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Review of the International Association of Sound Archives (IASA)
Organe de l'Association Internationale d'Archives Sonores
Zeitschrift der Internationalen Vereinigung der Schallarchive

Editor: Dr. Rolf L. Schuurmsa, Documentationcentre SPW,
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EDITORIAL

Since this issue of the Phonographic Bulletin precedes the annual meeting of IASA in London (26 - 31 August, 1973) much attention is given to the themes of the conference. Timothy Eckersley, president of IASA, opens with what he calls "A Personal View" and what in effect is an exhaustive discussion of the main issues of our association, now and in the future. His survey links up with the statements of our first president Donald Leavitt in the Phonographic Bulletin No. 1 and covers especially the need for co-operation between an international network of research sound archives. In his contribution he also draws attention to the need for co-operation between radio and research sound archives, which is the central theme of the next two articles.

The article by Harold Spivacke about "Broadcasting Sound Archives and Scholarly Research" is the full text of a contribution which he made during the combined session of the IAML Record Library Commission and IASA during the Bologna conference of 1972. Some of us felt that Dr. Spivacke's paper deserves more than one discussion and may again serve as a basis for debate at the London conference. By kind permission of the author we are able to reprint part of Patrick Saul's excellent survey "Obtaining Records from Abroad: Some Problems facing Archives" in Recorded Sound, Journal of the British Institute of Recorded Sound, 47, July 1972. The reprinted part also deals with the co-operation between radio and research archives, which was established already a long time ago by Mr. Saul's Institute and the BBC. The visit to the British Institute of Recorded Sound as part of the London programme will provide yet another occasion for discussion of that subject.

The editor is very grateful for the excellent collaboration of the contributors to the London conference. Thanks to their help we are able to print summaries of their papers in this issue of the Bulletin, which may serve as first aid to overcome the language barrier, which sometimes unhappily interferes with our meetings. The IASA Bureau will also try to provide translations of at least some of these summaries at the beginning of the conference.

Rolf L. Schuursma
Editor

THE FUTURE OF IASA : A PERSONAL VIEW

Timothy Eckersley, President of IASA*

The theme of this year's IASA meeting in London will be a detailed examination of various Sound Archives throughout the world, and an exposition of some of the methods which each of them has evolved to meet the special needs of their users. As it is five years now since IASA was founded, I thought I might apply this theme to IASA itself to remind ourselves what it is we set out to achieve, to review what we have done so far, and to look forward to what we hope to do during the next few years.

The reasons for the formation of an international association of Sound Archives are stated in Article II of our Constitution:-

"The purposes of the Association shall be:

- A. To strengthen the bonds of cooperation between archives which preserve documents of recorded sound.
- B. To initiate and encourage activities aiming to improve the organisation, administration and contents of archives of recorded sound; and, in pursuance of these aims, to co-operate with other organisations in related fields, especially the Record Library Commission of the International Association of Music Libraries.
- C. To study techniques for the physical preservation and service of recorded sound documents and to disseminate the results of such study on an international scale.
- D. To encourage, on an international level, the exchange of sound recordings and of literature and information relating to such documents.
- E. To stimulate and further by every means the preservation and inventory of all recorded sound collections so that they may be made available to researchers."

These words express an enthusiastic belief in the value of sound documents as source material in many fields of research in the arts and sciences, and a desire to take positive action to make this precious material accessible to all who need it.

* Mr. Eckersley is Head of Recording Services, Radio, of the BBC, and Governor of the British Institut of Recorded Sound.

Fine words - **praiseworthy** ambitions! But what have we actually achieved in these five years? Not perhaps as much as many of us had hoped. Why? Because our membership is still small and restricted, and I suspect, because most of us are committed to jobs which demand our full time - and more! At the end of every Annual Meeting we part with fond farewells and good intentions, but because we return from these delightful annual journeys to confront a mountain of accumulated work, these good intentions and resolutions are almost totally forgotten until just before our next Annual Meeting. I speak for myself. Were it not in particular for the indefatigable efforts of our Secretary (and Editor of the Bulletin), Rolf Schuurmsma, I fear that hardly anything would be done between meetings. I very much hope that, in future, some of us (perhaps as a result of retirement) will be able to give more time and help to promote the aims of the Association.

However, even with our very limited resources, much valuable work has been done. Undoubtedly, the most tangible achievement is the regular publication of the Phonographic Bulletin containing not only many stimulating articles of interest to Sound Archivists, but also information about the Association, membership lists, Minutes of the Annual Meetings, and so on. The Bulletin provides a focus for the activities of the Association, and its very existence is of great importance in publicising IASA and encouraging the recruitment of new members. I hope that, at our London meeting and subsequently in letters to the Editor members will bring forward suggestions for improvements.

My own suggestion is that the Bulletin should be used much more as a medium for "discussion at a distance". Our Annual Meetings are short and, because of the language barrier (the Association cannot, unfortunately, yet afford to provide simultaneous translations), constructive discussion is virtually impossible. Contributions are limited to statements and comments. I very much hope that members will engage in controversy and discussion through the medium of the Bulletin. A helpful example of what I have in mind is the recent letter in Bulletin No. 6 from Mr. Semmler of the Australian Broadcasting Commission commenting on the article by Mr. Burgis in Bulletin No. 4 on "Sound Archives in Australia", to which I understand he is going to reply in the next Bulletin.

The publication of the Bulletin and, of course, our Annual Meetings where our range of professional contacts is enlarged and our friendships renewed, are the principle means we have at present of achieving our aim "to strengthen the bonds of co-operation between Archives".

But these bonds remain slender. What can be done to strengthen them in the immediate future?

AN INTERNATIONAL DIRECTORY OF SOUND ARCHIVES:

Don Leavitt, our first President, outlined some tasks for IASA in his article in the Phonographic Bulletin No. 1. In his opinion, the most important was to undertake an international census of Sound Archives. Preliminary work has been done on this on the basis of carefully prepared questionnaires and, during next year, we hope to acquire a lot of factual information about recorded sound collections of all kinds on which to base a drive for increased membership, and eventually the publication of an international directory of Sound Archives.

BUT WHAT IS A 'SOUND ARCHIVE'?

What also may emerge from the analysis of the questionnaires is a clearer idea of what we really mean by the term 'Sound Archives'. The word 'Archives' (in English) is not a rough equivalent of 'Library'. To my mind (and I am in the happy position of being neither an Archivist nor a Librarian!) the essential difference between an Archive and a Library is the implication that an 'Archive' is a place where documents are deposited for permanent preservation - whereas a 'Library' is essentially organised to provide a loan service to borrowers. To professional Archivists and Librarians this may be a naive and over-simplified distinction, and I hope that members will express their views in the Bulletin.

NATIONAL SOUND ARCHIVES AS A BASE FOR INTERNATIONAL EXCHANGES:

A clear distinction between Archives and Libraries could influence our future policy - particularly in regard to our declared purpose "to encourage on an international level the exchange of sound recordings..."

If Sound Archives are organised as research centres to which scholars and researchers must come to carry out their searches, and if these Archives can guarantee to safeguard the recordings in their collections (particularly unpublished recordings acquired from Radio and T.V. broadcasts and from private sources) against unauthorised and uncontrolled copying, we are much more likely to gain the confidence of the various copyright protection societies and performers' unions upon whose goodwill these international exchanges are so largely dependent.

I hope ultimately to see the establishment of National Sound Archives all over the world, internationally recognised as research centres. On this basis we may, perhaps, expect the interested parties in each country to co-operate in permitting the copying of recordings (whether published or unpublished) for deposit in any other National Sound Archive recognised as a research centre. This is an idea which I hope will be more fully discussed at our joint session with the Record Library Commission of IAML, and also when we visit the British Institute of Recorded Sound on Wednesday, 29th August.

STANDARDISATION OF TERMINOLOGY:

Another really basic need, which I have encountered in organising international co-operation between Sound Archives and Libraries within the European Broadcasting Union, is the clarification of terminology. For instance, in comparing the size and content of our collections great confusion can be created, and misleading impressions given in questionnaires, unless terms are clearly defined and understood. In a situation where integrated multimedia catalogues will become more and more familiar, IASA should be in a position to put forward suggestions for a standardised international terminology related to sound recordings or 'audio-records' as they may in future be described (to take up a recent proposal of the Canadian Library Association). I hope to deal with this question in greater detail in a later issue of the Bulletin.

CO-OPERATION WITH OTHER INTERNATIONAL ORGANISATION:

My experience in the BBC, which contains as part of its service to programme producers, a multi-media complex of Archives and Libraries, shows that whether the content and organisation of these Archives and Libraries is totally merged and integrated into a single multi-media catalogue, or whether each is kept as a separate organisation according to physical form (i.e. a Film Archive, a Sound Archive, a Written Archive, etc.), producers and researchers tend more and more to demand a co-ordinated service of information about all forms of documentation relevant to their subject. All Sound Archivists, I am sure, will realise that we are moving rapidly into a multi-media situation and, consequently, I believe that IASA ought to consider forming positive links with international organisation concerned with other media like the Fédération Internationale des Archives du Film (FIAF). The rapid development of electronic video-tape recording, a technique very closely resembling audio-tape recording, itself poses the question whether it is any longer reasonable to separate sound and video archives. This is another subject of discussion for future issues of the Bulletin.

There is so much to be done and much is expected from us. If we can continue to widen and extend our membership, and so provide a reasonable financial base for further development, we will be in a better position to realise the hopes expressed in our Constitution.

BROADCASTING SOUND ARCHIVES AND SCHOLARLY RESEARCH

Background Paper for Discussion

Dr. Harold Spivacke, Chief Music Division, Library of Congress, Washington D.C.

Research librarians and scholars in many countries have long complained about their inability to gain access to the contents of the sound archives of broadcasting organizations. While access to particular archives may seem to be a domestic problem and an inappropriate subject for discussion at an international meeting, there are many international aspects of concern to broadcasting systems and to librarians. For this reason the subject has frequently come up for discussion in organizations such as I.A.M.L., I.A.S.A. and the European Broadcasting Union, but no satisfactory agreement has been reached. The time has come for substantive action which we hope will lead to general agreement in the near future. The purpose of this paper is to provide a document for discussion, at the meeting of the International Association of Music Libraries in Bologna Italy in September, 1972, of some of the basic problems and some recommendations for immediate action.

The problem which we are considering is limited to countries, where broadcasting is a government operation, as opposed to countries where broadcasting is, for the most part, a private commercial enterprise. It is conceivable that any agreements reached by the government operated or government supported broadcasting companies will be easily adaptable to countries where broadcasting is privately owned.

In this background paper, the problems will be presented first from the viewpoint of the broadcaster. The analysis of the problems will probably seem very crude and primitive to the broadcasters, but it was felt that the research librarians must be made aware of the situation as it exists. It should be noted that reference will be made to use of the archives for scholarly research but not for educational purposes. This omission is intentional. Many people earn their livelihood by preparing materials for educational purposes. It does not seem that the doctrine of fair use would be applicable to their materials for it could well deprive certain people of profits to which they are entitled. However, there may well be special cases of the need for archival materials for educational purposes which are analogous to those of scholarly research; these must be treated separately.

In reviewing the problem a few historical considerations would seem to be in order. The large libraries of sound recordings in broadcasting organizations were not originally created for the purpose of scholarly research. The material was retained for possible rebroadcast and thus accumulated. The development of these accumulations into great bodies of materials for research was purely fortuitous but inevitable. To the broadcaster the possible need for these sound recordings in future broadcasts is always imminent and he is, therefore, loath to part with his library. The broadcaster naturally regards the possible scholarly use of the library as secondary. This is one aspect of the problem and must be borne in mind in discussions.

The contents of the sound archives of a broadcasting organization are by no means homogeneous. Their libraries contain different types of materials, derived from different sources under a variety of circumstances.

The first such category which comes to mind is that of the disc, the commercial pressing which can be purchased by the general public. While the discs are commercially available for purchase, there is no need for anyone to annoy the broadcaster with requests to listen to these recordings. Unfortunately, the availability of such discs is limited. They are soon out of print. Thus, within a relatively short time, they become rare items and the subject of interest to researchers. In the same category there is the private pressing of discs which are seldom offered for sale to the general public. These frequently become rare items immediately after they are issued. This item presents even a greater problem to the broadcaster. Then there is the problem that all discs are self-destructive. With each playing the quality of sound is degraded. This presents the problem of preservation. Tape copies can be made but not without additional difficulties and complications.

Then there are the instantaneous recordings of broadcast programs which are, for the most part, unique and of tremendous interest to researchers not only in the field of music but also in other areas such as history and sociology. It is probably in these areas that our problem of availability is most crucial since this tremendous body of unicas cannot possibly be found elsewhere.

There are many other types of materials which are in collections of broadcasting organizations which come from a variety of sources. For example, there are the international exchange projects of festivals and other activities over which the individual broadcaster may feel that he has no control. These factors must be kept in mind because even if an agreement is reached there will be areas which, by their nature, will be controversial.

Turning now to the obstacles to free access to broadcasting sound archives one of the major considerations is that of the copyright of the recorded material. In general, copyright laws restrict the making of copies without the permission of an frequently reimbursement to the copyright owner. Not all music, drama or literature is still protected by copyright, but a great deal of it is, and this fact may, in many cases, prevent the broadcaster from granting permission to make a copy even if he is otherwise willing to do so. On the other hand, there exists in most countries the doctrine of fair use (fair dealing). This could serve as the basis for permission to make single copies for scholarly research. When the recording is out of print and no longer available for purchase, the doctrine of fair use might well apply, but there may develop exceptional cases where it would be considered inappropriate. In the case of instantaneous recordings the problem of copyright becomes even more complicated. In general, however, where the need for single copies for scholarly research seems justified, the doctrine of fair use would generally apply.

The instantaneous recordings made from programs broadcast will undoubtedly present still another obstacle in addition to that of copyright. This might be referred to as contractual restrictions. If a broadcasting organization engages a solist like Arthus Rubinstein to play Beethoven's "Emporer Concerto" with its orchestra, it is unlikely that it has acquired any rights at all beyond that of broadcasting the performance. Of course, a performer like Mr. Rubinstein will undoubtedly have a commercial recording of the concerto on the market, and so fair use in its ordinary meaning would not apply. On the other hand, there might well be a scholar who might wish to compare the commercially prepared recording with other recordings of the same piece for a treatise.

Still another consideration which must be borne in mind comes under the heading of what might be called labor relations. The orchestra broadcasting a program is usually paid one fee for broadcasting but a larger fee if a recording is involved. The preparation of a single copy for scholarly research would hardly seem to be analogous to the preparation of a commercial disc for sale, but there have been instances where the musician's unions have taken a different point of view and have forbidden the making of such single copies of the archival tape. Still another difficulty would arise if a copy were to be requested for a broadcast taking place under the auspices of international exchange. Requests for such copies would undoubtedly be referred to the country of origin by broadcasting archives which received the program as part of these exchanges.

Turning now to the point of view of the researcher, it can be stated that those interested in scholarly research involving recorded sound, whether it be music or the spoken word, would like free access to all recordings on the shelves of the broadcasting organizations. Requests for copies of such recorded material probably arrive frequently from individuals engaged in scholarly research, from research libraries, and from educational institutions such as universities. There is nothing more frustrating than requesting a copy of something known to exist but which is not available to those who have a very special need for the material. Equally annoying is the thought that the material, when broadcast, may well have been recorded privately in the homes of thousands of people on their tape machines. The copies made by individuals on their recording machines were probably not made for purposes as serious as those of the scholarly researcher. Of course, the scholar may also feel frustrated when he is denied permission to copy materials found in a public research library due to copyright or other special restrictions. However, he still has access to the material in the library which he may study on the premises. The opportunity to study in a broadcast archive is rarely available to the scholar.

The development of the very large and valuable archives of sound recordings in broadcasting organizations throughout the world has been fortuitous. They were not accumulated as library reference materials for public use. As a result, even if all the broadcasting organizations of the world were to state that they were perfectly willing to make their entire collections available for the purposes of research, they are not in a position to do so. They have neither the physical facilities nor the staff to render such public service. Librarians connected with research libraries know that public service of library materials is a very complicated and expensive activity. The cataloging of the material is not the problem in the case of broadcasting organizations have excellent catalogs of their collections. The problem is one of staff and facilities. Broadcasters have no listening rooms in the libraries, nor have they reference staff to aid the user. In other words, these archives, if they were to be thrown open to the public, would probably be unable to render satisfactory service. If these assumptions are correct broadcasting organizations must deal with institutions rather than individuals, and in most such instances, this would be the research library.

These matters are brought up at this point as a possible explanation of what has seemed to be a rather negativistic attitude on the part of the broadcasting organizations.

At several sessions of the Commission des Phonothèques (Recorded Sound Committee) instances of refusals of specific requests were brought to its attention, cases which seemed to researchers to have been arbitrary refusals on the part of the broadcaster to make available material needed for scholarly historical research. The reasons which the broadcasters gave were not readily understandable, and in one case the researcher's request for an item was called "immoral". This term was used when there was a request for a unique recording of a deceased artist; the broadcaster obviously thought that the sole possession of this item would enhance the reputation of his collection. But if collections are valuable then sound recordings should be preserved in more than one copy to prevent the danger of accidentally erasing a unique item.

It is also not unreasonable to expect that the day will come when the collections in the archives of the broadcasting organizations will grow to such large proportions that the broadcasters will be forced to make room for newer acquisitions. It is therefore conceivable that the broadcasters will be happy to transfer these older materials to the research libraries, but this will only be a partial solution to the problem. There will still remain vast quantities of recorded material inaccessible to scholars.

What then is the solution to these problems? If we try to solve them by legislation in various countries, or by international treaties under the auspices of the United Nations, it may well take decades before any concrete results are achieved. The membership of the Committee on Sound Recordings, (Commission des Phonothèques) has pressed for early action.

The solution would seem to be a code of practice agreed upon by a group of organizations such as The International Association of Music Libraries, The International Association of Sound Archives, in cooperation with the European Broadcasting Union. Such a code could serve as the basis for individual agreements between research libraries and the broadcasters. The agreements might well vary from country to country, but they should conform in essentials with the adopted code of practices. This would promote eventual international exchanges.

The code should cover such subjects as reimbursement to the broadcasting organization for making a copy of a sound recording for a research library; restrictions against unlicensed rebroadcast or publication; the right to make copies for other research libraries; the possibility of lending or selling a copy to an individual scholar.

Such codes of practice do in time achieve legal validity. In many countries, "trade practice" has the force of law if it is well established and has existed for a reasonable period of years.

The importance of the sound recording as a historical document is growing every day, and the absence of a general agreement in principle is a great deterrent to dissemination of human knowledge. The meeting in Bologna might well the groundwork for a tripartite agreement among the three organizations mentioned in the paper and point the direction for the solution of the problem.

RECORDINGS OF BROADCASTS

Patrick Saul, Director of the British Institute of Recorded Sound, London.

(Part of "Obtaining records from abroad: some problems facing archives", published in Recorded Sound, 47, July 1972)

The archival importance of recordings of broadcasts cannot be over-estimated since many are of material, not available in published form, of priceless historical, aesthetic or scientific value; as a by-product of their broadcasting, radios often produce what are in effect potential permanent works of art: for example, the recorded interpretations of a Toscanini, a Gielgud or a Casals.

Radio recordings and information about them are far more inaccessible, as a rule, than published records and their obscurity has in more than one country in the past contributed to the destruction of very large collections of unique material.

Radios should be encouraged to make information about their recordings accessible, for example, by the following means:

- a. publishing catalogues
- b. circulating handlists of accessions, special categories of records etc. (where publication of a complete catalogue is considered to be impracticable)
- c. providing regular information about broadcasts in specially important categories (see below) to foreign archives which express interest
- d. permitting approved persons to have access to static catalogues.

It is highly desirable that in exceptional cases - that is to say when a broadcast is of great historical, aesthetic, scientific or sociological importance, and is not available in published form on records - there should be recognised machinery through which the radio which produces it can provide copies to other approved (non-radio) archives, including archives in other countries, on the strict understanding that any copy so provided be used exclusively for purposes of study within the archive, and that the receiving archive undertakes not to permit publication, unauthorised copying, public performance etc.

The provision of recordings of broadcasts should not be limited to those selected by the producing radio itself, since a non-radio archive might wish to acquire specialised material or might for other reasons adopt different criteria of selection.

The volume of recordings produced by radios is however very large, and it would be impracticable for outside bodies to be provided with lists covering the entire output. In spite of the dangers of selection, therefore, it is suggested that most of the recordings likely to be asked for by non-radio archives would fall within the following categories:

- a. interpretations of his own works by an author or composer
- b. interpretations of a work by a musician or actor known to have given its first performance, to have studied it with its author or composer, or in some other way to be historically significant in relation to the work
- c. performances by artists of outstanding quality
- d. contemporary music, literature and drama not available on published records
- e. other unusual music, literature or drama not available on published records
- f. authentic folk music, folklore and other regional matter performed by genuine local performers
- g. dialect and linguistic matter
- h. "voice-portraits" of important people
- i. important events
- j. sounds characteristic of a region; e.g. Paris café music, Dutch street organs, etc.
- k. biological and other scientific sounds.

As indicated elsewhere in this article, although copyright regulations and the protection of performers' rights vary greatly from country, the freedom of national governments to change laws in this field is to some extent limited by the Berne Convention for the Protection of Literary and Artistic Works and the Universal Copyright Convention, which many governments have ratified: it is therefore unlikely that in the foreseeable future a convention will be devised and universally ratified which, by exempting archival use from the normal provisions of the laws relating to copyright and related rights, would permit a completely unrestricted interchange of recordings, published or unpublished, between archives in different countries.

The fact that there is no universally recognised over-riding archival right has indeed sometimes been used as an excuse to refuse requests, even on the most limited scale, the argument - only too well-known - being that as it would be impracticable to give the

necessary permission in every case it can be given in none. There is however no need to wait for legislation since there is nothing to prevent producing radios and receiving (non-radio) archives from entering into contractual arrangements with one another.

What is needed is a clear understanding by all concerned - performers' representatives, copyright owners, radio officials and of course sound archivists - that it is in the public interest and in the long run in their own interest, in spite of the extra work involved, that there should be a recognised machinery (with a form of model agreement available for those concerned to follow) by which an approved non-radio archive in one country could acquire recordings of broadcasts from the producing radio in another country.

The implementation of what is proposed would of course require preliminary discussion with international and national organisations representing the holders of the various kinds of right in a recording; but there is no reason to believe that agreement could not be reached. Informal talks some years ago with officers of the international organisations of performers (Fédération internationale des acteurs and Fédération internationale des musiciens) indicated that sympathetic consideration would be given to a proposal with responsible support to set up suitable machinery. Any general agreement of the kind proposed would also need the approval of the international copyright bodies (Bureau international des sociétés gérant les droits d'enregistrement et de reproduction mécanique - BIEM and the Confédération internationale des sociétés d'auteurs et compositeurs - CISAC) and the European Broadcasting Union - EBU (Union Européenne de Radiofusion - UER).

The simplest method of satisfying the radios, performers' unions and copyright owners that their rights were not being put at risk would, subject of course to the consent of the European Broadcasting Union, be to require every non-radio sound archive desiring to enter into an acquisition agreement with a foreign radio to apply to the EBU for a certificate of approval. Clearly a set of rules governing the conduct of sound archives applying for an EBU certificate would have to be formulated but it should not be difficult for the EBU to satisfy itself about the integrity of the sound archive making the application. It is furthermore suggested that the EBU certificate could be given only to sound archives situated in countries which had ratified the Berne Convention and were assured of substantial continuing support - which in effect would mean, in Europe, those supported by governments.

The terms as finally drawn of any general International Sound Archive Agreement setting up the proposed machinery would have to exclude the possibility of an action being brought against the EBU in the event of proceedings resulting from the failure of a sound archive holding an EBU certificate of approval to keep to the terms of the agreement between it and the producing radio.

Once the general agreement had been instituted it would be necessary for any radio adhering to it to insert in every performer's contract a clause (which the performer could of course delete at will) authorising the radio to supply without payment of fees to any non-radio archive holding the appropriate EBU certificate a copy of the recording to which the contract related, such copy to be used for purely archival purposes within the receiving archive and not published, re-broadcast, publicly performed or made available to any other party.

As legal protection for copyright, performers' rights and mechanical rights in relation to sound recordings becomes more satisfactory in the USA, USSR and other countries not at present applying the provisions of the Berne Convention, the need to establish an accepted and trusted machinery for preserving and giving reasonable access to recordings of valuable sounds will both become more urgent and perhaps at the same time easier to accomplish: more urgent because some of the current irregular practices which lead to recordings being preserved may stop (whatever one thinks of the disseminators of pirate recordings of broadcasts they do to some extent assist in the preservation of material which might otherwise be lost for ever); easier to accomplish because the legitimate owners of rights, in recordings will be more inclined to grant privileges within acceptable limits to archives and other cultural bodies if they know that the law is equipped to deal severely with infringements.

The preservation and controlled dissemination within the law of recorded broadcasts is by far most important problem facing sound archives today. The proposals set above, once they were brought into force, would be a simple means of solving the problem. They are merely an extension on an international scale of a national agreement (between the BBC and the British Institute of Recorded Sound) which has worked extremely well and has been of considerable mutual benefit since it was implemented some ten years ago.

Thanks are expressed to Mr. C.B. Dawson Pane, Manager, International Copyright, EMI Limited, for revising the section on Copyright, performer's rights and mechanical rights.

BBC GRAMOPHONE LIBRARY

Derek Lewis, Gramophone Librarian, BBC, London.

1. SOURCES OF RECORDINGS IN THE BBC

There are two main sources of 'permanent' recordings in the BBC. By permanent I mean recordings that are kept for continuing and indefinite usage in BBC radio and television programmes, as opposed to pre-recorded items or complete programmes that are for 'current' use, and eventually to be destroyed. The BBC Sound Archives Library consists of a carefully considered selection of mainly BBC programme material, and this will be discussed by Tony Trebble, the Librarian later this morning. My brief is to explain the workings of the other Library which consists entirely of commercial gramophone records and which now encompasses one million individual records - or in some cases cylinders.

2. ESTABLISHMENT

A brief outline of how the Library came into being might be of interest. With a growing demand for use of gramophone records in radio programmes in the early thirties, the BBC was licensed to use such copyright material by Phonographic Performances Ltd. who control all public performances of gramophone records in the British Isles. A set amount of broadcasting hours of gramophone records was agreed upon, now known as 'needle-time', and the annual allotment has to be rigorously adhered to. In place of the rather casual attitude to acquisition and supply of records that had obtained up until then, a Library was established in early 1933 which acted as a central supply point for all BBC programme departments. New releases by all the major issuing companies in the British Isles were purchased on a regular basis and in addition material of interest from the earliest days of recording was located and acquired where it was considered to have programme potential. Records issued by 'foreign' companies were purchased on a selective basis dictated by programme demand. Allowing certain minor changes, that policy has continued to this day.

3. SERVICE AND ORGANISATION

With the growth of the BBC, the range of service provided by a department such as Gramophone Library has expanded

accordingly. Records are supplied to studios the length and breadth of the British Isles - for apart from the main Regional Production Centres in places such as Birmingham, Cardiff, Glasgow and Belfast, there are a further 20 'Local' Radio stations all contributing their own original programmes to prescribed listening areas. The range and variety of the programmes put out by the BBC External Services Broadcasting is enormous and the demands of the Television Service ever-increasing. All these in addition to the four main radio networks which the BBC broadcasts from central London. Small wonder that well-stocked sub-libraries carrying copies of essential material are maintained at key points such as Television Centre and Bush House from where the External Services programmes are produced and transmitted. Even so, the average annual output from the central Gramophone Library is some 150.000 records and at any given moment we can expect 13.000 or more records to be out on loan to programmes. To organise and control this output, three main Library sections are needed:

- 1) A staff to issue records to borrowers, advising and undertaking research where necessary.
- 2) A staff to keep note of records on loan, to follow-up lax borrowers and in general to ensure that records are returned to the Library. This section also sees to the registering and bagging of new stock, and filling of discs, together with the 101 other jobs which come under the broad heading of general maintenance.
- 3) A staff whose responsibility is to catalogue the enormous range of new material that floods into the Library each year, thus making it accessible to broadcasters.

4. MAJOR PROBLEMS

As with any Library a vast amount of time is expended on the business of retrieving records from the less-responsible borrowers. Maintaining the quality and condition of such a fragile thing as a plastic disc is another major headache, particularly when, in the BBC's case, office and studio space is so spread and de-centralised. Supplying parcels of records by rail, post or in some cases air transport is also another hazard. In fact, we sometimes wonder whether we are attempting the impossible.

5. RELATIONS WITH OUTSIDE ORGANISATIONS

Requests for research and listening facilities from outside bodies and individuals are fairly frequent. However, except in the most exceptional circumstances, these have to be refused, as we just do not have the time, staff or facilities to deal with them. Luckily, in London,

the British Institute of Recorded Sound is well-established and enquirers may be directed there. But we are always willing to co-operate in cases where international discographies are being compiled, as obviously we all stand to benefit from the publishing of such information. In addition we have loaned back to record companies their own recordings from which to make dubbings in order that a modern LP transfer can be made.

6. 'ARCHIVE' MATERIAL

In the broadcast sense any recording that is 'out of print' and unlikely to be re-published is classifiable as of Archival interest. Despite problems of growth and storage we have always resisted attempts to persuade us to discard completely records that may no longer appear to have immediate programme demand. If such a policy had prevailed in the early fifties and we had jettisoned thousands of 78s made in the 20s and 30s, then the current wave of 'nostalgia' programmes would just not have been possible. There are, of course, certain records that have become world 'rarities' and regarded as collectors' items. Those that the BBC possesses are certainly treated with the respect they deserve, and guarded accordingly.

7. THE FUTURE

Our system, once established, has changed little over the years. Whether the item one is dealing with is in cylinder, disc or cassette form, the attendant problems of storage, cataloguing, despatch and retrieval remain the same. Basically our system is still a manual one. We have experimented discussed and observed the pros and cons for the use of computers, in various areas, but at present with our complex operational and servicing commitments, and the ever increasing need for immediacy have decided on no major changes in this direction for the immediate future.

CLASSIFICATION AND CATALOGUING PRACTICE IN BBC
SOUND ARCHIVES

Tony Trebble, Sound Archives Librarian, BBC, London.

INTRODUCTION

The BBC began to make recordings in 1931 for the purpose of repeating programmes. During the remainder of the decade the preservation of these recordings on a selective basis was organised, and the scale of operation gradually enlarged, until the present annual intake of about 600 hours. The collection now contains about 60.000 individually catalogued recordings.

Commercial gramophone records are the responsibility of the Gramophone Library, as Derek Lewis has explained. Sound Archives selects recordings from BBC programme material; in addition recordings are acquired from other broadcasting organisations and from private sources; Sound Archives also initiates its own recordings.

The main purpose of this paper is to describe how the material is organised for effective retrieval, and to indicate some general principles of classification and cataloguing, including "descriptive cataloguing", for a collection of sound recordings maintained for broadcasting purposes. I shall deal primarily with spoken material, though references will be made to music, natural history and "documentary sound recordings".

RETRIEVAL

The BBC Sound Archives files its discs and tapes in a single accession number order. There is no "physical classification": because the discs and tapes often contain several bands of varied material, such an arrangement would not be possible. The catalogue and index must be used for initial research.

Information retrieval is based upon a classified card catalogue and a supplementary index in "dictionary" form. The main characteristic of division in the classification (constructed by my predecessor, Miss Marie Slocombe) is form (e.g. talk, interview, play, etc.), but the facility exists to indicate further specialisation (e.g. music talk, sports interview, play performed in a foreign language). The schedules for music are very elaborate, and reflect the large specialist collection of folk and national material. The main classes of the classification are as follows:

- A Talks and speeches
- B News
- C Chronology: significant events arranged in date order
- D Second World War
- E Folklore and custom
- F Features (i.e. documentaries)
- J Drama
- K Readings
- M Music
- N Light entertainment
- P Sport
- R Religious programmes
- S Educational broadcasting
- T Children's programmes
- X Natural history

An example of sub-division:

K READINGS

(N.B. this class includes readings, anthologies and other programmes whose main purpose is the presentation of literary works other than drama).

- KA - KM : Works in English
- KA (T) - KM (T): Works translated from other languages (into English)
- KN - KW : Works in other languages (in original language of author)
- KN (T) - KW (T): Works in translation (other than into English)

<u>Code</u>	<u>Sections</u>	<u>Heading of Main Card</u>
Eng. For.		
KA KN	Poetry (or poetry and prose) readings: works of a single author read by author	Author
KB KO	Poetry (or poetry and prose) readings: works of a single author read by other than author	Author
KC KP	Poetry anthologies (more than one author) and other poetry programmes (subsidiary in KA) (discussions, illustrated talks, etc.)	<u>Title or Speaker</u>
KF KR	Short stories read by author	Author
KG KS	Short stories read by other than author	Author

The committees have so far paid but meagre attention to the problems of classification of "non-book materials". But it is important that classification and cataloguing systems should be designed to supplement each other, that the cataloguing code is not merely imposed on the classification. Neither can be usefull designed or developed until the particular and unique function of the library for which they are intended have been fully considered.

UNE PHONOTHÈQUE DE RECHERCHE: LA PHONOTHÈQUE DU
MUSÉE DES ARTS ET TRADITIONS POPULAIRES, à PARIS

Dr. Claudie Marcel-Dubois, Chef de la Phonothèque
et du Département d'Ethnomusicologie ATP
Directeur de Recherche au Centre National de la
Recherche Scientifique, Musée National des Arts
et Traditions Populaires, Paris.

La collection de disques souples, gravés sur le terrain,
au cours de la mission de folklore musical en Basse-
Bretagne, lancée par le Musée des arts et traditions
populaires (ATP), avec le concours du Centre national
de la recherche scientifique, en 1939, à la veille de
la guerre, est à l'origine de la phonothèque actuelle.

La Phonothèque ATP est un secteur scientifique du musée;
ses collections, pour la plupart originales et inédites,
proviennent de missions ethnomusicologiques ou
ethnologiques conduites sur le terrain en France et
dans les pays de langue et de culture traditionnelle
françaises.

Ils'agit avant tout d'une phonothèque de recherche, véritable
auxiliaire des travaux de chercheurs du musée, laboratoire
associé au Centre national de la recherche scientifique.
Les collections constituent notamment la source
irremplaçable du "Corpus des musiques françaises de
tradition orale" entrepris par le Département
d'ethnomusicologie du musée, département dont la
Phonothèque est issue et auquel elle est intimement liée.

Notre Phonothèque a donc un double objectif: recherche
et conservation.

Elle est installée, depuis 1969, dans les nouveaux
locaux du musée, au bois de Boulogne, au neuvième étage
du bâtiment central. Elle dispose d'un équipement
perfectionné de duplication, diffusion, enregistrement,
gravure, analyse acoustique. (Des diapositives projetées
pendant la communication montreront ces installations).
Les enregistrements sonores (environ 46.000 phonogrammes
au total) sont conservés dans des magasins climatisés.
Un studio d'enregistrement, deux régies, trois cabines
d'écoute, une salle de travail avec catalogues et usuels,
des bureaux se répartissent les locaux.

Les phonogrammes, en majorité sur bande magnétique, sont
rangés dans des meubles en bois; des normes techniques
leur sont appliquées dès leur entrée dans les collections;
leur état de conservation est périodiquement contrôlé et
maintenu dans des conditions physiques jusqu'ici satis-
faisantes.

KH	KT	Prose readings: works of a single author read by author	Author
KJ	KV	Prose readings: works of a single author read by other than author	Author
KK	KW	Prose anthologies (more than one author) (subsidiary in KH)	Title <u>or</u> Speaker
KM	KY	Poetry and prose anthologies (several authors) with or without music (subsidiary in KA or KH)	Title <u>or</u> Speaker

The main classified entry provides full details of a recording (the broadcasters, authors, composers, production staff, and technical information - original tape number, duration, copyright details, etc.). Then follows a concise précis of the content of the recording. Great importance is attached to this précis, or summary, and care is taken to ensure that all potentially useful aspects of the recording are noted. A groove locating device is used to facilitate reference to discs; because no joints are made in tapes, division between bands is indicated by auditory signals, and within bands by timings which correspond to clock readings on reproducing machines.

It is stressed that the most important object of BBC Sound Archives is to provide existing material for inclusion in new programmes, and an adequate précis is essential for this purpose.

The classified card catalogue is supplemented by an alphabetical index. Each catalogue entry is subject to thorough indexing, and the index repeats brief details of the main entry under the names of persons taking part in or contributing to the recording (authors, composers, arrangers, speakers, musicians and other artists, producers, etc.), under titles (programmes, musical works, books, poems, etc.) and under subjects. The indexing of subjects is tightly controlled, and the choice of headings reflects the demands of broadcasting. Examples unlikely to be found in libraries of other varieties include "Occupations" (people talking about their jobs: the sub-arrangement is alphabetically by profession), "Amateur Performance" (performance of music by amateur players) and "Octogenarians" and "Nonogenarians".

Each entry is restricted to two lines, and the index is compiled by typing (electric machines) on strips which are filed in loose-leaf book form, using the "Kalamazoo" system, which is specially intended for photographic

reproduction. Periodically the cumulated index is reproduced in book form, which is economical in space, and permits the distribution of information within the BBC.

Some examples of index entries:

- SCHLESINGER, Arthur (spkr.). Int. on his
biography of John F. Kennedy, A Thousand
Days - 8.11.65 - AC LP 29881
- ...
Schnabel, Artur. Ref. by Prof. D. NEWLIN
to Schnabel's attitude towards
Schoenberg - in int. - 22.8.64 -
MY 2 T 28954
- ...
Schoolboys. Question about school-
children's wartime work on the
land replied to in ANSWERING YOU -
29.5.42 - AF T 28079
- ...
Schumann, Robert (comp.). Bilder aus
Osten - piano duet - S. RICHTER &
Benjamin Britten - from Aldeburgh
Festival - 21.6.66 - MX 20 LP 30446
- ...
Scientifically Speaking (series). Exts.
Sir R. COCKBURN, Dir. of Royal Aircraft
Est., int. on his work - 1.8.67 -
AC LP 31283
- ...
Scotland: History. Talk to Skye visitors
by Dame Flora MACLEOD on Hebridean
History & folklore - 24.5.64 - AA LP 31783

CONCLUSION

During the past three years much work has been done to prepare cataloguing codes or "standards" for "non-book materials" in libraries. National committees in the United States, Canada and the United Kingdom have issued, or are about to publish manuals of cataloguing practice for sound recordings, visual material of all kinds and all other "non-print" forms. The recommendations of these committees in the area of sound recordings are naturally of great interest to the sound archivists and gramophone librarians of broadcasting organisations.

It is hoped that some diversity in the respective recommendations of the national committees may eventually be resolved, and an agreed international code issued. It is doubtful, however, whether the broadcasting organisations could ever make full use of either the national or the international rules in their sound archives, although some application may be possible to their commercial gramophone record libraries.

Les collections sont inventoriées et cataloguées selon trois moyens: inventaire chronologique, catalogue signalétique géographique sur fiches, catalogue signalétique méthodique sur fiches.

Le catalogue géographique est divisé en départements et provinces pour la France, en grandes régions pour les pays étrangers de langue et de culture françaises, en nations pour l'étranger.

Le catalogue méthodique fait apparaître une division des phonogrammes en six grands domaines ou classes: A. domaine musical et paramusical; B. domaine parlé; C. expressions animales; D. bruit; E. diffusion culturelle; F. fonds spéciaux. La classe A, particulièrement riche, donne lieu à des divisions à plusieurs degrés, la première division correspond aux chapitres suivants: circonstances d'exécution de la pièce ou de l'oeuvre; techniques et modalité d'exécution; types de pièces ou d'oeuvres; thèmes littéraires; instruments de musique; facture instrumentale; informations parlées; enseignement. D'autres détails seront donnés durant la communication sur cette classification systématique dont la numérotation chiffrée autorise une application ultérieure sur ordinateur, de même l'audition d'une sélection de pièces enregistrées complètera les explications.

La Phonothèque ATP est appelée à contribuer à toutes les activités du musée où le son se trouve impliqué. Ses collections sont au service des programmes diffusés par le musée dans ses galeries d'exposition et des enseignements universitaires qui sont dispensés au musée même.

De tendance ethnomusicologique par son histoire et la nature de ses collections, la phonothèque publie, en connexion avec les travaux des ethnomusicologues du musée, des disques de musique ethniques françaises soit encartés dans des ouvrages, revues ou brochures soit édités dans des séries d'archives ou publications du musée avec, éventuellement, le concours du Centre national de la recherche scientifique.

THE INDIANA UNIVERSITY ARCHIVES OF TRADITIONAL MUSIC

Frank J. Gillis, Associate Director, Archives of Traditional Music, Indiana University, Bloomington, Indiana.

The Archives of Traditional Music is a division of the Indiana University Folklore Institute. It was founded by George Herzog at Columbia University in 1936 as the Archives of Folk and Primitive Music. With Herzog's appointment as Professor of Anthropology at Indiana University in 1948, the Archives was transferred to Indiana University. In 1954 the collection was officially accepted as a part of the university research facilities and administered under its present director, George List. Frank Gillis was appointed associate director in 1964, in which year the name was changed to the Archives of Traditional Music.

The Archives is a repository of phonorecordings of music and the spoken work representing aural data in the oral tradition from many cultural areas throughout the world. Thus, the Archives collections include ballads, folk and popular music, the music of non-literate cultures (variously called tribal, ethnic, and exotic music), non-European classical music, and more recent genres such as ragtime, jazz, the blues and the country music. The Archives attempts to keep abreast of current musical expressions such as rock-and-roll, rhythm-and-blues, soul music, high-life, and similar forms. Oral history, folklore, lectures, interviews, and memoirs are also collected and preserved.

The Archives is closely allied to such fields of study as ethnomusicology, folklore, musicology and cultural anthropology, and students and faculty from these fields, as well as from linguistics, English, and various area study programs, make extensive use of the collections. Our holdings are strong in Afghanistan, Africa (1906 to the present), Afro-America, the American Indian (1897 to the present), Australia, Colombia, East European countries, Nepal, Peru and Thailand.

The present collection consists of approximately 6,000 cylinders, 12,000 discs, 100 wire spools, 10,000 original tape rolls and 6,000 tape rolls for public listening. With the omission of duplicates, these recordings represent close to 100,000 individual items—songs, instrumentals, folktales, interviews and so forth. In the main, there are two categories of collections housed in the Archives: commercial recordings, or those recordings which have been produced for public sale; and field recordings, or those

recordings which have been collected under field conditions for research purposes and have not been issued commercially. The recordings in the latter category are often the only existing copies, and contract agreements are signed with the collectors, who stipulate the restrictions to be placed on the use of their collections.

The Archives will make duplicate copies of recordings for educational purposes only after receiving permission from the collector or after ascertaining that such duplication will not infringe upon the rights of the collector-producer-performer. All recordings are available for listening in the Archives, except for some personal interviews and secret rituals. In addition to phonorecordings, the Archives maintains a library of books, periodicals, and memorabilia of interest to ethnomusicologists, folklorists and discographers.

The purpose of the Archives is to collect, preserve, and process collections of phonorecordings and make them available for scholarly research and study. Collections are received through a number of channels: 1) as gifts or loans from, or exchanges made with individuals and institutions; 2) through loans of tape stock made to individuals planning research projects or collecting expeditions in the field; and 3) through purchase.

Collections are preserved by making copies of original recordings on a special tape stock designed to resist deterioration or print-through. These tape copies form the Archives Tape Library, which is used for public listening. The original recordings are stored in special containers or covers, placed in storage cabinets, and maintained in a dust-free environment under conditions in which both the temperature and humidity are controlled. The originals are replayed only under special circumstances.

The Archives contains two recording laboratories equipped with Ampex tape decks, three-speed turntables, cylinder reproducers, wire recorders, and electronic drive units which permit the feeding of variable cycles of electrical supply into the recorders and turntable. Facilities for tape listening and transcribing include ten listening booths.

The Archives has devised, over a period of years, a catalogingclassification system which reflects the specialized nature of its holdings. The basic indexing unit is the collection, a single or a group of related recordings of any size received at one time from a single source. Each collection is assigned an accession number which consists of three parts: the last two digits of the year accessioned; the number showing in what order the collection was accessioned within that year; and letter

symbols denoting whether the collection was made in the field (F), commercially issued (C), or served as a radio or television broadcast (B). For example, Accession Number 66-200-F signifies that the collection is the two-hundredth accession for 1966, and it is a field collection.

After an accession number has been assigned, the collection is given a title which is divided into two parts showing: 1) the geographical area and culture group; 2) the name(s) of the collector(s) and date(s) collected (if it is a field collection), or the name of the recording company, performer, title of recording, and the date of recording or issue (if it is a commercial disc). The following are representative titles:

Field Collection: 67-152-F. Africa, West Africa, Dahomey and Nigeria. Melville J. and Frances S. Herskovits, 1931.

Commercial Collection: 68-94-C. North America, U.S., Chicago. Prestige/Bluesville Records, Little Brother Montgomery, "Tasty Blues," ca. 1960.

Collections are classified under the system developed by George P. Murdock in his OUTLINE OF WORLD CULTURES (3rd edition; New Haven, 1963), which was prepared for the Yale University Human Relations Area Files (HRAF). In the Murdock OUTLINE letter symbols are given for geographical areas (A=Asia; E=Europe; F=Africa; R=Russia, etc.), with subdivisions for countries or regions within the primary divisions (AW=India; EP=Norway; FF=Nigeria; RH=Caucasia, etc.) and numerals referring to culture groups within the country or region (AW 15=Rajasthani; EP 4=Lapps; FF 26=Igbo; RH 6=Kabardin, etc.). Thus, for the Herskovits' collection given above (Accession Number 67-152-F), the HRAF symbols would be FA 39 (Dahomey) and FF 1 (Nigeria). The use of the HRAF symbol system by the Archives is helpful in that it brings together the textual and illustrative material available through the HRAF Library and the audio data collected by the Archives, thus providing information in various media on culture areas in all parts of the world.

The main entry card, giving the accession number, the title of the collection, and other reference index and shelflist numbers, along with a brief annotation of the collection, is prepared in the Archives, and as many duplicates as are needed for the files are made from the main entry master card. The main entry card is filed under the accession number, which is the basic reference number for all indexes. There are five supplementary card indexes which enable a patron to locate material within his field of interest among the Archives collections:

- 1) the HRAF symbol index, which brings together related culture areas and groups
- 2) the HRAF alphabetical index, which is arranged by region, country and culture group
- 3) the index of collectors, depositors, performers, editors, institutions etc.
- 4) the subject index, which is a guide to material on general topics--music or folklore genres, musical instruments, lectures etc.
- 5) the index to commercial longplay discs, arranged alphabetically by record company.

In addition to the card files, there are printed guides to the Archives holdings. The TRIMESTER REPORT, issued three times per year since 1964, is an annotated list of recent collections cataloged. The final issue in each year contains cumulative indexes to individuals and institutions and to subjects. A printed catalog of the complete holdings of the Archives is in preparation. Supplementing the TRIMESTER REPORT are area catalogs which show our complete holdings of recordings in a specific geographical or cultural area. Presently available are catalogs for African, Latin American, and Afro-American materials. A detailed computerized catalog of the American Indian collections is in progress.

The Archives also produces an ethnomusicological series of scholarly disc recordings which contain items selected from major collections in the Archives. To date, six albums, with extensive notes, have been issued.

As an adjunct to its function as an audio resource, the Archives serves as a base for the Inter-American Program in Ethnomusicology, which is part of the Folklore Institute and is funded through a Ford Foundation grant to the University for the development of Latin American studies. The present director of the Archives is its director; and he, along with the curator of musical instruments, teaches within the program. One curator and two student assistants working in the Archives are supported through the program.

Through financial support from the Ford Foundation, and in cooperation with the African Studies Association, the Archives maintains the Center for African Oral Data. In this capacity the Archives processes and preserves collections of songs and ballads, oral history, folklore, and similar Africana and makes them available to interested researchers.

The Archives strives to serve its patrons by any means at its disposal. Facilities for listening are available from Monday through Friday, 8.00 a.m. to 12 noon and

1.00 p.m. to 5.00 p.m., and other times by appointment. Original materials do not circulate, although tape copies are loaned to faculty and students for class use and private research. Within the restrictions imposed by the depositors, tape copies to be used for educational purposes are mailed to any part of the world. The Archives supports and promotes the collecting of aural documentation by disseminating information on field recording methods and, when feasible, through loans of tape stock and recording equipment to individuals planning field work. Inquiries of any kind are solicited. Exchanges of recordings are made frequently on a worldwide basis, and requests for exchange will be gladly considered.

DAS DEUTSCHE RUNDFUNKARCHIV

Dr. Harald Heckmann, Deutsches Rundfunkarchiv,
Frankfurt am Main.

Das Deutsche Rundfunkarchiv (DRA) wurde 1952 von der "Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland" (ARD) gegründet und erhielt zunächst den Namen "Lautarchiv des Deutschen Rundfunks". In dieser Namensgebung drückt sich das Ziel deutlich aus, das die Gründer mit der Einrichtung anvisierten. Es lag in der Erfassung von Tonträgern, deren künstlerischer oder wissenschaftlicher Wert eine Aufbewahrung rechtfertigte und eine Verwendung für Zwecke der Kunst, Wissenschaft, Erziehung oder des Unterrichts ermöglichen sollte. Zu diesen Aufgaben kamen später andere, und inzwischen hat sich das DRA zur zentralen Nachweisstelle aller für "dokumentationswürdig" erklärten Hörfunk- und Fernsehproduktionen der ARD entwickelt.

Der eigentliche Kern des DRA und ein wesentliches Zentrum aller seiner Arbeiten ist eine Sammlung historischer Tonträger. Sie reicht von der Edison-Walze über die Schellackplatte bis zur Langspielplatte und zum Tonband für stereophone Tonaufzeichnung. Diese Tonträger, die akustische Informationen mechanisch oder elektrisch speichern, werden ergänzt durch solche, die mit der Hilfe von gelochten Papierstreifen die mechanische Wiedergabe von Musik auf Tasteninstrumenten ermöglichen, wie sie mit dem Beginn unseres Jahrhunderts hergestellt wurden. Unter den Tonaufzeichnungen des DRA befindet sich auch eine Fülle von solchen zur politischen Geschichte, insbesondere der Zeit von 1933 bis 1945. Sie dokumentieren nicht nur ein Stück Rundfunkgeschichte in Deutschland, sondern sie dokumentieren darüber hinaus ein Stück Geschichte überhaupt, wie es sich in den Tonaufnahmen des Rundfunks mit grosser Prägnanz spiegelt.

Zahlenmässig haben Musikaufnahmen im DRA das Übergewicht. Sie gehen nur zu einem geringen Teil auf originäre Rundfunkaufnahmen zurück. Ein erheblich grösserer Teil stammt aus kommerzieller Produktion. Das DRA strebt nach einer möglichst vollständigen Übersicht über die Musik und über die Interpretationsmöglichkeiten der Musik von der Zeit des Beginns der Schallfixierung an. Die Sammlung soll dabei dem Rundfunk dienen, sie soll aber auch den Einrichtungen der Forschung, der Lehre und der Bildung zugänglich gemacht werden. Bei der wissenschaftlichen Untersuchung historischer Tonträger muss man sich darüber klar sein, dass das fixierte Schallereignis nur einen Teilaspekt des tatsächlichen Schallerignisses festhalten kann. Das gilt in sehr starkem Masse für die Tonträger der Frühzeit, das gilt prinzipiell aber auch für solche aus unseren Tagen.

DIE TECHNISCHE BEARBEITUNG HISTORISCHER TONTRÄGER IM DEUTSCHEN RUNDFUNKARCHIV

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am Main.

Behandelt wird die Verfahrenstechnik bei der Bearbeitung historischer Tonträger (Edison-Walzen, Schellackplatten, Galvanos, Welte-Klavier-Rollen etc.).

Im Tonstudio des Deutschen Rundfunkarchivs werden mit Hilfe modernster technischer Apparaturen und zum Teil speziell entwickelter Verfahren Transkriptionen historischer Tonaufnahmen auf Band hergestellt, die dann dem Rundfunk für Sendezwecke oder Institutionen von Forschung und Lehre zur Verfügung stehen.

Die regenerierende Bearbeitung der historischen Aufnahmen hat zum Ziel, aufnahmetechnische Unzulänglichkeiten, die auf die damalige, wenig entwickelte Technologie der Schallaufnahme zurückzuführen sind, weitgehend zu eliminieren und in der bearbeiteten Fassung dem Originalklangbild möglichst nahe zu kommen.

Bei diesem Umsetzungsprozess treten mannigfaltige Probleme sowohl technischer als auch künstlerisch-ästhetischer Natur auf.

Anhand von Beispielen werden die verschiedenen Stufen der technischen Bearbeitung - vom korrekten Abspielen des Original-Tonträgers über die Eliminierung von störenden Nebengeräuschen bis zur Retouche des Klangbildes - vergleichend demonstriert. Es hat sich gezeigt, dass durch eine elektronische pseudostereophone Bearbeitung in vielen Fällen eine höhere Transparenz des Klangbildes erzielt werden kann. Das angewendete Verfahren schliesst aber nicht aus, dass die Aufnahmen ohne Qualitätseinbusse auch in der ursprünglich monophonen Version wiedergegeben werden können. Im Deutschen Rundfunkarchiv hat man sich ebenfalls mit der besonderen Problematik beim Umspielen von Rollen für Reproduktions-Klaviere befasst. Hierbei handelt es sich hauptsächlich um Fragen des Tempos, der Dynamik und der Differenzierung des Anschlags. Auch hier zeigen Beispielaufnahmen den bis jetzt erreichten Entwicklungsstand.

DAS PHONOGRAMMARCHIV DER ÖSTERREICHISCHEN AKADEMIE DER WISSENSCHAFTEN

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Nur etwa zwei Jahrzehnte nach der Erfindung des ersten Phonographen und nur ein Jahrzehnt nach dessen erstem Einsatz für wissenschaftliche Zwecke stellten im Jahre 1899 Mitglieder der kaiserlichen Akademie der Wissenschaften in Wien unter der Führung des Physiologen Sigmund Exner den Antrag zur Gründung eines Phonogrammarchivs. Das damals mit grossem Weitblick erstellte Programm hat heute noch Gültigkeit: Es sollten Sprach- und Musikaufnahmen aus aller Welt gesammelt und archiviert werden, wobei besonders in Hinblick auf die wissenschaftliche Verwendbarkeit einerseits die Errichtung von Protokollen zu jeder Aufnahme, andererseits die "ewige" Haltbarkeit bzw. Reproduzierbarkeit der Aufnahmen selbst gefordert wurde. Das Programm umfasste ferner die Herstellung sogenannter "Stimmportraits" berühmter Persönlichkeiten als Zeitdokumente, wozu nach wenigen Jahren bereits auch naturwissenschaftliche und medizinische Aufnahmen traten. Das Hauptaugenmerk der Gründungszeit galt freilich technischen Problemen, wobei mit der Konstruktion des "Wiener Archivphonographen" ein feldtauglicher Aufnahmeapparat geschaffen wurde, der - mehrfach verbessert - mehr als 30 Jahre hindurch für Feldaufnahmen eingesetzt wurde. Dieser Archivphonograph benützte zur Schallaufzeichnung das Edisonverfahren (Tiefenschrift), die Anordnung der Rillen erfolgte jedoch nicht, wie bei Edison, auf dem Mantel eines Zylinders, sondern spiralgig auf einer Platte. Dadurch konnten von den in Wachs geschnittenen Aufnahmen auf galvanoplastischem Weg kupferne Negative (Matrizen) hergestellt werden, die ihrerseits bei Bedarf als Form für den Neuguss von beliebig vielen Positiven dienten.

Trotz dieses recht umständlichen Verfahrens wuchs die Sammlung rasch an, wobei neben Eigenaufnahmen des Archivs vor allem Expeditionen, die leihweise mit Phonographen ausgestattet waren, beträchtliche Teile der Sammlungsbestände lieferten. Die Wiener Pionierleistung blieb im Ausland nicht ohne Echo: Ähnliche wissenschaftliche Schallarchive wurden 1900 in Paris, 1902 in Berlin, 1903 in Petersburg usf. errichtet.

Im Studiobetrieb verdrängte 1926 die Grammophonaufnahme den Archivphonographen, für Feldaufnahmen setzte sich dieses Verfahren endgültig nach 1930 durch. Bis zum Beginn des Zweiten Weltkrieges erreichte die Sammlung an Phonogrammen und Grammophonplatten den Stand von etwa 4000 Aufnahmen. Während des Krieges jedoch war die Aufnahme-tätigkeit naturgemäss sehr eingeschränkt, gegen Kriegsende

wurden Teile der Archivräumlichkeiten durch Bomben schwer beschädigt, während ein Teil der Sammlungen - und zwar die Phonogramm-Positive - an ihrem Verlagerungsort einem Brand zum Opfer fielen. Dieser Schaden bedeutete allerdings dank der Grösstenteils erhaltengebliebenen Matrizen nicht den Verlust der Phonogrammsammlung; vielmehr dienten diese Matrizen als Grundlage zu einer Neuherstellung von Positiven, wobei dem Fortschritt der Technik entsprechend Kunststoff statt Wachs herangezogen werden konnte. Dieses vom Phonogrammarchiv entwickelte Verfahren ermöglichte die Rekonstruktion der mehr als 3000 Phonogramme in weniger als zwei Jahren. Die Überspielung dieser Kunststoffabgüsse auf Tonband ist derzeit im Gang, so dass in absehbarer Zeit die alte Sammlung wieder zur Verfügung stehen wird.

Die erste Nachkriegszeit galt der Behebung der Kriegsschäden und der Sichtung der Bestände. Seit 1951 wird für Aufnahmen das Tonband herangezogen. Diese gegenüber den älteren Verfahren wesentlich einfachere und billigere Aufnahmetechnik brachte auch eine Belebung der Sammel-tätigkeit mit sich, so dass seit dem Jahre 1957 der jährliche Zuwachs etwa bei 1200, in den allerletzten Jahren sogar über 1500 Aufnahmen liegt. Der Gesamtstand beträgt heute rund 26.000 Aufnahmen.

Die heutige Arbeitsweise des Archivs schliesst an bewährte Traditionen an: Forschungsvorhaben, die die Herstellung von wissenschaftlichen Schallaufnahmen erfordern, werden vom Phonogrammarchiv betreut und durch die leihweise Überlassung von Aufnahmegeräten und Tonbändern unterstützt. Nach Abschluss der Forschungsvorhaben stellen die Archivangestellten von den Originalbändern Archivkopien her und errichten in Zusammenarbeit mit den Forschern zu jeder Aufnahme ein Protokoll, wobei sie bestrebt sind, durch eingehende Befragung auch jene Aspekte zu Papier zu bringen, die nicht unmittelbar im Blickwinkel des aufnehmenden Forschers stehen, die aber für eine spätere Auswertung nach anderen Gesichtspunkten von Bedeutung sein könnten. Fotos, Zeichnungen und Texttranskriptionen ergänzen je nach Sachlage die Protokolle. Die Originalbänder verbleiben den Forschern, denen überdies das Recht der Ertsbearbeitung im gewünschten zeitlichen Umfang eingeräumt wird. Daneben sind die Archivangestellten bemüht, durch eigene Feldforschungen die Sammlungen zu erweitern, wobei sie besonders technischen und methodischen Aspekten der wissenschaftlichen Schallaufnahme im Feld ihr Augenmerk widmen.

Die technische Ausrüstung des Archivs umfasst derzeit zwei Studio-Übertragungsanlagen sowie fünfzehn Tonbandgeräte für Feldaufnahmen. Eine mechanisch und elektrotechnisch modern ausgerüstete Werkstatt ermöglicht die Wartung des Geräteparks im Hause. Die Sammlungen sind in einer platzsparenden, staubsicheren Compactusanlage untergebracht. Die Benützung des Archivs, die auf wissenschaftliche Anliegen beschränkt ist, erfolgt meist durch Vergabe von Tonbandkopien, wobei im Archiv selbst einige Arbeitsplätze mit Abhörmöglichkeiten installiert sind.

Der Personalstand umfasst derzeit drei Akademiker, einen Techniker und zwei Schreibkräfte (je halbtägig).

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