donné, que ce soit une atmosphère de joie, de tristesse, d'hostilité, de bienveillance, etc. A cause de ces témoignages sonores qu'ils contiennent, les enregistrements peuvent être employés pour recréer certaines déclarations et certains événements. C'est pourquoi les réalisateurs de la radio, de la télévision, du cinéma sont intéressés par les archives sonores lorsqu'ils préparent des documentaires relatifs à l'histoire du Canada.

Les enregistrements sont réunis en collections d'après leur provenance, soit-elle gouvernementale ou non-gouvernementale. On a commencé à dresser des listes descriptives et un index détaillé des collections afin de rendre les enregistrements plus accessibles pour les chercheurs. Le Service possède l'équipement pour l'écoute, et la reproduction en quantités restreintes. Des mesures efficaces sont prises pour assurer l'entreposage rationnel et la bonne conservation des enregistrements. Le ré-enregistrement sur un ruban de qualité est en cours, au cas où les enregistrements originaux seraient détruits.

Le Service des archives sonores s'intéresse vivement à l'enregistrement et à la conservation d'interviews d'histoire orale. Donc le personnel du Service a contribué au travail du comité de l'histoire orale, formé par la Section des Archives de la Société Historique du Canada. Le comité a préparé une compilation des collections d'histoire orale et d'archives sonores qui a été publiée sous forme de rapport dans The Canadian Archivist/

L'Archiviste Canadien, volume 2, numéro 2, 1971. Le Service des archives sonores offre renseignements, conseils, et aide aux individus et organismes qui veulent créer leurs propres projets d'histoire orale.

Afin de promouvoir la conservation et l'utilisation des archives sonores, le Service des Archives sonores fait l'échange de renseignements, catalogues, et reproductions d'enregistrements avec d'autres dépôts d'archives sonores au Canada et à l'étranger. Aussi, nous serons en communication avec les fabricants de disques, et les postes de radio afin d'obtenir leurs enregistrements de valeur historique. Nous cherchons la collaboration des particuliers au sujet de leurs enregistrements et de leurs entrevues d'histoire orale. Ceux qui auraient des renseignements au sujet d'enregistrements pouvant intéresser les Archives publiques du Canada, sont priés de nous écrire.

THE FOLLOWING LETTER WAS SENT TO THE IASA SECRETARIAT BY THE AUSTRALIAN BROADCASTING COMMISSION, OFFICE OF DEPUTY GENERAL MANAGER, Broadcast House, 145 Elizabeth Street, Sydney 2001, Australia.

Dear Sir,

May I correct the impression that may have been given by Mr. Peter Burgis in his article in your bulletin No. 4 of August, 1972 on Sound Archives in Australia, particularly his statement "that no organisation of any type in this country was displaying any interest in recorded sound preservation, on a national and professional basis". Mr. Burgis, in his commendable enthusiasm for the establishment of an Australian Institute of Recorded Sound has, I feel, confused the responsibilities of various authorities in this field and underestimated the work already done by these authorities, Governmental, Commercial and Institutional, in the field of sound archives in Australia. Therefore, in view of the importance of your journal and its international circulation, also its close co-operation with the European Broadcasting Union of which the A.B.C., as an Associate Member, has many ties, I am constrained to write in rebuttal of the statements made by Mr. Burgis.

Mr. Burgis, in his article, has confused six completely separate types of sound archives collection and I would like to comment on each of these in order to bring his statements into perspective - they are

1. The collection, on a national basis of records manufactured in Australia or recorded by Australians overseas.
2. The collection of records by Libraries or other institutions for reference and research.
3. The collection of records by broadcasting organisations for programme use.
4. Programme transcriptions produced by broadcasting organisations or by Commercial Programme production agencies either as technical aids to broadcasting or for archival retention.
5. Oral history recordings, in which specific subjects are recorded for historical research and archival purposes.
6. Record collections of private individuals.

1. It is true that there is no National authority endowed with the responsibility for the collection of Australian records. Mr. Burgis' efforts to promote the establishment of such an authority, which would collect records either by donation, purchase, or under copyright deposit, are commendable. We already have such national collections of publications and films under the aegis of the Commonwealth National Library and the indications are hopeful that the Government will accept a similar responsibility for the collection of recordings.

2. It is also true that Australian libraries have not extended their reference services into the field of recordings as much as has been done overseas. However, even if they do extend into this field, it is not their responsibility to collect record archives. They must purchase recordings on the same basis as books, to satisfy the special reference needs for which they are responsible and within the funds allotted to them. Most of our modern universities have established their libraries with facilities for both reading and listening research, but again, their acquisition of recordings must be selective.

3. Mr. Burgis has commented on the destruction of recordings from the Libraries of the National Broadcasting Authority (the Australian Broadcasting Commission or A.B.C.). He is, again, overlooking the purpose for which these records are accumulated. The aim of a broadcasting organisation in the purchase of commercially manufactured recordings is to provide material for its programmes. These records must be played, and played often, for the purpose of broadcasting. They are expendable tools of trade and, again, it is true that thousands have been destroyed when they have become irretrievably damaged or broken. However, the A.B.C., since its establishment in 1932, has been in constant liaison with the Commonwealth National Library which was at that time the National Archival Authority, and in later years, with the Commonwealth National Archives (The Commonwealth Archives Office) on the need to preserve all types of archival material produced in the course of its business. Over 70,000 78rpm recordings have been preserved by the A.B.C. and, many are still in programme use. These recordings are regarded as part of the A.B.C.'s Archives and will not be destroyed. Similarly, a programme of regular retirement of long-playing, microgroove and stereophonic recordings has been undertaken on an archival basis. Records retired on this basis are placed in the custody of the Commonwealth Archives Office.

4. Programme Transcriptions are the natural archives of a programme producing organisation, that is, they are not solicited or purchased, but are the product of the business conducted by that organisation. The A.B.C. laid down its first policy instructions on the retention of programme transcriptions in 1936 and has had a professionally staffed Archives Department since 1957. Subject to the limitations imposed by copyright, unions and artists themselves, the A.B.C. has retained a wide range of recorded programme archives. Originally these were recorded on acetate discs, but all have now been reclaimed and re-recorded on magnetic tape under a special archival project. A Consultative Committee formed between the A.B.C. and the Commonwealth Archives Office has laid down a stringent selection schedule for programme archives in both sound and television. Again, programme transcriptions held in excess of immediate programme requirements are placed in the custody of the Commonwealth Archives Office, where they are stored in accordance with all the requirements of modern archival standards. Similarly, the collection of programme transcriptions produced by Amalgamated Wireless Australasia Ltd., one of the largest of the commercial programme transcription services, has been deposited with the Commonwealth National Library. This collection consists of several thousands of recordings which were played by the major Australian commercial broadcasting networks in the 1940s and 1950s.

The A.B.C. also produces programme transcriptions for exchange with other broadcasting organisations throughout the world, including a most valuable series of Australian Compositions performed by Australian Artist. This series, covering a wide range from solo recital to major orchestral performances, dates back to 1943. These also are absorbed, in the normal manner, into the A.B.C.'s archives.

5. Oral History recording projects must be undertaken with purpose, definition and control and much valuable work has been done in this field. Mr. Burgis has failed to recognize the important and significant work of Miss Hazel de Berg, who could be regarded as one of the major producers of Oral History in Australia. With the assistance of the Commonwealth National Library and the Commonwealth Literary Fund, Miss de Berg has for many years been engaged in the recording of Australians in the field of literature and the other arts. Many of her recordings have been used as the basis for A.B.C. quality programmes on the arts. For some years now the A.B.C. has conducted its own Oral History project for the recording of subjects specifically related to the history of broadcasting or the recording

of subjects on which archival programmes might be based. More than 200 hours has now been recorded under this project. The Commonwealth National Archives is undertaking an Oral History programme. The University of New England at Armidale, N.S.W., is actively engaged in the collection of early music recordings as well as oral history. The Latrobe Library in Victoria has acquired some 150 hours of oral history recording covering traditions and folklore throughout Australia. So that while this activity is necessarily restricted, it is certainly not being neglected in Australia.

Mr. Burgis is also, apparently, unaware that several large cases of fully catalogued wax cylinders recorded by Professor Sir Charles Baldwin Spencer on his 1901 expedition were discovered in the basement of Parliament House, Adelaide in 1956. These were re-recorded by the A.B.C. on some fourteen 360 metre tapes for archival use.

6. Many private collections have unfortunately been lost in the past either through lack of funds with which to purchase them, lack of space in which to store them, or simply through lack of contact with an appropriate receiver. Today, no collection offered would be unable to find a suitable repository in Australia, but the responsibility for the location, purchase, if necessary, and care of such collections should fall to the charge of the proposed National Institute.

In general, Mr. Burgis does small service to his cause by his ill-informed and unnecessary denigration of the sound archives programmes being carried out by Government, Commercial and Institutional organisations throughout Australia. The collection of sound archives is necessarily an exacting and expensive task, but Australia is well up with other countries of its size in its efforts to retain its recorded archives for posterity.

I hope this letter will make this important consideration clear to your readers.

Yours faithfully,

C. SEMMLER D. Litt. M.A.
Deputy General Manager.

RADIO ARCHIVES AND SCHOLARLY RESEARCH: SOME DOCUMENTS

On July, 3rd, 1972, IASA and the Record Library Commission of the International Music Libraries Association directed a letter about this matter to the European Broadcasting Union, which read as follows.

Dear Sirs,

The sound archives of broadcasting organizations happen to be of special interest to scholars and researchers outside the realm of broadcasting. Most radio archives have, for instance, splendid collections of spoken word recordings which are of great value to the student of history and literature, as well as musical recordings of equal value to the musicologist.

A great many of the sound recordings in radio archives are altogether unique, while others are sufficiently rare to render them so for all practical purposes. In many cases they are the only source of information about the past, not only for students of the history of radio and television, but also for students of social and political history, music, psychology and innumerable other disciplines. The fact remains, nonetheless, that radio archives exist for broadcasting purposes, and are not research institutions for the public, or even for the accredited scholar. Obviously, it would be a worthy contribution to posterity should some means be worked out to make these archives available, not only to broadcasting producers, but to scholars and researchers as well.

Steps toward that end have already been taken in Great Britain, through an arrangement between the BBC and the British Institute of Recorded Sound; and in the Netherlands, through a somewhat similar arrangement between the NOS and the Foundation for Film and Science. In other countries the problem of the availability of recordings for research has proved more difficult to deal with.

Our organization^s have been struggling with this problem for many years as have other organizations and individuals as well, but with little success for the most part. In our view the cooperation of the

European Broadcasting Union could because of its expertise, be of crucial significance in helping us to arrive at a satisfactory solution. Our two organizations will be meeting jointly at Bologna, Italy from September 9-15 of this year, and we hope that the possibility of a cooperative effort with the EBU can be the subject of serious discussion at that time. To this end we invite you to designate official representation to participate in our deliberations.

Donald L. Leavitt
President, International
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Washington, D.C. 20540
U.S.A.

Harold Spivacke
President, Record Library
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International Association
of Music Libraries (IAML)
Library of Congress
Washington, D.C. 20540
U.S.A.

By courtesy of Mr. A.M. Dean, Head of the Radio Programme Division, European Broadcasting Union, we are permitted to print the following extract from the minutes of an EBU meeting in Bergen, where this letter was discussed.

EXTRACT FROM MINUTE 8 'SOUND ARCHIVES' OF 17TH
ORDINARY SESSION OF THE EBU RADIO PROGRAMME
COMMITTEE BERGEN 28-30 SEPTEMBER, 1972

"The Committee had before it a formal request from the International Association of Sound Archives and the International Association of Music Libraries that ways and means be found to make the treasury of recorded history owned by the broadcasters available to a wider public for purposes of scholarly research, study, etc. The Committee recognised that there could be no universal international solution to this problem, which would have to be tackled domestically by each organisation in the light of its own circumstances and national legislation. As in so many other instances, the real problem was one of cost for, if sufficient money were to be provided, arrangements could undoubtedly be made in most countries for broadcasting archives to be made available for study purposes: but it would be an improper use of programme or other broadcasting funds to deviate even a small part of them for this non-broadcasting purpose, however desirable it may be. Even so the Committee felt that this was an important subject towards which it should adopt a positive attitude for it recognised that, whilst scholars or historians might need to refer to

the broadcasters' sound archives, the broadcasters frequently needed advice, help and assistance from those same scholars and historians. It was quite possible, too, that broadcasting organisations would benefit from outside research into their archives which might well result in discoveries of importance. Two examples of the use of a third party as an intermediary between the broadcaster and the researcher exist in Great Britain and the Netherlands (respectively the British Institute of Recorded Sound and the Netherlands Foundation for Film and Science) and the Committee instructed the Permanent Services to make details of these arrangements known to all other organisations as an indication of what could be done in this matter.

"The Committee also formally recommended to all EBU members that:

Bearing in mind their specially privileged position as almost sole custodians of recorded contemporary history they should, where possible, adopt a positive sound archive acquisition policy even though they may have no immediate programme placing in mind for the material so acquired.

The discussion about this important matter will be continued both in the EBU and at the annual meeting of IASA and IAML in London, August 1973. The PHONOGRAPHIC BULLETIN will cover this subject in subsequent issues.

MEMBERS OF THE INTERNATIONAL ASSOCIATION OF SOUND ARCHIVES
MAY 1973

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Australian Broadcasting Commission, Sydney, Australia;
Bayerische Staatsbibliothek, München, W-Germany;
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British Institute of Recorded Sound, London, England;
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Sveriges Radio, Stockholm, Sweden;
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USA.

PROVISIONAL PROGRAMME OF THE ANNUAL MEETING OF IASA
IN LONDON, 27-31 AUGUST, 1973.

This programme was established in co-operation with the Secretary of the International Association of Music Libraries and the Conference Secretary of the Annual Meeting of the Working Commissions of IAML, London, 1973. IASA members are welcome to attend sessions of IAML Working Commissions unless otherwise stated. IASA members are also welcome to excursions and concerts, organized by the IAML Conference Bureau.

MONDAY, 27th AUGUST

- 10.30 a.m. IASA Executive Board Meeting
(Board members only)
- 3.00 p.m. Report on IASA activities 1972/73 and
discussion on future developments
(Chairman - Timothy Eckersley)

TUESDAY, 28th AUGUST

- 11.00 a.m. Sound Archives: Purpose and Methods I
A series of contributions from institutions
concerned with the permanent preservation
of recorded sound.
1. BBC Gramophone Library - Mr. D. Lewis
2. BBC Sound Archives - Mr. A.E. Trebble
(Chairman - Timothy Eckersley)
- 2.00 p.m. Sound Archives: Purpose and Methods II
1. Musée National des Arts et Traditions
Populaires, Paris - Mlle. Dr. C. Marcel-Dubois
2. Indiana University Archives of Traditional
Music, Bloomington, Indiana - Mr. F. Gillis

WEDNESDAY, 29th AUGUST

- 11.00 a.m. Joint session of the IAML Record Library
Commission and IASA
'The relation between broadcasting archives
and research'
- 3.00 p.m. Sound Archives: Purpose and Methods III
A visit to the British Institute of Recorded
Sound, 29 Exhibition Road, S.W.7, including
an illustrated talk by the Director
(Mr. Patrick Saul) followed by a discussion
on the international interchange of recordings
- 5.45 p.m. Supper with wine and coffee at the Institute
Note: The BIRS is very close to the Albert
Hall so that guests can proceed direct
to the Promenade Concert at 7.30 p.m.

THURSDAY, 30th AUGUST

- 11.00 a.m. Sound Archives: Purpose and Methods IV
1. Deutsches Rundfunkarchiv - Frankfurt -
 Dr. H. Heckmann, Herr Zahn
 2. Phonogrammarchiv der Osterreichischen
 Akademie der Wissenschaften, Vienna -
 Dr. D. Schüller

FRIDAY, 31th AUGUST

- 9.00 a.m. Meeting of IASA Executive Board
 (Board members only).

ANNOUNCEMENTS

The Sousa Band. A Discography.

Compiled by James R. Smart, Music Division, Reference Department, Library of Congress, Washington DC, 1970. Price \$ 1,50.

The object of this work is to present in one source the recording history of the Sousa Band. As an adjunct, recordings made by two other bands associated with John Philip Sousa are included: the U.S. Marine Band during the last three years of Sousa's leadership (1890-92) and the Philadelphia Rapid Transit Company Band, which recorded two compositions under his baton in 1926.

With the inclusion of the Marine Band recordings, the period covered by this work stretches from 1890 to 1931.

Charles E. Ives: Discography.

Compiled by Richard Warren Jr., Curator, Historical Sound Recordings, Yale University Library.

The Historical Sound Recordings Publication Series Number 1, Yale University Library, New Haven, Connecticut, 1972.

The Charles E. Ives Collection, Yale University Music Library, contains a copy of every known commercially issued recording by professional musicians of a work by Ives except for Yaddo 1.2.

The discography includes information on all recordings issued by December 31, 1971 on which information could be found.

From 30 October - 2 November 1973, the Cataloguing Commission of the International Film and Television Council (IFTC) holds a conference about the cataloguing of Audiovisual Materials. Mr. Tony E. Trebbie will represent IASA at this conference, but other members will naturally be welcome as well. Please write to the Chairman of the Cataloguing Commission IFTC, c/o Imperial War Museum, Lambeth Road, London S.E. 1.

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L. La Clara