international association of sound archives  association internationale d'archives sonores
internationale vereinigung der schallarchive

phonographic bulletin
PHONOGRAPHC BULLETIN

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

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

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Le PHONOGRAPHIC BULLETIN n'est destiné qu'aux membres de l'IASA. Le prix de l'abonnement est compris dans la cotisation; cette dernière est de hfl. 9.00 pour les membres individuels et de hfl. 30.00 pour les membres collectifs. Les demandes d'adhésion doivent être adressées au Secrétariat de l'IASA.

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Treasurer: Claes M. Cnatingius, Record Library Sveriges Radio, 105 10 Stockholm, Sweden

The annual dues of individual members are dfl. 9.00 and institutional members dfl. 30.00. Payments should be sent to the secretary of the Association.
EDITORIAL

Because of several circumstances beyond the control of the IASA Bureau the present number of the Phonographic Bulletin has been considerably delayed. It is my sincere hope that the interesting and stimulating articles in this issue compensate for the non-appearance of the Bulletin!

The Australian sound archives are again in the centre of attention of Mr. Peter W. Burgis, Project Officer Recorded Sound Collection of the National Library of Australia. Mr. Burgis' letter once again underlines the developments and difficulties of sound archives in general, and is therefore of interest to our readership. Mr. David Lance, Keeper of the Department of Sound Records of the Imperial War Museum, London, contributes a survey of his personal reflections on oral history in the United States. Mr. Tony Trebble, Sound Archives Librarian of the BBC, London, reports about the recent International Film and Television Council conference about documentation of audio-visual media, which he attended as the official representative of IASA.

Rolf L. Schuursma
Editor
5th ANNUAL MEETING OF IASA

Chairman: Timothy Eckersley
Secretary: Rolf Schuursma
Treasurer: Claes Cnattingius

1. Apology for Absence
The Chairman conveyed to those present the apology of Mlle.
Prof. Dr. Marcel-Dubois (Vice-President) who was unable to
be present at the meeting.

2. Secretary's Report
Dr. Schuursma reported that the main activity of the IASA
bureau since the last meeting in Bologna in September 1972,
had been the editing and production of three Phonographic
Bulletins - Nr. 5, December 1972; No. 6, May 1973 and No. 7,
(a special conference issue) in September 1973.

Owing to lack of time he had been unable to organise a
systematic drive for increased membership, but, as a substitute
for this, he had produced a leaflet explaining the aims of
the Association which incorporated an enrolment form. This
is now being sent in answer to all enquiries about membership.
He hoped to start a membership campaign during the coming year.

A full report based on a complete analysis of the IASA
questionnaire, distributed in 1972, will probably not be ready
before the Jerusalem Conference in August.

3. Treasurer's Report
Mr. Cnattingius presented the following details of receipts
and expenditure:

RECEIPTS

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Balance income: individual and institutional members

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<tr>
<td><strong>Balance</strong></td>
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The Treasurer pointed out that approximately one-third of the Association's income was lost in converting membership fees from Dollars to Dutch Guilders. The avoid this in future the meeting agreed that the invoices will be made payable in Dutch currency (or its equivalent rate of exchange).

Dr. Spivacke suggested that the present subscription ($3.00 for individual members and $10.00 for institutional members) should be increased. Dr. Schüller thought that a further increase would be possible because of the devaluation of the dollar. Mr. Lotichius thought that, because some individual members of IASA were also members of IAML, an increase in IASA fees would have the effect of forcing them to choose between membership of IASA or IAML.

The President said that he thought the present subscription was very low, and that a modest increase should be considered.

It was agreed that the matter should be discussed by the Executive Board and a proposal put to the next General Assembly of the Association in accordance with Article III of the Constitution.

4. Phonographic Bulletin

Mr. David Hall, opening a discussion on the editorial policy of the Bulletin, said that, considering the budget available, the Editor was doing a good job and that present policy should continue unchanged. The Editor (Dr. Schuursma) said that he wanted more articles on technical subjects (for example, he was very much hoping for an article by Mr. Bob Carneal (Library of Congress, Washington). Mr. Hall thought it important to include bibliographic information in the Bulletin.
Mr. Cnattingius reported that in September there would be an exhibition on Quadrophonic Recording in Berlin, and hoped there would be an article about it in the Bulletin. Dr. Schüller noted that articles on this subject had already appeared in the technical magazines "Hi-fi" and "Funkenschau".

The Chairman noted that, because the Association does not have sufficient funds to pay for translations, most of the contributions to the Bulletin appear in the language of the author. He asked the meeting for views.

Mrs. Ida Rosen suggested that each article should be accompanied by an abstract in at least one other language. Readers sufficiently interested in the subject, as outlined in the abstract, would then certainly find the means of reading it. Mr. Lotichius said that these summaries should be in French and English, and that the author himself should provide them.

Dr. Spivacke asked whether, in fact, any difficulties of comprehension had arisen and the Editor said that he had heard from members that they had had difficulty in getting articles translated.

The Chairman said that the Bulletin would continue to develop as a medium for discussion and controversy between members, and cited, as an example, the important articles by two of the Association's Australian members.

Mr. Leavitt thought that public libraries should be interested in subscribing to the Bulletin.

Mr. Myers pointed out that libraries are only able to subscribe to a publication of an association instead of being a member.

5. Relation of IASA to International Film Archive Associations

The president asked the meeting for views on the possible closer co-operation of IASA with other international associations concerned with the preservation of records, whether aural, visual or written - such as the Fédération Internationale des Archives du Film and the International Federation of Library Associations. Mr. David Lance thought that IASA should first become a bigger association before co-operating with, for instance, FIAF.

Mr. Leavitt asked how many members were interested in multi-media records; it is known, for instance, that many broadcasting archives are involved both with sound and film/video. Mr. Lotichius said that in Germany the sound and film archives of the broadcasting organisations are separate, and relationship between them is quite loose. He asked whether the Constitution of IASA excluded visual archives.
Mr. Leavitt said the Constitution of IASA does permit such co-operation (Article II B). Mr. Eckersley said that it was his strong opinion that there was bound to be a move towards multi-media archives, and that IASA ought to keep closely in touch with this development.

Dr. Schuursma noted three levels at which co-operation could be developed:

(i) Total co-ordination within the archive itself.
(ii) Co-ordination at the level of documentation between separate archives (e.g. integrated computer based catalogues).
(iii) Institutional co-ordination.

Dr. Heckmann (Deutsches Rundfunk Archiv) stated that the DRA acted as a documentation centre for all audio and visual material recorded by the ARD radio and TV stations and that the DRA published catalogues in which sound and video material is integrated.

6. Standardization of Terminology

Dietrich Lotichius thought that IASA should encourage the standardization of terminology. He pointed out that glossaries of technical terms used in Radio and Television already exist - (1) "A Dictionary of Radio and Television Terms" (English-German) published by Pitman’s (England) and (2) "Fachwörterbuch" (French-German) published by Siemens AG, ISBN 3 8009 by Köhler Verlag, Mainz 1970.

Mr. Lotichius suggested that IASA should set up a small panel to investigate these glossaries to standardise terms used in Sound Archives and Libraries.

7. International Standard Record Number

Mr. Cnattingius, who represents the EBU at international meetings to discuss the initiation of the system of International Standard Record Numbers, gave the meeting a short summary of the present situation as regards the application of an ISRN to all published sound recordings (disks, tapes, cassettes, etc.) If and when the ISRN is internationally accepted, the details will be published in the Bulletin.

Mr. Lotichius briefly described a proposal put forward through the German branch of the International Standards Organisations, known as the Standard Recording Code. A code number would be applied to recordings (published or unpublished - radio recordings) to indicate the year of recording and first owner of the recording, and would identify the origin of any recorded performance published by more than one recording company.
8. National Representatives of IASA

It was agreed on the Chairman's suggestion that the Executive Board should examine the membership of IASA with a view to asking members in countries representing IASA whether they would act as the IASA representative in their country. These agents would be particularly important when the drive for increased membership was undertaken.
SOUND ARCHIVES IN AUSTRALIA

Peter W. Burgis, Project Officer Recorded Sound Collection, National Library of Australia

I contributed an article titled "Some Information on Sound Archives in Australia" which was published in the August, 1972 issue of the Phonographic Bulletin (pp2-9).

A letter from Dr. C. Semmler appears in the May issue criticising me for allegedly saying:

"that no organisation of any tape in this country was displaying any interest in recorded sound preservation, on a national and professional basis".

This same letter gives some examples of recent Australian sound archival developments coupled with a chastisement for my failure to acknowledge their existence.

The quote which Dr. Semmler uses and takes exception to is taken out of context.

My original printed statement read:

"In February 1968 I commenced formal approaches to likely repositories in this country to ascertain what each of these bodies was doing regarding preserving recorded sound".

"The result of my survey indicated that no organisation of any type in this country was displaying any interest in recorded sound preservation, on a national and professional basis".

By quoting me out of context Dr. Semmler infers I made this comment as a general summary in my August, 1972 article, when it clearly relates to the findings of my February, 1968 survey.

Most of the archival examples employed to discredit my "alleged" statement have taken place since the survey concluded (post-1968) and several examples have occurred since my article was published!

The Commonwealth National Archive and the A.B.C. Oral History Sound Program/s have only become active in the past few years, whilst the Armidale University (N.S.W.) sound archive commenced after my article was written.
The Latrobe Library in Victoria began acting as a repository for the private collection of a group called Fieldworkers in Folklore during the latter half of 1972, after my article was published.

The only Commercial sound archival "development" offered in Dr. Semmler's letter is a donation of 'several thousands of recordings' by Amalgamated Wireless Australasia Ltd. to the National Library. (This in fact was a joint donation of 22,000 radio transcriptions by A.W.A. and 5,000 by Grace Gibson Pty. Ltd., both of Sydney).

However, no mention is made that this joint donation occurred in late 1972, again, after my article was published.

I consider it unfair and improper to criticised me for failing to acknowledge developments which had not happened when I wrote my article.

I cannot reconcile Dr. Semmler's conclusion that: "Australia is well up with other countries of its size in its efforts to retain its recorded sound archives for posterity" with his concessions that:

"It is true that there is no National authority endowed with the responsibility for the collection of Australian records".

"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".

"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".

The history of the destruction of sound recordings in Australia over the past eight decades is staggering.

During the early 1950's the combined gramophone record libraries of the commercial radio broadcasting networks (over 100 stations); the Australian Broadcasting Commission (over 70 stations); and the commercial radio transcription manufacturers exceeded two million records (2,000,000).

Today, the A.B.C. have the remnants of their 78 rpm collection (mainly uncatalogued and stored in sub-standard archival environs*), whilst practically nothing whatsoever remains of the commercial station 78 rpm record libraries. Vast quantities of commercial radio transcriptions have been ruthlessly destroyed. (* The A.B.C. have plans to correct this situation).
In many cases the records were taken in bulk to garbage tips and physically destroyed. In other instances they were given to groups, such as the fighting forces (army, navy & air force); charitable and welfare organisations; hospitals; churches; prisons; auctioneers and second-hand dealers. They generally proved unwanted gifts and few have survived the institutional dustbin.

Much of this carnage has occurred during the last ten years and has resulted in the loss of a potential archival source of at least two million 78 rpm gramophone records, and an immense quantity of early microgroove recordings.

If the "archival-conscious" (?) Government, Commercial and Institutional organisations had displayed more foresight and enterprise what a magnificent foundation these records would have made for a National Collection.

Consequently, in Australia today we have six major State Libraries (Queensland, New South Wales, Victoria, Tasmania, South Australia, and Western Australia) plus the National Library of Australia (Canberra), with a combined total holding of less than 4,000 78's between the lot of them! Their combined microgroove holdings are no better.

Several of these major libraries (between them serving 13,000,000 people) have no sound playback equipment, or copying facilities. None of the major State Library "sound archives" are administered by trained full-time staff and public access is neither encouraged or publicised.

I MAINTAIN THAT AUSTRALIA HAS A MISERABLE AND DISGRACEFUL HISTORY IN THE FIELD OF RECORDED SOUND ARCHIVES.

Some of the examples of recent archival development mentioned in Dr. Semmler's letter are in their infancy and have not yet attained professional standing. (One nominated archive has less than 200 records).

Some significant developments worth acknowledging include:

- The Australian Institute of Aboriginal Studies Archive, Canberra. An article written by Miss Alice M. Moyle, Monash University, Victoria, on this collection appears in the January, 1970 issue (No. 37) of "Recorded Sound", journal of the B.I.R.S.
- The Tape Archive of the Australian Phonograph Society initiated 1972 to preserve historical phonograph cylinders and gramophone records, on tape
The Tasmanian College of Advanced Education, Hobart, Tasmania, where Mr. John Stafford has been doing sterling work in preserving 78 rpm recordings.

A few Australian Government, Commercial and Institutional organisations are becoming aware of their responsibility to preserve sound recordings as historical documents.

However, the situation is far from satisfactory as few Australian sound archives have attained professional standard in regards staffing, space, finance, facilities, equipment, research, public relations and publicity.

Some institutions are now acting as repositories for sound documentary collections of private researchers without involving themselves by participation.

The staff of such institutions (often book-orientated) lack knowledge of: discography; sound recording history; recording technology; types of sound recordings; gramophone/phonograph history; record company history; biographical and recording career information on performing artists.

In this environment such institutions wait for material to be presented to them (which seldom happens), rather than get out into the field and search for it.

My convictions are supported by the findings of two recent reports which have become available since my article was published in August, 1972. They are:

"MUSIC RESOURCES IN AUSTRALIAN LIBRARIES" by Roger Covell, Senior Lecturer in Music, University of N.S.W.; and Patricia Brown, M.A. (Q'ld.), Dip.Lib. (N.S.W.), National Library of Australia; assisted by Dr. Margaret Sargent, M.A. (Cantab.), Ph.D. (N.S.W.), of the Australian Council for the Arts.

This survey was commissioned by the Australian Advisory Council on Bibliographical Services (AACOBS). It is a nationwide authoritative investigation that is critical of Australia's failure to preserve recorded sound documents and stresses the need for a National Archive of Recorded Sound.

"GRAMOPHONE RECORD LIBRARIES IN SYDNEY", by Mr. T.E. Whitton, Librarian, State Library of N.S.W.

Non-book materials are poorly represented in Australian libraries. Nowhere is the neglect more evident than with sound recordings. This survey reveals the inadequacies of gramophone record libraries and the almost complete
absence of recorded sound archives in Australia's largest city (over three million people).

The National Library of Australia decision to establish a professional standard sound archive is an exciting development which will help accelerate the general acceptance of sound recordings as historical documents.

The recent interest in recorded sound archives being displayed by other organisations, such as the A.B.C. is heartening and commendable.

However, our limited achievements are not sufficient to justify complacency.

The task of establishing PROFESSIONAL standard recorded sound archives in Australia (with open access to all members of the community) has only just begun.

At most levels we are lagging far behind developed overseas countries, especially the U.K., Europe, and the Americas.

However, given proper Government support I believe Australian sound archives will reach international standard within the next decade. The National Library of Australia could well become one of the largest holdings of sound documents in the world.

In conclusion I should like to praise the numerous industrious and resourceful Australian private collectors to whom the real credit belongs for preserving this nation's recorded sound heritage.
ORAL HISTORY: SOME PERSONAL REFLECTIONS ON THE AMERICAN EXPERIENCES

David Lance, Keeper of the Department of Sound Records, Imperial War Museum, London.

In the past three or four years there has been a growing interest in Britain in the process of tape recording interviews as a means of collecting significant historical information. American experience in the field of oral history is very much greater. There its date of origin is given as 1948, when Professor Allan Nevins set up the first so-called oral history programme at Columbia University. By 1965 some eighty separate projects had been established. The growth rate since has been startling. In 1971 there were two hundred and thirty known centres carrying out oral history projects in the United States and, while no figures have been published since, the subsequent development of the movement has certainly been significant.

Oral history in America is characterised by its variety as well as its scale. It is used by scholars working in such diverse fields as politics, art history, medicine, civil rights, musicology, economics, science and archeology. The institutions concerned with oral history are almost as varied as the subject fields. About half of the projects are based on universities, while the remainder are divided between historical societies, libraries, museums, government agencies, hospitals, ethnic societies and business organisations. Programmes have been established not only to document past events but also to record important developments at the time they actually take place. This kind of current event project has included the Vietnam war, industrial disputes, natural disasters and civil rights movements.

At the Imperial War Museum we were particularly interested in the American experience because it offered an opportunity to study a wide range of approaches to oral history. This interest can be best explained by describing the range of work we are doing. An oral history programme was set up in the Museum's Department of Sound Records early in 1972. For the most part our work has concentrated on aspects of the history of the First World War. This has involved interviewing junior officers, NCOs and other ranks, who are now in their seventies and eighties, about their service life and operational experiences. We have also recorded a few officers about their experiences of senior command during the Second World War. By no means all of
our work is concerned with service history. Two new projects underway are to record reminiscences of some of the British war artists and to collect material on the British home front between 1914 and 1918. We are also planning to record producers, editors and cameramen who were engaged in the production of official British propaganda films in the Second World War.

I recently spent two weeks in the United States and visited five different organisations with established oral history programmes: the United States Naval Institute, the Navy Department's Division of History, the National Library of Medicine, Columbia University and the American-Jewish Committee. I also attended the four day workshop and colloquium of the American Oral History Association. My visit gave me the opportunity to study the methods of some leading American exponents. It also left me with a number of strong impressions about oral history that I have tried to develop into a few general principles which satisfy me.

The variety of historians in the United States who are involved in oral history struck me most forcibly. More than two hundred delegates attended the colloquium and they represented practically every branch of historical scholarship. Working class studies of various kinds (or what the Americans term non-elite projects) were more widely represented than I had expected, although the documentation of great events and eminent personalities is still the major preoccupation. It was clear that, regardless of any differences in emphasis and interpretation, all the delegates were satisfied that oral history was relevant and valuable in their particular fields. What brought them together was a common tool not a common subject interest. Since they are engaged in such widely differing areas of research the term oral history could not be related to any particular kind of history. It is simply a technique for collecting information which can be applied in many historical fields.

With such a wide range of work going on it was to be expected that attitudes towards oral history should vary quite a lot. Some programmes do not carry out any interviews until all of the printed and documentary sources have been exhaustively studied. Many others, while accepting the need for some preparation, argue that it is an inversion of priorities only to interview after intensive research if the people who are the oral sources, by virtue of already advanced age, fail to survive the research phase. It seemed to me that these two approaches were not contradictory. The first should produce a higher proportion of new evidence, but the second will bring forth some original material and
a great deal more which will usefully complement and probably illuminate what is already known.

The workshop phase of the colloquium seemed to be planned primarily to meet the needs of newcomers to oral history and provide guidance on how to set up a project, how to prepare for and carry out the interviews and how to process the resultant material. I felt it was the least successful part of the colloquium. This may have been partly because individual objectives among people with such a wide range of historical interest and representing such a variety of institutions differed very greatly. As a result, in presenting a paper, speakers had to aim at a low common denominator and much of their advice was so general as to be perfectly obvious anyway. It might have been useful for delegates to meet more as smaller specialised groups in which folklorists, language specialists, social historians, political historians and so on could meet and discuss their own particular problems and experience.

The two day workshop also raised in my mind questions regarding the extent to which oral history methods can be taught. There are clearly some procedures and rules of thumb on which guidance would be useful. For example, how to use the equipment, what cardinal sins to avoid in interviewing, how to edit the transcript and catalogue both printed and audio materials. But otherwise it is what you are trying to achieve that governs much of how you work and therefore technique can only be developed or evaluated in the context of specific projects and objectives. Also the process of oral history interviewing is idiosynchratic, depending to a large extent on the characteristics of the particular interviewer and the particular interviewee. Thus there may be as many techniques as there are interviews. It is less a question of whether your method is correct and more a question of whether it is successful. This should be perfectly obvious in the light of the actual product of your interviews. Adjustments in methods will be most usefully made by thoughtful consideration of your own recordings, preferably in conjunction with colleagues who understand what you are trying to do.

A question which arose frequently during my visit was who should to the interviewing. One particularly well-funded American project employed mainly media people. It claimed that the skill of the professional television, radio or newspaper interviewer, in conjunction with detailed historical direction by subject specialists, combine to produce the most valuable oral evidence. Provided the historians who supervise such a project can anticipate every
significant turn that each interview may take and equip
their interviewers with all the pertinent questions,
neither of which seems to me very likely, then the claim
may be justified. Certainly, however, the oral history
method does depend on the skill of the interviewer and
his personal qualities are of as much importance as,
but not a substitute for, his historical knowledge. The
ability to tap the human memory involves having an
agreeable personality, considerable sensitivity, the
ability to listen patiently and ask the right kind of
questions. Whether a scholar can successfully employ oral
history techniques depends on what kind of person he is as
much as how able an historian.

One of the features of oral history in America which I
found most agreeable was the undoctinaire attitudes of
most of the leading exponents. It struck me that those
with the greatest practical experience in the field
were among the most flexible in their approach to oral his-
tory. There was no sacrosanct body of doctrine laid down,
as it were, by high priests and few claims that they had
any special insight into historical methodology. Oral
history is only one more research tool and will seldom be
usefully employed in isolation from other research
techniques. It is also simple in purpose and operation.
What is lacking from the traditional sources? Who has the
information to fill the gaps? What questions should be asked?
This approach seems to me to be the essence of oral
history as a research method. It is relevant to most
fields of modern history.

The relative importance of the tapes and the transcripts
was a recurrent question. My impression was that, despite
their large investment in transcribing, the primary value
of the recording is acknowledged by many American centres.
However, there is no clear idea of what use can be made
of them. The criticism of the tape is that it takes too
long to consult and research workers must, therefore, have
the convenience of the transcript. What is more to the
point is that you cannot put a sound recording into the
body of a thesis or book. Since scholarship is synonymous
with publication the use of the audio record in academic
circles is for the present limited. Any oral history project
set up for research purposes must therefore inevitably
strive to make available the information it collects in
transcript form. All the evidence indicates that without
this facility the material will be very little used.

The oral history transcript is in many ways a curious docu-
ment. It is dissimilar to the traditional memoir because
so much of it is stimulated by the interviewer. It often
contains information which the interviewee, if he had
written down his personal experiences and memories, would not have thought of including. Also, even the most skilful interviewer will probably miss material the respondent would have included had he been left to his own devices. In a great many cases editing the transcript removes some of the original record's colloquial qualities, while a lot of the characteristics of the spoken word cannot be transcribed anyway.

Attitudes to the transcript reflect its peculiar status. At the colloquium An Oral History Primer by Gary L. Shumway and William G. Hartley was available which advised interviewers not to send lists of questions or general subject areas in advance of the interview because "it sometimes encourages the writing of a formal statement". Is that bad? Are historians in such cases concerned with collecting information or looking for opportunities to play with their tape recorders? If the recording is going to be transcribed and edited do you not produce "a formal statement" anyway? Is it the oral quality of the information which is important? If so an important part of that is bound to be lost in the transcript. One view of the transcript was represented by a speaker at the colloquium who claimed he left practically everything in it. If the interviewee coughs, or the telephone rings or an aeroplane goes overhead, it is transcribed. He seemed to be a frustrated audiophile!

The transcript is a necessary tool but the sound recording is surely the primary record. You cannot transcribe all the subtle qualities of the human voice in which tone, emphasis and phrasing will convey a significant part of the meaning of what is said. To appreciate these characteristics oral evidence must be heard. Part of the bias against the tapes may be due to the fact that so many of them are poorly recorded and poorly organised. Getting at the information they contain is handicapped by inadequate finding aids, while listening is deterred by the low fidelity of the recordings. Thus, when the audio record competes with well-catalogued and presented transcripts it is patently obvious what the scholar or anyone else will choose to use.

This is not an argument against the transcript. It is an argument that the recording should be given no less consideration and a reasonable share of the project's resources. To achieve this there is a capital expense for good recorders, microphones and quality tape. But in relation to the overall cost of doing oral history this is not a very large additional initial expense. Once it has been accepted it becomes very little more costly to make good recordings than bad ones.
There is another important side to this question — the use to which the material can be put if it has been well recorded. The value of the tapes should not be measured solely in terms of their research application. When you listen to good quality oral history recordings their impact and immediacy is inescapable. From this it follows that such sound recordings are teaching aids of the first importance, museum exhibits of primary value and broadcast materials of considerable significance. If historians are producing material of historical importance and interest then clearly that material should be given the widest possible audience. Provided reasonable technical skill has been employed in their production oral history recordings can be used flexibly, economically and conveniently for a great many purposes. The misfortune of some American projects is that their tapes are so badly recorded that, if they survive at all, their technical deficiencies will preclude these useful applications. This is clearly one mistake from which British practitioners should learn.

Oral history centres should also recognise that they have an archival responsibility for the recordings they create. They are preserving unique documents and, in a great many cases, the voices of people who, but for their efforts, would not have been recorded at all. To conserve this material it should be properly recorded; copies should be made and the duplicates housed in a separate repository; tapes should be stored under appropriate conditions of temperature and humidity; and recordings should be regularly inspected and tested. If these processes are ignored then a significant part of the considerable financial investment that oral history recording involves may have been wasted. Where small projects cannot afford to carry this additional cost then they could seek to establish links with established sound archives who might be prepared to undertake the conservation of their recordings.

I hope that the British Oral History Society will develop along lines similar to the American Association to become an effective link between historians working from all perspectives and in all fields. Oral history methods are going to be increasingly used in this country, as they already are in America, by a great many more organisations and individuals than university history departments. In my view the Society should welcome them all and strive to encourage the exchange of ideas and the establishment of high standards. It may also be useful to develop separate groups within the Society so that the various subject specialists can meet and discuss their own particular interests. But these groups should not be exclusive because most people using oral history methods will have a great deal in common. Moreover, if the Oral History Society does not provide a link then the establishment of separate associations seems likely. At this stage in the evolution of oral history in Britain a professional society needs the strength and support of a unified membership.
"The International Film and Television Council" is an international non-governmental organisation, independent and non-profit-making, created under the auspices of Unesco. It aims to provide a meeting point and link for information and joint action towards common ends between approximately forty international professional, educational, scientific and cultural organisations working in the field of the audiovisual media.

"Membership is open to international representative organisations of this type in sympathy with the aims of IFTC, which also admits as non-voting Associate Members, certain audiovisual bodies whose activities are of international significance".

About ninety delegates attended the conference from a wide variety of countries. Most were from television organisations, but there were representatives from radio, publishing, and professional associations of writers and other copyright holders. The purpose of the conference appeared exploratory, although it was apparent early in the proceedings that the main difficulty of producing worthwhile discussions would be the diverse progress in documentation made by the delegates in their representative organisations. For example, it seemed likely that some television libraries were still in a rudimentary state of organisation, and that the potential of "computer cataloguing" had confused more than clarified the aim of national and international compatibility of methods.

The opening address was given by Bernard Chibnall, Director of Media Services at the University of Sussex, who spoke pertinently on the special problems confronting those responsible for the exploitation of non-book materials. His remarks were exceedingly practical, and were well received by the delegates. He pointed out that often the best solution to the problems set by a multi-media operation was to establish individual mono media collections, although it was advisable to be consistent in the general principles of classification and cataloguing applied to all material.

It was suggested that the delegates should then divide into three main groups which would discuss specialist problems. This decision caused some difficulties of interpretation, and many delegates were unable to understand the "characteristic of division" which had been used to establish these groups. It seemed that the organisers of the conference wished to separate the delegates into three categories of (a) those engaged
professionally in broadcasting, (b) those working in libraries and archives, and (c) those involved in education. In the event, there were delegates whose employment did not obviously indicate which group they should join, and these felt that they should ideally attend all three.

The first of these groups discussed a minimum "data sheet" prepared by John Maddison, the President of IFTC, designed to facilitate the exchange of information about film material between television organisations. It was pointed out that a similar document already existed for the exchange of information about sound recordings, prepared for the EBU some years ago. A further point was that the exchange of sound and film material must be effected by liaison between the foreign relations departments of the various EBU member countries, and that librarians and sound archivists contacted each other directly only for information, because of the complex contractual and copyright considerations involved in supplying the material itself.

A further topic introduced was the training of librarians in non-book materials, and what should be done to improve the quality of such teaching. John Maddison introduced a recent publication of Unesco which attempted to tabulate all available professional library education; he said that instruction in these matters appeared sparse. He had prepared a paper drawing to this situation, and suggesting remedies, but this was not yet available. John Maddison also displayed a copy of a directory of sources of film stock shot material which had been published under the auspices of Unesco in 1969. He stressed the need for a revised edition of this work, and said that he hoped to obtain appropriate finance from an international body to enable him to offer the editorial work by commission to a television organisation willing to accept it. A similar work for sound effects would be welcome.

Attention was drawn to the cataloguing codes already published, notably that of the Library Association (U.K.) Media Cataloguing Rules Committee published by the National Council for Educational Technology in 1972. The three working groups met in a final plenary session to discuss their findings, and to compose a report of the work achieved by the conference. This is promised for publication in due course.

(1) What is the IFTC? A note on its nature and aims, membership, activities and history.
Paris, International Film and Television Council (no date) (Document 566).
Schallaufnahmen des SFB
Eine Auswahl, herausgegeben aus Anlass des 50 jährigen
Bestehens des deutschen Rundfunks. (A selection of sound
recordings edited at the occasion of the 50th anniversary
of German Radio).
A selection of sound recordings of the Sender Freies
Berlin and the Nord West Deutscher Rundfunk Berlin, and
some recordings of the Reichsrundfunkgesellschaft so far
as they are related with the Haus des Rundfunks in Berlin
or so far as they are not included in the catalogue of
the Deutsches Rundfunkarchiv: "Tonaufnahmen zur deutschen
Rundfunkgeschichte 1924-1945". The catalogue is compiled
by Wolfgang Adler. It contains various kinds of subjects,
like talks about the history and technical aspects of
recording and broadcasting, recordings of characteristic
programmes, first performances of music, interviews with
composers and lectures by poets and writers. There is a
detailed index on names of persons.
Sender Freies Berlin
Sendeleitung/Hörfunk. Schallarchiv
Haus des Rundfunks
Masurenallee 8-14
Berlin 19
Bundesrepublik Deutschland.

Catalogue of Sound Recordings in the Custody of the Sound
Recording Unit of the Telecommunications Section of the
United Nations as of 31 December 1972
1/Rev.1).
This catalogue refers to the recordings of the proceedings
of plenary sessions, major commissions and committees,
which were made almost without interruption since the
inception of the United Nations. The recordings contain the
proceedings in the original language of the speakers. With
few exceptions the recordings are available for reference
or broadcasting purposes. The recordings are listed under
the subjects of the committee's, working groups and so on.
There is also a list of other sound recordings deposited
with the sound recording unit of the United Nations, listed
under the names of speakers and under subjectsheadings.
List of Speeches and Visits Made by Heads of State and Dignitaries, 1945-1972

From the introduction:
"This list, prepared by the Sound Recording Unit of the Telecommunication Section is a chronological listing of visits by Heads of State and dignitaries and of their speeches at the meetings of the United Nations organs. From 1960 on, the speeches have been recorded in the original language, directly from the floor. Prior to 1969, official sound records of proceedings were used in preparing the tapes".

"La présente liste, établie par le Service de l'enregistrement sonore de la Section des télécommunications énumère dans l'ordre chronologique les visites faites par des chefs d'État et autres personnalités de passage, ainsi que les discours qu'ils ont prononcés à cette occasion devant des organes des Nations Unies. Depuis 1960, les discours sont enregistrés directement de la tribune, dans la langue dans laquelle ils sont prononcés. Avant 1960, les bandes étaient établies à partir de l'enregistrement sonore officiel (sur disque) des séances".

The entries contain the date of recording, the name of the speaker/visitor, his country, his title, the UN meeting and (in the main only in case of the recordings before 1968) the duration.

List No. 23 of Classical Vocal and Instrumental 78rpm Records
Laurie Gravino and Henry Hall, 82 Sutherland St., Paddington, Sydney, N.S.W. 2021, Australia.
The list contains 753 records. Price of the list 25 ¢, overseas air-mail 40 ¢ extra

Newsletter of
The Bruno Walter Society and Sound Archive, A Division of Educational Media Associates of America, Inc.
P.O. Box 921, Berkeley, California 94701, USA.
With among other things lists of records available from The Bruno Walter Society and Sound Archive.
Membership in the Society costs $ 7.00 per annum in the USA and $ 8.00 outside USA. Each member is entitled to a copy of the complete Walter Discography (Part I, 28 pp., now ready) and the periodic Newsletters and Bulletins.
Journal of the
Association for Recorded Sound Collections (ARSC)
Editor Gerald D. Gibson.
Subscriptions are available without membership of the ARSC for $5.00 per year. Membership, including the subscription, $10.00 a year.
The address: James B. Wright, Association for Recorded Sound Collections, Fine Arts Library, University of New Mexico, Albuquerque, New Mexico 87106, USA.

Sally Keith Carroll East
Browning Music
The address: Office of the Director, Box 6336, Baylor University, Waco, Texas 76706, USA.

Oral History Conference
On Friday 1 March, 1974, an oral history conference will be held at La Trobe University, Department of History, Bundoora, Victoria 3083, Australia.
Papers will be read about subjects like The Special Value of Oral History, and Sociological Setting and Valuation. Mr. Peter Burgis, who is now Project Officer Recorded Sound Collection, National Library of Australia, will talk about library facilities for oral history research, and will also introduce IASA.

Musicology and the Computer
Musicology 1966-2000: A Practical Program
Barry S. Brook, Editor
Three Symposia
American Musicological Society
Greater New York Chapter
1965-1966

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INTRODUCTION: "A Hitherto Unknown - or - A Recently Discovered..", by William S. Mitchell, Columbia University (now State University of New York at Binghamton)
Symposium I

MUSICOLOGY AND THE COMPUTER I
April 10, 1965, Rockefeller Institute

Allen Forte, Yale University.
The Structure of Atonal Music: Practical Aspects of a Computer-Oriented Research Project.

Lewis Lockwood, Princeton University.
A Stylistic Investigation of the Masses of Josquin Desprez with the Aid of the Computer: A Progress Report.

Barry S. Brook, Queens College of the City University of New York.
Music Documentation of the Future.


Symposium II


Stefan Bauer-Mengelberg, International Business Machines Corp.
The Ford-Columbia Input Language.

Barry S. Brook, Queens College of the City University of New York.
The Plaine and Easie Code.

Murray J. Could, Queens College (now of the University of Maryland), and George W. Logemann, New York University (now of Rockland State Hospital, New York)
ALMA: Alphameric Language for Music Analysis.

Jerome Wenker, St. Paul, Minnesota.
A Computer Oriented Music Notation including Ethnomusicological Symbols.

Roland Jackson and Philip Bernzott, Roosevelt University.
A Musical Input Language and a Sample Program for Musical Analysis.

Michael Kassler, Princeton University (now Washington, D.C.)


Symposium III

MUSICOLOGY 1966-2000: A PRACTICAL PROGRAM
May 21, 1966, Queens College.
Luther Dittmer, Brooklyn College of the City University of New York.

Jan LaRue, New York University.
   New Directions for Style Analysis.

Edward Lippman, Columbia University.
   History of Theory.

Lewis Lockwood, Princeton University.
   Utopian Proposals.

Claude V. Palisca, Yale University.
   Stylistic Change and the History of Ideas.

Franklin Zimmerman, Dartmouth College (now at the University of Pennsylvania).

Discussion: Arthur Mendel.

BIBLIOGRAPHY: Computer Applications to Music and Musicology.

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For further information: Ph.D. Program in Music
Graduate School and University Center
The City University of New York
33 West 42nd Street
NEW YORK, New York 10036
U.S.A.
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