

International Association of Sound  
and Audiovisual Archives

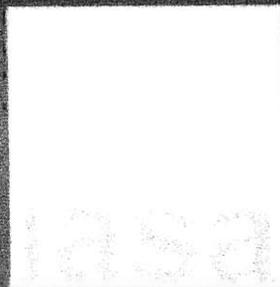


Internationale Vereinigung der  
Schall- und audiovisuellen Archive



Association Internationale d'Archives  
Sonores et Audiovisuelles

Asociación Internacional de Archivos  
Sonoros y Audiovisuales



# iasa journal

no 27, July 2006

<http://www.iasa-web.org>

- Journal of the International Association of Sound and Audiovisual Archives IASA
- Journal de l'Association Internationale d'Archives Sonores et Audiovisuelles IASA
- Zeitschrift der Internationalen Vereinigung der Schall- und audiovisuellen Archive IASA
- El Journal de Asociación Internacional de Archivos Sonoros y Audiovisuales

**Editor:** **Ilse Assmann**, The South African Broadcasting Corporation (SABC) Media Libraries, P O Box 931, 2006 Auckland Park, South Africa. Fax +27 (0)11 7144419 • eMail: [assmanni@sabc.co.za](mailto:assmanni@sabc.co.za)  
**Language Editor:** **Dorothy van Tonder**, SABC

The IASA Journal is published twice a year and sent to all the members of IASA. Applications for membership of IASA should be sent to the Secretary General (see list of officers below). The annual dues are €40 for individual members and €158 for institutional members. Back copies of the IASA Journal from 1971 are available on application. Subscription to the current year's issues of the IASA Journal is also available to non-members at a cost of €70.

Le IASA Journal est publié deux fois par an et distribué à tous les membres de l'association. Veuillez envoyer vos demandes d'adhésion au secrétaire dont vous trouverez l'adresse ci-dessous. Les cotisations annuelles se montent actuellement à €40 pour les membres individuels et €158 pour les membres institutionnels. Les anciens numéros (à partir de 1971) du IASA Journal sont disponibles sur demande. Ceux qui ne sont pas membres de l'Association peuvent s'abonner au IASA Journal pour l'année en cours au coût de €70.

Das IASA Journal erscheint zweimal jährlich und geht allen Mitgliedern der IASA zu. Aufnahmeanträge für die Mitgliedschaft bei der IASA sind an das Sekretariat (Anschrift siehe unten) zu richten. Die Mitgliedsbeiträge betragen derzeit €40 für individuelle Mitglieder und €158 für Institutionen. Frühere IASA Journale (ab 1971) sind auf Anfrage erhältlich. Der Bezugspreis des IASA Journals für Nichtmitglieder beträgt €70.

El 'IASA Journal' se publica dos veces al año y se envía a todos los miembros de la IASA. Las solicitudes de inscripción a la IASA deben dirigirse al Secretario General (consultar la lista de los miembros directivos a continuación). Las cuotas anuales son de €40 para los miembros individuales y de €158 para los institucionales. Los números atrasados del 'IASA Journal' desde 1971 están disponibles previa solicitud. Las subscripciones a los números del 'IASA Journal' del año en curso también están disponibles para no asociados, al precio de €70.

#### The Executive Board of IASA

**President:** **Richard Green**, Music Division, Library and Archives Canada, 6th Floor, Office 639, 550 Place de la Cité, Gatineau, QC K1A 0N4, Canada, Fax : +1 819 934 7272. eMail: [richard.green@nlc-bnc.ca](mailto:richard.green@nlc-bnc.ca)

**Vice-Presidents:** **Jacqueline von Arb** Norwegian Institute of Recorded Sound, Bjergsted Terrasse 5, N-4007 Stavanger, Norway. Fax: +47 51 83 40 71. eMail: [jacqueline.vonarb@uis.no](mailto:jacqueline.vonarb@uis.no)

**Per Holst**, Danish Broadcasting Corporation, Archive and Research Centre, Radio Archive, Slands Brygge 81, DK-1775 Copenhagen V, Denmark. Fax: +45 35 20 55 68. eMail: [per@dr.dk](mailto:per@dr.dk)

**Pio Pellizzari**, Swiss National Sound Archives, Via Soldino 9, CH-6903 Lugano, Switzerland. Fax: +41 091 961 64 39. eMail: [pellizzari@fonoteca.ch](mailto:pellizzari@fonoteca.ch)

**Past President:** **Kurt Deggeller**, Maiengasse 63, CH-4056 Basel, FAX +41 61 383 28 46, e-mail: [kurt.deggeller@memoriav.ch](mailto:kurt.deggeller@memoriav.ch)

**Editor:** **Ilse Assmann**, The South African Broadcasting Corporation (SABC) Media Libraries, P O Box 931, 2006 Auckland Park, South Africa. Fax : +27 (0)11 714 4419. eMail: [assmanni@sabc.co.za](mailto:assmanni@sabc.co.za)

**Secretary General:** **Gunnel Jönsson**, Radio Archive, Swedish Broadcasting Resources, SE-10510 Stockholm, Sweden. Fax: +46 8 784 22 85. eMail: [gunnel.jonsson@srf.se](mailto:gunnel.jonsson@srf.se)

**Treasurer:** **Anke Leenings**, Deutsches Rundfunkarchiv, Unter den Eichen 5, D - 65195 Wiesbaden, Germany, Fax: +49 611 2383 100. eMail: [aleenings@hr-online.de](mailto:aleenings@hr-online.de)

#### ©The International Association of Sound and Audiovisual Archives IASA

<http://www.iasa-web.org>

Printed in Johannesburg, South Africa

Produced by Heypenni Gold Marketing & Design Studio, South Africa

No part of this issue may be reproduced in any form, by print, photoprint, microfilm or any other means without written permission from the publisher. Signed articles and reviews represent the opinions of the authors and do not necessarily reflect the policies of the Association.

**IASA uses Gill Sans as its preferred font.** Gill Sans was created by Eric Gill and published by the Monotype Corporation between 1928 and 1930. Gill Sans is widely admired for its quiet gracefulness and versatility. In the font collection, Gill Sans is called Bitstream Humanist 521. Gill Sans was part of a competitive period in the 1920s when various foundries were developing modern sans-serif type

<b>Editorial</b>	<b>3</b>
<b>President's Letter</b>	<b>4</b>
<b>Articles</b>	<b>6</b>
Ethics in Our Time <i>Ray Edmondson, Archive Associates, Australia</i>	6
From Recordings made by Chance to the most Important Ethnomusicological Sound Collection in Slovenia <i>Drago Kunej, Institute of Ethnomusicology, Scientific Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana, Slovenia</i>	10
What state are we in? :The National Screen and Sound Archives of Wales in a Devolved and Evolving Period <i>Dafydd Pritchard, National Screen and Sound Archives of Wales, Aberystwyth, Wales</i>	20
The Ethnographic Thesaurus: Creation and Development of an Archival Tool <i>Catherine Hiebert Kerst, Folklife Specialist/Archivist, American Folklife Center, Library of Congress Washington / Co-chair, Ethnographic Thesaurus Board</i>	25
Fieldwork Experiences in East Africa (Ethnomusicology) <i>Timkehet Teffera, Martin Luther University Halle, Berlin, Germany</i>	32
Any Damn Fool Can Predict The Past <i>Matthew Davies, National Film and Sound Archive, Canberra, Australia</i>	39
Experiences in Video Archiving at the Phonogrammarchiv – A Progress Report <i>Franz Pavuza and Julia Ahamer, Phonogrammarchiv of the Austrian Academy of Sciences, Vienna, Austria</i>	48
Audiovisual Heritage at the Comunidad de Madrid New Markets, New Challenges <i>Bárbara Costales Ortiz, Servicio de Promoción y Difusión del Patrimonio Histórico, and José María Latorre Carnicero, Biblioteca Regional de Madrid "Joaquín Leguina"</i>	56
Ten Years of Audiovisual Training: A Critical Review <i>Albrecht Häfner, SWR</i>	61
Teaching future specialists in 'Popular Music & Media' Report on an experiment at the University of Paderborn <i>Gisa Jähnichen, University Paderborn, Berlin, Germany</i>	66
<b>Report</b>	<b>73</b>
Bleek & Kirby collections: Restoring the Wax Cylinders <i>Will Prentice, Technical Services, British Library, UK</i> <i>Lesley Hart, Special Collections Information Services, University of Cape Town Libraries, SA</i>	73
<b>Review</b>	<b>77</b>
<b>Obituary</b>	<b>79</b>
<i>Remembering Isidor Davies (19 May 1925 - 21 July 2005)</i>	

A friend and I spoke, or rather philosophised about changes in the archive environment over a cup of coffee the other day. He, an inherent journalist, asked me if the essence of archiving has not changed from being a custodial 'recorder of reality' using the best technology available at that time, to being an interpreter of 'closeness to reality' as variously portrayed by a range of technologies readily available?

Gone are the days when philosophers were wise old men who thought about life and offered answers to questions we ordinary people could not figure out. As archivists we dip our toes often into the philosophical waters as we tend to ponder deeply about most aspects of our work. We defend the decisions we take in a philosophical way and although we think about and operate our collections in pragmatic ways, we inevitably end up being philosophical about it.

Philosophy steers our decision making. As Cicero<sup>1</sup> once said:

*O philosophy, life's guide! O searcher-out of virtue and expeller of vices! What could we and every age of men have been without thee? Thou hast produced cities; thou hast called men scattered about into the social enjoyment of life.*

George Bernard Shaw thought of the philosopher as 'Nature's pilot. And there you have our difference: to be in hell is to drift: to be in heaven is to steer.'

And one Charles Connolly is quoted to have said:

*Questions focus our thinking. Ask empowering questions like: What's good about this? What's not perfect about it yet? What am I going to do next time? How can I do this and have fun doing it?*

The restoration of very valuable wax cylinders recently in my own backyard (see the report by Will Prentice from the British Library about the restoration work he did for the University of Cape Town), prompted me to look at websites which advertise the restoration of sound. The word 'philosophy' popped up in most sites and tended to be a selling point to convince the future client that 'the intended object shall receive all necessary repairs without taking on the appearance of new work.'

Some of the sites offered services that bring home sound restoration values we have grown familiar to: *It is (our) goal to offer these vintage recordings in a way that is as close to their original form as possible. Our restorations attempt to reverse the damage of wear and time, not to change them in some way that might make them more acceptable to a modern listener. We avoid doing any modifications, which the listener might notice as filtering, or computer processed noise reduction. You will hear noise in our recordings...*

Others made me wonder: *... 'The reproduction of sound can be so good, that the listener might be fooled into thinking they are listening to live sound...*

Hopefully, we ask empowering questions on matters such as sound restoration, to name but one aspect, to steer us closer to heaven and to earn the trust our fellow colleagues have placed in us as custodians of their heritage. Which is why the series of articles on ethics we recently published, and which Ray Edmondson brings to an end in this edition, is so helpful to us. Ray talks about the guiding principle/philosophy that is inherent in everything we do in our job: trust. Trust placed in us as archivists that our archiving 'philosophy' will be guided by principles relating to our code of ethics.

<sup>1</sup> <http://www.worldofquotes.com/topic/Philosophy/index.html>

---

Technology has come a long way and is serving us in surprisingly pleasant ways, especially when modelled to the philosophies, and ethics, that suit our profession the best. As such, Drago Kunej from Slovenia, writes fascinatingly about the recently-restored ethnomusicological sound collection from his country and included two examples of this collection. And Dafydd Pritchard writes about the National Screen and Sound Archives of Wales finding of a wax cylinder that was broken into 11 pieces but remarkably restored. We included a video clip and an audio example for you on the DVD-R included in this Journal.

And so I would argue that we as archivists are still custodians of those first moments of 'reality' and I would hope that we are not afraid to ask pertinent questions that will assist us to adapt to the challenge of our code of ethics by interpreting this 'reality' as we adjust to new technologies.

I trust that you will enjoy this edition of the IASA Journal and that you will enjoy listening to the audio examples and viewing the video clips which compliment three of our articles. I hope to see you in Mexico City at our annual conference.

Time is passing quickly and it has been a busy few months for myself and the Board.

The Board held its mid-year meeting in Paris in March at the Bibliotheque nationale de France. Our thanks to Isabelle Ginattasio for her kindness in arranging the meeting room. Paris in the spring is a special time, especially when the protesters and students are taking to the streets. However, the political events did not distract your Board from its appointed tasks.

The discussion at the meeting was wide ranging and very constructive. The topics included training initiatives and opportunities, our financial situation (much improved!), liaison with other organizations, the publication schedule, responses to questions raised by the membership, and future directions for IASA. Full reports on all these activities will be presented during the General Assembly in Mexico City. Some topics in particular seemed to take up more time than others.

Conferences are the focus of much of the year's activities for IASA. They provide great opportunities for getting current information on the professional and personal activities of IASA members. They are also a showcase for IASA's expertise and provide a source for articles that later appear in the journal. Planning for this September's event in Mexico City is well under way. The programme looks like being one of the most varied IASA has ever presented, and our Mexican hosts are busy with their preparations. By the time you read this, I expect most of you will have registered. The Board was also pleased to accept the offer of Latvian Television, in co-operation with the Baltic Audiovisual Archival Council, to host the 2007 IASA conference in Riga. Details should be available in the coming months. The 2008 conference is in the planning stages for Sydney, Australia.

As you can see from these conference venues, IASA has become a truly international organization. If your organization would like to host an IASA conference, please let us know. The Board is planning for the future. We are also looking for some guidance on conference locations, especially on the balance between conferences in Europe and non-European locations. A related topic that was discussed was IASA's use of our 'official' languages. IASA's logo now features four languages but, unless we are in a location such as Mexico City or Barcelona, where having translation services makes sense, we don't use the other languages. Providing translation in four languages for conferences and publications is an expensive, time consuming process, which is beyond the Board's expertise and IASA's financial resources. For this year's conference, the programme will state that translation will be available in English and Spanish, but what about for future conferences?

Membership is another subject that occupied the Board's time. We have a number of members on the membership list who have not paid their dues in quite some time. The Board has decided to give these members, and you know who you are, one last chance to pay up. Otherwise, they will be deleted from the new directory. This would reduce our numbers but help with the finances and give a more accurate picture of the active membership. From there, our Vice-President in charge of membership, Jacqueline von Arb, will be able to work to grow the list. You could help by taking the IASA brochure and applications to conferences and training sessions. I hope those of you who rely on your institution's membership for IASA participation will consider taking out individual membership. You'd get the publications delivered directly to your home or desk, and you would be helping IASA to grow. Think about it!

We will be asking the sections and committees to consider these and other issues during their meetings and at meetings with the Board. I look forward to a lively discussion.

---

Like most IASA meetings there was time for dining and socialization. What started out as a discussion on how to train the trainers, not only for technical knowledge but also in presentation skills, turned into a broad discussion of the trends in modern management practice and audiovisual and sound archives. When talking about our work, IASA members often focus on technical issues and content knowledge, and ignore the basic management and presentation skills that many of us need and use in our day to day work. Most of the Board members are managers, charged with supervising different collections and diverse staff. In this era of mission statements, visions, core competencies, strategic plans, managed change, outsourcing, goal setting, matrixing, empowering, downloading, multitasking, and making a business case, the Board members agreed, after a little wine and food, that it was the human touch, a combination of individual commitment and personal integrity, that made themselves, their workplace and their staff function properly. Theory and jargon can be taught, but the intangibles of sound management, qualities that make libraries and archives such special and distinctive working environments, come from within and grow only with time and experience.

To my mind, this is what makes IASA an effective organization. IASA members know the technical issues and the content of their archives, but they also bring to the table a noticeable personal commitment and a willingness to learn. These traits make IASA a dynamic organization and one with considerable character. I know we will see these qualities on display at the meetings, sessions, and social events taking place during our annual conference in Mexico City. See you in September!

*Richard Green*  
*July 2006*

## Ethics in Our Time

Ray Edmondson, Archive Associates, Australia

*This article should be read as a sequel to three articles published in the two previous issues of the IASA Journal<sup>1</sup> on the general topic of archival ethics.*

We live in times where terms such as trust, ethics and accountability are being given new meaning. Let me illustrate by recounting two local stories that, as I write, are receiving sustained media attention in Australia.

The first concerns a public inquiry being conducted into the activities of a lately privatized government authority. The Australian Wheat Board (now known as AWB) is the exclusive overseas marketer of this primary product, and it appears that over several years it had engaged in extensive bribery – equivalent to around a quarter of a *billion* US dollars - in order to sell its produce to the Iraqi government of Saddam Hussein. Simultaneously, Australian troops were being committed to the occupying force fighting the Hussein government. A parade of ministers, directors and executives quizzed before the enquiry seemed to be suffering collective amnesia – the answers 'I don't know' or 'I don't recall' appearing hundreds of times in the transcript as more and more documentary evidence was unearthed.

The second concerns a soldier, Jacob Kovco, who recently became the first Australian military casualty in Iraq. It was an apparently accidental death by gunshot, inside the barracks. The Minister responsible offered two conflicting explanations, and then went quiet. When the coffin arrived in Australia it turned out to contain the body of someone else, because (we are told) of a mistake made by a contractor in Baghdad. Although several official inquiries into the bungle are now under way, neither the distraught family nor the general public may ever learn the full story.

Opinion polls have indicated that, in both cases, an overwhelming majority of Australians believe there is a deliberate government cover-up. But what is perhaps more disturbing is the contradictory finding, in the case of the AWB saga – the largest bribery scandal in Australian political history - that people generally *don't care*. As media commentators have put it, the Jacob Kovko story has 'traction' – it is a tragedy everyone can relate to – while the AWB story does not.

I could quote multiple examples from recent history that make the same points, as I'm sure others could too. But my purpose is to pose the question – *why?* Why are people so apparently accepting of incompetence and unethical behaviour by public authorities and corporations – many of whom advertise their own codes of ethics, accountability standards and trustworthiness on their websites? Is it because we have reached a stage of terminal cynicism and we've given up? Is it because we feel utterly powerless to assert ethical standards? Is it because we feel we can't make a difference?

May I take that point of departure to update my article *You Only Live Once*, which recounted three personal ethical dilemmas I had experienced at turning points in my career. The third of those dilemmas – my response to the unwise 'rebranding' of the National Film and Sound Archive (NFSA) as ScreenSound Australia – began in mid-1999. <sup>2</sup>That was two years before

<sup>1</sup> Harris, Verne: *Archival Ethics* and Edmondson, Ray: *You only live once: on being a troublemaking professional* - both in issue 25, and Koch, Grace: *Negotiating the maze: ethical issues for audiovisual archivists* in issue 26

<sup>2</sup> My longer evaluation of the rebranding, *A case of mistaken identity: governance, guardianship and the ScreenSound Saga* was published in *Archives and Manuscripts Journal* of the Australian Society of Archivists, Vol. 30 No 1 May 2002, pp 30-46

I retired from the institution, when I gained, as I saw it, both the freedom and the obligation to comment publicly on the issue. The article, written in late 2001, was one outcome, and I noted two things I believed needed to happen: the recovery of the archive's historic name, and the long overdue achievement of an Act of Parliament to give the archive legal existence, and thereby protect its character, role and collections.

The first of these has been achieved. As a result of broad-based and persistent advocacy and complaint, the 'ScreenSound' brand was finally dropped, and the title National Film and Sound Archive reinstated, in December 2004. The second, so far, has not: it remains a goal being pursued assiduously by several constituency groups. Meanwhile, though, the strategic weakness arising from the 'ScreenSound' rebranding, combined with the continuing lack of a legislative base for the institution, led to a new and dangerous twist in the archive's story.

In mid-May 2003 there was a surprise announcement that ScreenSound Australia (as it then was) would be moved from its attachment to the Department of Communications, Information Technology and the Arts, where it had long been a more or less autonomous 'outrider'. For (still) unexplained reasons it was now to be 'integrated' with the Australian Film Commission (AFC), a statutory authority with which it had little in common. Amendments to the AFC Act were rushed through Parliament in a matter of weeks to cement the decision. Ominously, while the AFC thereby gained some new powers, the revised Act contained no mention whatsoever of the archive as an entity. The fears of supporters were calmed by explanations that to have done so would have required locking the 'ScreenSound' name into legislation, precluding any possibility of reversion to the original title. Furthermore, the government gave ironclad assurances that the separate identity, budget, profile and character of the institution would be protected.

These assurances, however, seemed disingenuous as the AFC's intentions to subjugate and effectively dismantle the institution became painfully clear. A long, unpleasant and, at times, very public struggle between the AFC and the archive's various support groups – with archive staff caught in the middle – began to unfold. I won't recount it here, since the story can be read elsewhere.<sup>3</sup> It is enough to say that at the time of writing the NFSA has so far survived relatively intact as an organisation, and recent leadership changes in the AFC have finally brought some rapprochement with the constituency. The contradiction of the archive's attachment to the AFC, however, can be resolved only by achieving its own legislative independence – still an unrealized goal.

What the experience of the last three years has demonstrated, however, is that government promises are one thing; the accountability of responsible agencies for fulfilling them is quite another. A perusal of the parliamentary record over that period, in which opposition politicians have probed the AFC's stewardship of the archive regularly, reveals an unedifying progression of evasions, non-answers and stonewalling. Sad and disappointing, yes. But surprising? No. As a seasoned ex-bureaucrat, I have myself sat in the hot seat facing inquisitorial Senators and know the tactics one uses to avoid responding to questions you don't want to answer. There is a code of conduct that Australian public servants are required to observe. It makes interesting reading when placed alongside such committee transcripts.

<sup>3</sup> A large variety of writings can be accessed through the websites of Friends of the NFSA at <http://www.archivefriends.org.au>, **Archive Forum** at <http://afiresearch.rmit.edu.au/archiveforum/> and the **AFC** at [www.afc.gov.au](http://www.afc.gov.au). An overview essay, *What's a nice archive like you doing in a place like this*, appeared in *Archives and Manuscripts*, journal of the Australian Society of Archivists, Vol 32 No 2, November 2004.

---

This brings me, circuitously, to the main point of this article. When I review the ethical codes of the archives/ library/ museum field – which Grace Koch has so neatly done - I see that they cover many fundamental issues. For example:

- Maintaining the integrity of collection materials
- Observing confidentiality and privacy
- Fighting censorship
- Respecting intellectual property rights
- Avoiding personal conflict of interest
- Free sharing of knowledge and experience
- Fair and objective servicing of access requests
- Personal professional growth

Verne Harris has highlighted the conflict that can arise between 'moral' and 'official' ethical obligations. He has pointed out that the boundary between right and wrong is often blurred, and that the way we make a decision can be as important as the conclusion we arrive at.

It seems to me there is another, underlying - but unspoken - dimension to our ethical codes and decisions, and indeed to much of the literature of our field. It is this: we *assume the stability and continuity of our organisations*. They are always going to be there, after we have gone. Is that a justifiable assumption? And if it is not, what obligations does that reality impose on us as professionals?

To coin a phrase, *archives are forever*. This is inherent in the very concept of archival preservation. It is the implicit promise we make, and the trust that is placed in us, when we negotiate acquisition of collection materials. It is a fundamental motivator of our profession. Yet, while the most sophisticated technical equipment, the best storage facilities, the deepest array of skills and the most committed of staff may be *necessary* conditions for preservation and permanent access, they are not *sufficient* conditions.

All these elements reside in organisations. Without the assurance of organisational continuity there is no assurance of preservation or permanent access. So what assurance do we really have of organisational continuity for our respective archives?

The history of the NFSA, insofar as this and my previous article give glimpses of it, can be taken as a case study. It began life in the National Library of Australia in 1935. As can sometimes happen, it outgrew that context and was reconstituted as a separate organisation in 1984. Its rebranding in 1999 was symptomatic of deeper identity and governance problems, and its takeover by the AFC in 2003 an indication of its extreme vulnerability to bureaucratic and political whim. Throughout much of its history, its identity and continuity have rested heavily on the lobbying and activism of a range of external support and advocacy groups who were, as often as not, opposing the *diktats* and agendas of its bureaucratic masters. When it does, finally, achieve its own legislative base and legal identity, its governance and continuity will rest on much surer ground. But even then, it will remain dependent on government funding and its legislative independence and mandate will have to be defended continually within the shifting winds of bureaucratic and political perceptions and fashions.

To put that into perspective, consider the experience of that most venerable of institutions, the 250-year-old British Museum, where one finds some disturbing parallels with the NFSA's story. At the end of his history of the museum, its former Director, David Wilson, comments:

*Unfortunately the philistines are still at the gate and, as so often in the past, the Museum, still starved of public funds, has increasingly to kowtow to a government department which holds the purse*

strings, has apparently little real understanding of its function, and whose civil servants have recently been criticized officially for their lack of trust in their clients. Britain should be proud to hold such an institution in trust for all time in the spirit enunciated by its founding trustees and defended so vigorously through so many vicissitudes.<sup>4</sup>

If we cannot *assume* the continuity of our institutions – and I believe we cannot – what is our professional obligation? Our ethical obligation? Should we and our ethical codes assert (for example):

- The essentiality of organisational continuity of archival bodies?
- The importance of enabling legislation or equivalent instruments for archives?
- The importance of encouraging the growth of a healthy and supportive 'community' round each archive?
- A thorough understanding of the principles of good governance?
- A duty to be advocates?

We are ethically opposed to censorship and politically motivated destruction of any part of the audiovisual heritage, and we thereby place ourselves in professional opposition to some governments and government practices. So, should we be equally and explicitly opposed to government or corporate decisions which undermine the continuity of archival organisations?

At its most fundamental and personal, what should we do individually if the survival of our own archival institution is threatened? Is there a tension between our 'moral' and 'official' obligations? Would we, for example – as Verne Harris did – become whistleblowers, leaking documents to journalists or other parties? Would we take a public stance in opposition to our employers?<sup>5</sup>

I don't think the answer to that question is easier than any of the other ethical dilemmas that the earlier articles refer to. Equally, though, I don't believe we can avoid facing it. The act of archiving is not benign. It is in itself an assertion of values, as well as a statement of optimism and faith in the future. It is the antithesis of cynicism and apathetic indifference. It is all about remembering, knowing, recalling. It is how events like the AVB inquiry become possible at all.

And it is about making a difference, no matter how unpromising the prospect. We may have to think strategically and choose our battles, our time and place. We may wish we had a 'guerrilla guide for archival activists' (now there's a useful project for someone!) but instead we have to make it up as we go. But we are not powerless. As anthropologist Margaret Mead famously said:

*Never doubt that a small group of thoughtful committed citizens can change the world. Indeed, it is the only thing that ever has.*

In my experience, in the Australian vernacular, 'she's on the money'.<sup>6</sup>

<sup>4</sup> Wilson, David M. *The British Museum: a history*. London, British Museum Press, 2002 p.344

<sup>5</sup> Visit [www.whistleblowers.org.au](http://www.whistleblowers.org.au) <<http://www.whistleblowers.org.au>> and <[http://www.uow.edu.au/arts/sts/bmartin/dissent/contacts/au\\_wba/](http://www.uow.edu.au/arts/sts/bmartin/dissent/contacts/au_wba/)> to delve into the whistleblower experience in Australia.

<sup>6</sup> In other words, she is deadset right!

## From Recordings made by Chance to the most Important Ethnomusicological Sound Collection in Slovenia

Drago Kunej, Institute of Ethnomusicology, Scientific Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana, Slovenia

Paper presented at the IASA Conference 2005, Barcelona, Spain

### Introduction

The first recordings on wax cylinders in Slovenia were made in the villages of Adlešiči and Preloka in Bela krajina in the spring of 1914 as part of activities of the Committee for the Collection of Slovenian Folk Songs (in Slovenian better known as the OSNP). The committee was a part of the big enterprise called 'The folk song in Austria', a project that linked peoples of the Habsburg monarchy in a joint effort of folk song research. The Slovenian committee was formally established at the end of October 1905, after almost a year of selecting committee members and planning the committee's activities. The committee was presided over by Karel Štrekelj, a professor from Graz, who was responsible for correspondence with the main committee in Vienna and was also a sort of spiritual leader for the Slovenian committee. The Ljubljana executive board was led by Matej Hubad, a musician and conductor at the Glasbena Matica. The committee's vice-president was Matija Murko, also a professor in Graz and later in Prague. He became more involved in the committee's work when he became its president in 1913, after Štrekelj's death. The three committee members also played key roles in the planning and purchase of a phonograph.

### The Beginning and Destiny of the Collection

The wish to record folk songs with a recording phonograph was present among members of the Slovenian committee from the very beginning. Some letters from Karel Štrekelj have been preserved in which he asked prospective committee members to join the committee and hoped 'to be granted two phonographs by the ministry in order to record melodies' [A-OSNP, f. 1, 27 May 1905]. These letters show that Štrekelj had had a clear idea about collecting and recording folk songs even before the Slovenian committee was established.

Štrekelj presented his views on the committee's operation extensively at its first meeting on 17 December 1905. Detailed information on the use of the phonograph can be found in Annex H, supplementing item 12 on the agenda, including the budget and activities planned for 1906. Item 7 in the budget proposal listed two phonographs and 400 cylinders at a total of 1,320 crowns [A-OSNP, f. 1, Annex H: 1]. It is clear that Štrekelj not only estimated the cost, but based it on a concrete offer. Details of the quote are given in Annex H, in which Štrekelj stated that the phonograph most suitable for purchase was the 'American type offered by J. Lorenz from Chemnitz'. It cost 150 marks and cylinders were sold at 4 marks each, amounting to 1,100 marks or 1,320 crowns for two phonographs and two hundred cylinders [A-OSNP, f. 1, Annex H: 3].

**Fig. 1: A final offer from the company A. Wertheim G.m.b.H of Berlin: a phonograph for recording and replaying at a price of 48 marks and blank wax cylinders at a price of 40 pfennigs**

Anlage II zum Sitzungsprotokoll vom 17. XI. 1905.

**PRÄLIMINARE**

den österreichischen Volksliedforschern für den Wiener Volksliedforscherverband  
 auf den Herbst des Jahres 1906 und für das Jahr 1906.

№	Art	Preis	Summe
1	Einzelne neue Apparate	48	
2	Proz. Streckung nach Katalog 26. März 1905	100	480
3	Für die österreichischen Volksliedforschern aufgestellt Katalog für den Herbst des Jahres 1906	100	480
4	Wichtige sonstige Reisen 1906	666	640
5	Hilfskosten für die Reise nach Wien, Besondere Reisen und deren Rückreise	400	320
6	Kosten für die Besondere Reisen für den Wiener Volksliedforscherverband	10	12
7	Kosten für die Besondere Reisen für den Wiener Volksliedforscherverband	260	616
8	Gründungs-, Reisekosten & Transportkosten für 10000 Exemplare	270	678
9	Verständlichmachung der Besondere Reisen im Herbst des Jahres 1906	10	
10	Verständlichmachung der Besondere Reisen im Herbst des Jahres 1906	24	
11	Verständlichmachung der Besondere Reisen im Herbst des Jahres 1906	150	75
12	Verständlichmachung der Besondere Reisen im Herbst des Jahres 1906	188	114
13	Kosten für die Besondere Reisen im Herbst des Jahres 1906	740	
14	Kosten für die Besondere Reisen im Herbst des Jahres 1906	150	
15	Kosten für die Besondere Reisen im Herbst des Jahres 1906	278	
16	Kosten für die Besondere Reisen im Herbst des Jahres 1906	100	
17	Kosten für die Besondere Reisen im Herbst des Jahres 1906	1326	
18	Kosten für die Besondere Reisen im Herbst des Jahres 1906	1700	
19	Kosten für die Besondere Reisen im Herbst des Jahres 1906	48	
	<b>Summe</b>	<b>4965</b>	<b>2292</b>

Štrelelj was well aware of both the importance and advantages of the phonograph for recording folk songs, and was familiar with the positive experience of researchers and folk music collectors who used it in their work. However, he was also aware of the negative attitude to the phonograph on the part of some collectors, resulting from the technical disadvantages of the device. He had to face such an attitude at the first meeting of the Vienna main committee on 28 November 1904, where the possibilities and needs of sound recordings for the folk song collection were discussed. The president of the main committee and head of the entire collection campaign, Josef Pommer, took an extremely negative stand on the use of sound recordings in folk song collection and would not change his position long after that [Deutsch and Hois, 2004: 52].

The plan to purchase at least two phonographs and a sufficient number of cylinders shows the committee's ambitions to record Slovenian folk songs systematically and as authentically as possible. This is also confirmed by their guidelines to collectors: '.../ it is highly appropriate to capture [such] polyphonic folk songs on the phonograph /.../' (Guidelines ... 1906: 18).

Despite their strong desire for the purchase of the phonograph and numerous solicitations for funding, the Ministry in Vienna did not approve the funding. On the contrary, the committee was instructed by the Ministry to spend the money only on the most urgent activities and suspend all those that were of secondary importance. They explicitly mentioned the purchase of the phonograph as such an example. (A-OSNP, f. 3, Z. 4.525)

---

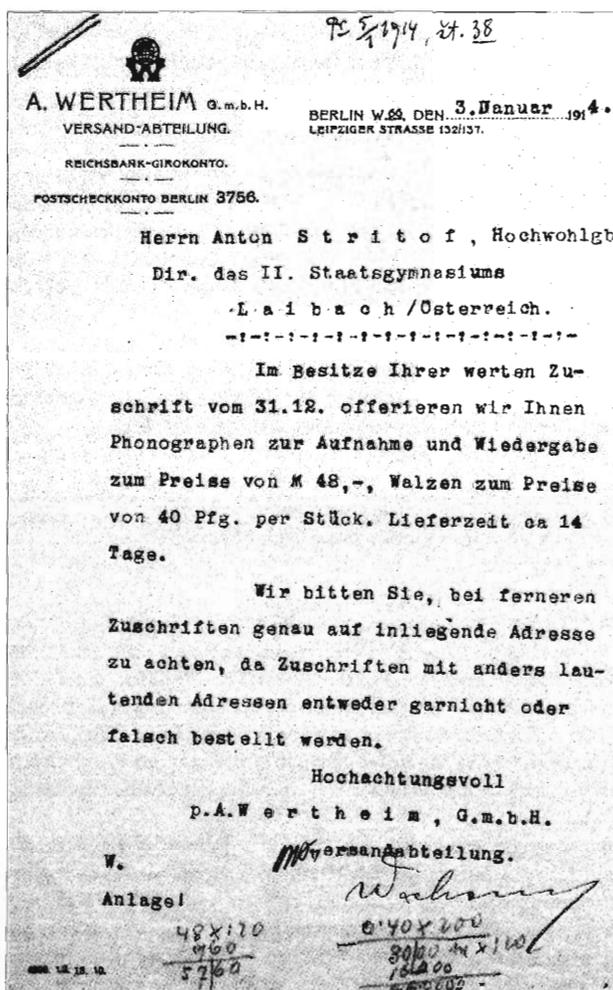
Consequently, the purchase of the phonograph was postponed for quite some years. It was not until 1913, after Prof. Štrelkelj's death, that the activities to purchase the phonograph were revived by his successor, Prof. Murko. He became deeply involved in the purchase of a phonograph: using his acquaintances in international professional circles, he collected the necessary information on the usefulness of the phonograph for folk song collection, the range of phonographs on offer, and their price. Murko's interest in the purchase of a phonograph and its use is understandable because he used it quite a lot in his own work. He reported on his experience with a phonograph in two reports to the Austrian Academy of Science [Murko 1912, Murko 1915], and the first one was also sent to his colleagues at the OSNP in order to convince them that a phonograph really was useful. By this time, phonographs and wax cylinders had also become significantly cheaper, making them much more accessible.

The Ljubljana committee members also made enquiries about a phonograph. Hubad reported at the meeting of 17 July 1913 on the visit of Evgenia Lineva and her husband Alex [A-OSNP Minutes: 12], who *'had collected many Russian folk songs with a phonograph.... Their experience with the phonograph, which cost about 80 marks, was very positive.... It was therefore agreed to purchase such a phonograph from this year's funds'*.

The committee appointed Hubad to visit Lineva at Bled (Slovenia), where she was staying at the time, and enquire about the brand of the phonograph. Hubad reported on his visit to Bled at the next meeting of the executive board, which took place on 29 November 1913. He said that Lineva *'was a great phonograph enthusiast'* and that the device was *'more than indispensable for polyphonic singing'* (A-OSNP Minutes: 15).

Based on Murko's recommendations and their own enquiries, committee members took the following decision: *'A phonograph shall be purchased from Warenhaus Wertheim in Berlin for 50 marks'* (A-OSNP Minutes: 15).

Fig. 2: A final offer from the company A. Wertheim G.m.b.H of Berlin: a phonograph for recording and replaying at a price of 48 marks and blank wax cylinders at a price of 40 pfennigs.



Following this decision, much correspondence with the supplier took place and the committee experienced several problems and complications in placing the order. At the beginning of January 1914, a final offer arrived from the company A. Wertheim G.m.b.H of Berlin [A-OSNP, f. 14, no. 38] and was accepted by the committee: a phonograph for recording and replaying at a price of 48 marks and recording wax cylinders at a price of 40 pfennigs. The exact date of purchase is unknown but in spite of some delivery problems, the ordered equipment arrived at Ljubljana in the beginning of February 1914. The invitation to a committee meeting on 11 February 1914 opened with the good news: '.../ the phonograph has arrived /.../' (A-OSNP, f. 8, Invitation). The preserved records, invoices and correspondence show that a phonograph and 39 wax cylinders were acquired from Berlin at a total cost of Kr. 90.60. The brand and type of the phonograph were not mentioned. Owing to delivery problems, the remaining 146 cylinders were sent from Berlin some time later.

Cylinders and the phonograph were stored in the study room for physics of the 2nd public grammar school in Ljubljana (A-OSNP Minutes: 33), probably because the committee asked a professor of physics for instructions for operation and use of the machine. Records show that it took some time before this happened, which is why the phonograph was not used immediately. The minutes of the committee meeting of 5 March 1914 say that *'.../ we cannot discuss the use of the phonograph as there is no-one who would understand how it works .../'* (A-OSNP Minutes: 35).

The only document giving the information on preparatory activities for the first recording is a letter of 23 May 1914 (A-OSNP, f. 8, Letter) in which committee member F Milčinski writes about the trip of Dr Jure Adlešiči *'.../ to his home region of Bela krajina on Whitsunday where he would be willing to record a few songs with the phonograph .../ and capture folk singing on our cylinders'*. The letter also says that Mr Adlešiči had become familiar with the phonograph when he accompanied a Russian researcher, Lineva, who recorded with the phonograph in Bela krajina.

Dr Adlešiči did in fact record in Bela krajina. He recorded a few folk songs on 31 May 1914 in the village of Adlešiči and on 1 June 1914 in the village of Preloka. Apart from the recorded cylinders, an inventory of singers and songs has been preserved.

#### **CD TRACK 1**

*Ljubca moja, kdo te troštal* [My Sweetheart, who will comfort You]

Sung by group of men and women from the village of Adlešiči

Recorded in village Adlešiči, 1914

Committee members were very impressed with the recordings. They first listened to them at the committee meeting of 18 June 1914. They must have liked what they heard because they immediately agreed to pay Mr Adlešiči a fee of Kr. 39.40 for the recordings presented, as well as an advance fee of Kr. 110 for further recordings. They also ordered 100 additional cylinders from Berlin and agreed to finance transcriptions of the songs (Kr. 100). Bookkeeping accounts in the OSNP archives show that all the payments were given high priority and made within days of the meeting, which was not a common practice of the committee.

The recordings had a great impact on the interpretation of written records of folk songs, collected by committee associates before 1914. An especially interesting discovery was that all the songs were documented as unison in written records but had been in fact sung as polyphone in most cases. Some committee members had suspected this and the recordings from Bela krajina assured them of it (Murko 1929: 29). They even discussed the need to revise the entire collection of previously written records and evaluate them according to how songs were in fact performed. According to Zmaga Kumer, this unfortunately did not take place: *'.../ almost all instances of the very few polyphonic melodies in the collection are harmonisations and are therefore useless for the study of polyphony in Slovenian folk songs.'* (Kumer 1959: 209).

World War I started soon after the first recordings had been made, and ended the collection of folk songs in Austria as well as the work of the Slovenian committee. Only a few minor activities continued during and after the war. In the spring of 1927, the Slovenian committee was formally dissolved by the new government, and committee members were instructed

<sup>1</sup> Dr. Juro Adlešiči was a young lawyer from Bela krajina who worked in Trieste. He did not engage in collecting folk songs at all, nor was he the Slovenian committee member; the only reason why he was asked to make the recordings seems to be the fact that he had had some experience with the phonograph. Mr. Adlešiči later moved to Ljubljana, opened a practice and was also Mayor of Ljubljana for some time.

to hand over all the collected material to the Ljubljana Ethnographic Museum. In the procedures, conducted by Matej Hubad on behalf of the committee, an inventory of all the material that had been handed over was made (A-SEM, year 1927, No. 60/1927). However, neither the cylinders nor the phonograph were mentioned in the inventory, which makes it unclear how many recorded cylinders, if any at all, were handed over with the rest of the written records, and in what condition the cylinders were.

Written records of songs collected by the OSNP were used several times by the Ethnographic Museum but the wax cylinder collection was never mentioned. During World War II, the museum's material was catalogued, placed in cases and stored in a bunker, but there was still no mention of the wax cylinder collection. In 1950 the material in the museum was re-examined and an inventory was made of all the collections, including the folk song collection, again with no trace of the wax cylinders. There are records of the phonograph, however, which was in the study of one of the museum's associates (A-SEM, f. RA, No. 56). Since the device was incomplete, it had probably been used only for decoration. On 7 August 1952 a report on the museum's collections was submitted to UNESCO, which also included '19 wax cylinders with folk songs recorded on the phonograph' (A-SEM, f. RA, No. 90). After 1914, this is the first document of the size and whereabouts of the collection.

On 18 May 1957 all the written records and the rest of OSNP material were handed over permanently to the Institute of Ethnomusicology. Upon delivery, all the material was examined carefully and entered into an inventory. Point 3 reads that the small phonograph and 19 cylinders were handed over. Six of the 19 cylinders were damaged and 13 were still in good condition (A-GNI, year 1957, No. 15/2-57).

**Fig. 3: An example of a wax cylinder that was badly damaged already when the Institute received it in 1957.**



---

Although most of the cylinders were undamaged, the Institute of Ethnomusicology could not use the collection because the phonograph was incomplete and broken. Therefore, the collection was regarded as merely a curiosity and museum exhibit with no real value. The institute staff occasionally tried to find some appropriate playback device in order to be able to use the cylinders, but without success. As a result, their interest in the collection slowly diminished, and since they saw no particular value in it they did not take very good care of the cylinders. It is therefore not surprising to find records from 1970 showing that the cylinders '*.../ unfortunately decayed completely /.../*' (Kumer, Zmaga et. al 1970:VIII). This was probably an indicator of the collection's uselessness rather than its condition, because the cylinders and recordings, apart from those that had been mechanically damaged or broken, are in very good condition even today.

In the autumn of 1988 Julijan Strajnar, the institute's researcher, contacted the Phonogrammarchiv in Vienna where they rerecorded all the undamaged cylinders on magnetic tape. 12 cylinders were rerecorded, but the contents of two could not be identified owing to poor technical quality of the recordings. Despite that, Mr Strajnar was thrilled at the results as soon as he heard them for the first time, and his excitement soon spread among the rest of the institute's staff as well. Sound records that had long been regarded as useless and destroyed turned out to be a unique ethnomusicological document. They proved the assumptions that polyphonic singing, similar to the singing in central Slovenia, had once been spread in other Slovenian regions too.

## **CD TRACK 2**

*U toj crnoj gori [In this Black Mountain]*

Sung by group of men and women from the village of Preloka

Recorded in village Preloka, 1914

In 2004 and 2005 the wax cylinder collection from Bela krajina and its accompanying documentation was examined again with the aim of researching in detail the circumstances under which the recordings had been made, the history of the collection, and the type of the phonograph that had been used to obtain the recordings. The exact number of the cylinders and their destiny were also focused on. The institute also decided to rerecord the entire collection, restore it, and study its contents.

When trying to determine the type of phonograph used, labels on the damaged phonograph and other sources were used. With the help of experts from the Phonogrammarchiv in Berlin and Vienna it was determined that the phonograph in question was an Excelsior, made by Excelsior Werk of Cologne (EWC). At the time, this type of phonograph was very commonly used for ethnomusicological field recordings in Europe.

**Fig. 4: Trademark of the ExcelsiorWerk of Cologne (EWC) from the phonograph purchased by the Slovenian committee.**



The total number of cylinders is less certain. Bookkeeping accounts and other documents from the OSNP archives show that the committee had originally ordered 200 cylinders but only received 39 of them in February 1914. A month later the committee received a further shipment of six cases of 146 cylinders. This means that they had 185 cylinders before the first recordings were made. They were so pleased with the results of the first recording that they immediately ordered 100 more cylinders, which were paid for on 30 June 1914 (A-OSNP, f. 8, Account). It could not be determined whether these cylinders ever arrived in Ljubljana.

The exact number of the recorded cylinders could not be determined either. There is a register of 38 units (songs) that were presumably recorded in Bela krajina in 1914, but two of these units have no title and are marked only with a consecutive number. Furthermore, it is not known whether each song was recorded on a separate cylinder, or whether a single cylinder carried more songs. A question also remains whether anything else, such as narration, was recorded as well. The preserved cylinders contain only one song each, but on at least one of the two cylinders with unidentified contents something other than singing has been detected. The committee paid Niko Stritof to transcribe 38 songs from the cylinders, probably in advance, but only 17 of his transcriptions have been preserved. On the other hand, when the institute received the collection in 1957, there were 19 boxes with cylinders, some of which were damaged. It therefore remains unanswered whether there were in fact 38 cylinders with 38 songs, which were all transcribed in full. Neither could the destiny of the unrecorded cylinders be determined, nor is it known when they were lost. There were at least 185, if not 285, of them.

### **Conclusion**

The committee's large scale plans for recording folk songs with at least two phonographs and a few hundred cylinders were very advanced for the time, because the phonograph was still an exceptionally rare tool for ethnomusicological research into folk music in central Europe. In the project called 'The folk song in Austria' the Slovenian committee was among the first, and certainly the most comprehensive, to include sound recordings in its techniques and adopt a new systematic approach to folk song research.

---

Štrekelj believed the phonograph was an objective device that recorded faithfully, and an excellent aid for the transcription of notation later. His plans to archive the recorded cylinders in order to serve as a reference for melody transcriptions initiated a new approach to folk song recording and research, and recognized sound recordings as a primary and verifiable source for research.

Unfortunately, these ambitious ideas were not supported by the Main Committee in Vienna, which is why they were not realised for quite some years. When the Slovenian committee finally acquired the phonograph, the first recordings were made by chance rather than through careful planning, but committee members were thrilled at what they heard and they made large scale plans for future recordings. Soon after that, World War I broke out and the first recordings with the phonograph forever remained the only ones and were among the last significant activities of the committee.

Review of the destiny of the recordings from Bela krajina also shows how delicate and vulnerable sound recordings are and how soon they can decay, mostly owing to poor handling and storage. In their ninety years of existence the recordings have had a turbulent life: they have survived the two World Wars, several changes of ownership by various institutions, and numerous moves, all of which had a profound impact on the material. Many wax cylinders were lost, destroyed or damaged, and a substantial amount of the accompanying written material was lost as well. Nevertheless, a part of the sound collection has been preserved in its original form and it now represents the oldest sound recordings in the Archives of the Institute of Ethnomusicology at the SRC SASA and one of the most important ethnomusicological sound collections in Slovenia.

## References

1. A-OSNP (Archives of the OSNP at the Institute of Ethnomusicology Scientific Research Centre of the Slovenian Academy of Sciences and Arts):  
Folder 1, Annex H: *Praeliminare der slovenischen Arbeitsausschussen für das Werk "Oesterreichisches Volkslieder" für den Rest des Jahres 1905 und für das Jahr 1906* (Preliminaries of the Slovenian Working Committee for the Publication "Austrian Folk Songs" for the Remainder of 1905 and for 1906), s.a.  
Folder 1, Letter of 27 May 1905.  
Folder 3, Z. 4.525 from 22<sup>nd</sup> June 1907.  
Folder 8, Letter of 23 May 1914.  
Folder 8, Verrechnung von 1.1. bis 30.6.1914 (Account balance from 1<sup>st</sup> Januar to 30<sup>th</sup> June 1914) from 30<sup>th</sup> June 1914.  
Folder 8, Vabilo k seji dne 11.2.1914 (Invitation to the Committee Meeting of 11 Feb. 1914), s.a.  
Folder 14, No. 38 of 3 Januar 1914.  
Zapisniki (Minutes) - zvezek zapisnikov sej OSNP od leta 1913 naprej (Notebook with Minutes of the OSNP Meetings from 1913 Onwards).
2. A-GNI (Archives at the Institute of Ethnomusicology Scientific Research Centre of the Slovenian Academy of Sciences and Arts):  
Folder year 1957, No. 15/2-57 from 18<sup>th</sup> May 1957.
3. A-SEM (Archives at the Slovene Ethnographic Museum):  
Folder RA, No. 56 from 1950.  
Folder RA, No. 90 from 7<sup>th</sup> August 1952.  
Folder year 1927, No. 60/1927 from 30<sup>th</sup> April 1927.
4. Deutsch, Walter and Hois, Eva Maria (ed.), 2004. *Das Volkslied in Österreich. Volkspoesie und Volksmusik der in Österreich lebenden Völker herausgegeben vom k.k. Ministerium für Kultus und Unterricht Wien 1918. Bearbeiteter und kommentierter Nachdruck des Jahres 1918.* (Folk Song in Austria. Folk Poetry and Folk Music of Peoples Living in Austria, Published by the Ministry of Public Worship and Education Vienna 1918. Revised and Annotated Reprint of 1918), (= *Corpus Musicae Popularis Austriacae, special volume*). Vienna: Böhlau.
5. Kumer, Zmaga, 1959. *Slovenske ljudske pesmi z napevi* (Slovenian Folk Songs with Their Melodies). In: *Slovenski etnograf* 12: 203–211.
6. Kumer, Zmaga et al, 1970. (ed.) *Slovenske ljudske pesmi* [Slovenian Folk Songs]. Vol. I. Ljubljana, Slovenska matica.
7. Murko, Matija  
1912 *Berichtüber phonographische Aufnahmen epischer, meist mohammedanischer Volkslieder im nordwestlichen Bosnien im Sommer 1912* (Report on Sound Recordings of Epic, Mostly Muslim, Folk Songs in Northwestern Bosnia in the Summer of 1912) (= 30. Mitteilung der Phonogrammarchives-Kommission). Vienna, Kaiserliche Akademie der Wissenschaften in Wien.  
1915 *Berichtüber phonographische Aufnahmen epischer Volkslieder im mittleren Bosnien und in der Herzegowina im Sommer 1913* (Report on Sound Recordings of Epic Folk Songs in Central Bosnia in the Summer of 1913), (= 37. Mitteilung der Phonogrammarchives-Kommission). Vienna: Kaiserliche Akademie der Wissenschaften in Wien.  
1929 *Velika zbirka slovenskih narodnih pesmi z melodijami* (Great Collection of Slovenian Folk Songs with Their Melodies). In: *Etnolog* 3: 5–54.
8. Guidelines...:  
1906 *Navodila in vprašanja za zbiranje in zapisovanje narodnih pesmi, narodne godbe, narodnih plesov in šeg, ki se nanašajo na to* (Guidelines and Questions for Collecting and Transcribing Folk Songs, Folk Music, Folk Dances, and Related Customs). Ljubljana, Zadrúžna tiskarnica.

## What state are we in? :The National Screen and Sound Archives of Wales in a Devolved and Evolving Period

Dafydd Pritchard, National Screen and Sound Archives of Wales, Aberystwyth, Wales  
Presented at the IASA 2005 Conference, Barcelona, Spain

Wales was very slow off the mark in the world of audiovisual recordings and archiving. As a result we, as an archive, do not really possess that single fantastic landmark or ethnomusicological collection. This article therefore may appear more as an overview, but I hope to show by the end that you do not really need to possess that kind of truly great collection to be an important and relevant presence.

We have, in Wales, a peculiar form of singing called '*canu penillion*', or '*cerdd dant*'. Although we are sometimes called, and sometimes mockingly called, 'a musical nation', the whole raison d'être of *canu penillion* – which translates as 'the singing of verses' – is to give pre-eminence to the words, most often poetry. The performer would set the words to his own melody, traditionally extemporised, while the accompanying harp would play its own wholly independent melody – repeated sufficiently to allow the whole poem to be performed. The harp always starts off on its own, with an introduction; the voice then enters, a verse at a time; but they must always finish together. This has always appeared to me to be almost as much a mathematical feat as a musical one!

I would like to begin and end this presentation with extracts from two performances of '*cerdd dant*'. The first is interesting only for being the earliest recording of *cerdd dant* – but of no great musical standard - for the fact that the accompanying instrument, unusually, is a piano (not a harp) and for the rather comic effect you might be able to hear, after the piano introduction, of one urging the other with the words, in English, 'go on!'.

### CD TRACK 3

*Y Deryn Pur Penillion*  
Sung by Henry Drew  
London, 1902

That was a 1902 recording, actually made in London, and the singer's name – thoroughly non-Welsh sounding – was Henry Drew, who, for a while it seems, even appeared in pantomimes!

I have chosen to begin and end with *canu penillion* for the simple reason that I doubt whether anyone has ever heard of it, let alone knows anything about it. There is evidence that the Welsh bards of the middle ages would perform their poetry to musical accompaniment, and there is good reason to believe that modern *cerdd dant* may have derived from such a tradition. Some would have it that it may even go back as far as the time of Aneirin and Taliesin, authors of the oldest surviving Welsh poetry, in the 6<sup>th</sup> century. But the relationship between music and poetry in Wales is clearly very old.

It is as modern custodians of this tradition that we are called.

It would probably be a good idea for me to give you a short description of the archive and how we work. The National Screen and Sound Archive of Wales is based at the National Library of Wales in Aberystwyth.

We are an amalgamation of the old audiovisual unit at the National Library, which then became the slightly more respectable sounding Sound and Moving Image Collection, and the Welsh Film and Television Archive. The new archive was launched in 2001.

---

The National Library began collecting audiovisual materials – though not systematically – by the end of the 1970s. We became and remain a Designated Archive for off-air broadcasts. So we record radio and television programmes pertaining to Wales on a daily basis – now amounting to many hundreds of thousands of hours of broadcast material. We are not as a rule a storehouse for broadcasters' archives. Legal deposit in the UK and therefore in Wales does not, yet, extend to audiovisual material, so we have to identify relevant material and then purchase it. We feel, like many other archives, I'm sure, that we are constantly playing catch-up!

But we are also a film archive, and it must be conceded that it is the film side of the archive that tends mostly to grab the imagination of the general public and the media alike; and we are, I think, rightly, willing to exploit that for the general good of the archive. Just as I am going to exploit it for the benefit of this paper!

#### **CD TRACK 4**

*A Sticky Business, from a Jerry the Tyke cartoon*  
Created by Sid Griffiths and Bert Bilby  
1925

That was an excerpt from a Jerry the Tyke cartoon called 'A Sticky Business', from 1925, the work of Cardiff projectionists Sid Griffiths and Bert Bilby, a series of animations that we have been able to show in Paris, Italy and New York so far.

However, recently we had the exception when a sound recording created a great deal of interest, and not only in Wales, it has to be said.

It all started with a phone call back in November 2002. It was a call on behalf of a Mr Davies, who lives in the town of Tredegar, offering the archive six cylinders. The exciting thing about this collection was the presence of one cylinder which was – according to the handwriting on the container, in pencil – the voice of Evan Roberts from 1905. As you all realise – hardly concrete evidence!

In 1904-05 there was a great religious revival that swept throughout Wales. It created great fervour, which was noted in the press reports of the day. The chapels were full, and not just on Sunday. As the chapels filled, the pubs (and even theatres) emptied, and temperance became the order of the day. People even stopped playing sport. Even though this event had played out a century earlier, very many Welsh people are still aware of it, and of its influence in various ways for years, after the initial fire and commitment had died down. That we had possibly come across the voice of Evan Roberts from the time of the Revival was a cause for great excitement in Aberystwyth.

Evan Roberts was the main character of this revival. He was a 26-year-old ex-miner and blacksmith from Loughor, near Swansea, who had received some theological training but was never ordained. During this period he travelled Wales extensively, and in effect by the end of 1905 he had burnt himself out, and became rather ill. Sadly, he lived a great deal of the rest of his life (up to the 1950s) almost as a recluse.

The problem we had was that the cylinder was broken into 11 small pieces, with some, we thought, missing. There was the added problem of mould, and the general neglect of a hundred years.

---

But, restoration had to be attempted – for one thing, celebrations for the centenary of the Revival would take place in 2004, including an exhibition at the National Library. We knew, however, that we couldn't embark on the restoration ourselves. Some people we knew didn't want the responsibility of piecing it back together, just in case something went wrong! We asked for advice from various people, including our colleagues at the British Library in London, and I think it was they who put us in touch with Dr Michael Khanchalian in Los Angeles – a dentist by profession – and a cylinder enthusiast, who also knew all about the Welsh Revival and Evan Roberts, and was very happy to attempt the restoration.

Over five evenings he painstakingly put the pieces back together, and eventually we were able to play it – and SUCCESS! It was a slight surprise to hear that the recording was in English, but maybe that was at the behest of whoever was responsible for making the recording, and rather more fashionable at the time. We also know that on that day he was down in the Aberdare area, which even then was a more Anglicized part of the country. We have no reason to doubt that this is the voice of Evan Roberts.

Further attempts have been made to clean up the sound – without great success so far – but I'm sure this isn't the end of the story!

### **CD TRACK 5**

*Video clip: Restoration of the wax cylinder and the voice of Evan Roberts  
Aberdare, 1905*

As I said, the interest has been immense, in Wales and beyond. Hearing the actual voice which, for a couple of years at least, changed the face of Wales, hit a chord with the collective memory and knowledge of a people who now inhabit a very different country. Just hearing the voice – unclear and difficult to understand, though it is – could have created such interest. Further evidence that the materials we deal with, as historical documents, add an extra dimension that we must never forget. And we must never cease reminding others of this fact.

It may not necessarily be any more authentic or accurate, or indeed lack the intended or unwitting bias of written evidence or history, but the very least we can claim about it is that it is a uniquely live historical document.

All evidence – written, visual or audio – can, and often is, used to create or indeed maintain myths, and in Wales we like myths! And there is no more mythical figure in recent Welsh history than the poet Dylan Thomas. And that gives me the opportunity to mention a particularly interesting collection of sound recordings in the Archive: the Colin D Edwards collection.

Colin Edwards was a native of Gorseinon, born in 1924. Educated at Gorseinon and Penllergaer, he joined the Fleet Air Arm in 1942 as an observer, flying from an escort carrier on the Russian convoy route. In 1946 he went up to Oxford University but left after a year to take up journalism at the United Nations headquarters in New York. In 1952 he reported on the Korean War for ABC (Australia) and UN Radio. Over the following 30 years he produced hundreds of radio documentaries from Asia, the US, Europe and the Middle East, and took up writing in the 1980's. He managed to spend some time almost every year in Wales and was a member of Plaid Cymru, having joined in 1955.

Now, if material can be used to create or maintain myths, it can also be used to debunk those same myths.

---

Dylan died in New York some fifty years ago. According to legend, assumed as fact by most people, he died after an enormous drinking binge. There are other versions of how exactly he died, but they don't conform to the popular image of the little man from Swansea. Some of the blame for this lies with Dylan Thomas himself; because the popular image of him as a drinker and womaniser, the bohemian and colourful artist, was to a large extent one of his greatest creations.

Having met Florence Thomas, Dylan's mother, in Laugharne in July 1958 it was decided between them that a different picture of Dylan should be given, as his mother in particular thought the Dylan she knew - when he was a boy and then in his maturing years - was very different from that of the 'myth'.

The result was a series of interviews with friends and those who knew him in those early years. Colin Edwards had hoped it would result in a biography, but that project remained unfinished. These tapes are a large part of the collection that was given to the Library in 1996. But there are also tapes dealing with other matters, for instance political affairs in Eastern Europe and the Middle East.

Colin Edwards died on 11 July 1994 at Montclair, California, at the age of 69. We have now transcribed the whole Dylan Thomas collection, and edited highlights of these have appeared in two volumes called 'Dylan Remembered', edited by David N Thomas.

Here is a short piece where Florrie Thomas talks of Dylan as a child:

#### **CD TRACK 6**

*The voice of Florence Thomas, Dylan Thomas' mother*  
Laugharne, July 1958

Now what was I alluding to in the deliberately vague title I gave this paper - 'What state are we in?: The National Screen and Sound Archive of Wales in a Devolved and Evolving Period'.

I'm only partly talking politically. Following a referendum held in 1997, the National Assembly for Wales was established in 1999. At present the National Assembly has no law-making powers, merely the ability to amend occasionally those laws passed at Westminster pertaining to Wales, by a complex route of secondary legislation. The Assembly as it currently is, then, is largely a democratisation of the Executive. But as a former Secretary of State for Wales once said: 'Devolution isn't an event, it's a process'.

I mentioned earlier that UK law doesn't allow for the legal deposit of audiovisual material - and it would require an act of the UK Parliament to change that. But our political masters and paymasters at the National Library are the Welsh Assembly Government and the Minister for Culture, Sport and the Welsh Language.

The archive became a reality under this new political order, though the dream had existed for much longer. It is true to say that one of the more striking developments of the last few years has been the urgency of becoming known in the community in a truly national sense, and increasing access in every possible way to the archive's collections. This was clearly something we wanted to achieve ourselves, but it was also what the politicians demanded of us. Now, some things are easier to achieve than others. One of the most popular strands of our activities has been to show films from our collections at dozens of local showings and on dedicated national tours. I feel able to mention this because the conference this year specifically welcomed contributions discussing film and video collections.

---

So we go out into the community to accomplish this. Unfortunately, however, 'the state' of the archive at present means we are unable to disseminate either film or sound online – at least not yet. It's where we want to be, and where we intend to be as soon as is possible.

To try to sum up, then. Social memory is not a hegemony, it is a multilayered, complicated, multidisciplinary affair. The great libraries of the world are not great only for the presence of their great books and manuscripts; they are great for their totality; they are great because of all they contain.

So what state are we in? We are in a state of constant social and political change. We need to be able to accommodate, even welcome, these changes; we are certainly charged with the task of archiving these changes. We are also in a state of constant, almost frightening, technological change. We need to face these challenges as a community of archives, of different strengths, financial clout and levels of personnel; always aware of what is happening out there, but never forgetting what it is we are here for.

But we can't escape the fact that our archive is partly custodian of that rather strange term 'minority culture': having two main languages, with one of them (Welsh) often referred to by another strange term, 'a lesser used language'. Think about it!... But there is no point denying that 'minorities' and their 'lesser used languages' are, in the world in which we live, constantly under threat. Wales has a population of nearly three million people, half a million of whom still speak Welsh, compared with a million people at the beginning of the twentieth century; though it should be noted that the last census showed an increase in the percentage of Welsh speakers for the first time in a hundred years. Some good news.

I don't think any of the archive's staff believes that when we are archiving material in the Welsh language we are shelving once and for all a language and a culture. But it is vital that a country such as ours has an archive – after all, who else knows about, or cares about, *cerdd dant* or *canu penillion*; about Evan Roberts and his Revival; even about the other side of Dylan Thomas's personality.

The truth is that the appearance of the National Assembly hasn't really changed what we always wanted to do with the available resources. But at least there is now some autonomy, an embryonic parliament if you like, to underpin our work, give it a political imprimatur – and that is no bad thing! But of course political support is only as good or as strong as those politicians who offer it! We cross our fingers, and hope for the best.

And so back to *cerdd dant*. When the National *Cerdd Dant* Festival came to Aberystwyth a couple of years ago, I was asked to write a poem for one of the competitions. What I wrote was a poem about an evening at a jazz club. Now, some of the performances sounded very different from anything *cerdd dant aficionados* had ever heard. But it was still *cerdd dant*, an ancient art form in new clothes, and of course in a different medium from the 1902 recording.

It is our task to record, care for, and ensure the possibility of play-back of these varying performances and manifestations of a particular community at a particular time in their history.

### **CD TRACK 7**

*Y Clwb Jazz*, performed by Ysgol Glanaethwy  
Dafydd Pritchard/Bethan Bryn  
2003

## The Ethnographic Thesaurus: Creation and Development of an Archival Tool

Catherine Hiebert Kerst, *Folklife Specialist/Archivist, American Folklife Center, Library of Congress Washington / Co-chair, Ethnographic Thesaurus Board*

Presented at the IASA 2005 Conference, Barcelona, Spain

*The Ethnographic Thesaurus (ET), currently in its second year of development, is a comprehensive controlled list of subject terms created to describe multi-format ethnographic research collections. In 2003, the American Folklore Society, in partnership with the American Folklife Center at the Library of Congress, received a three-year grant from the Scholarly Communications Program of the Andrew W. Mellon Foundation to develop a thesaurus that folklorists, ethnomusicologists, anthropologists, ethnologists, archivists, librarians, and researchers of all kinds can use to classify and retrieve cultural information. For decades, folklorists, ethnomusicologists, cultural anthropologists, and archivists in cultural research institutions in the United States have talked about creating a structured vocabulary for ethnographic subject terms in our respective fields. With the creation of the ET, this will become a reality.*

### Introduction

This paper will offer a background on how the ET is being created, and an explanation of its structure and scope. It will also describe the role the ET, once completed, will play as an aid in indexing and cataloguing multiformat ethnographic materials to foster better communication among the human sciences. Finally, it will outline a variety of further uses that a structured vocabulary such as the ET can offer archivists, librarians, researchers, and anyone seeking access to cultural materials.

### What is a Thesaurus?

According to the 2005 ANSI/NISO Guidelines for the Construction, Format, and Management of Monolingual Controlled Vocabularies, whose standards we adhere to, a thesaurus is:

*'a controlled vocabulary arranged in a known order and structure so that the various relationships among terms are displayed clearly and identified by standardized relationship indicators. The primary purposes of a thesaurus are (a) to facilitate retrieval of documents and (b) to achieve consistency in the indexing of written or otherwise recorded documents and other items, mainly for postcoordinate information storage and retrieval systems.'*<sup>1</sup>

In other words, a thesaurus is a hierarchical listing of words and phrases drawn from a specialized vocabulary that shows the relationships between and among terms. A thesaurus is not a dictionary with definitions, though it may have scope notes that specify the parameters for use of a chosen term; nor is it a kind of synonym dictionary like *Roget's Thesaurus* or the MSWord thesaurus, with mere equivalences. The ET is, accordingly, a gathering of terms of relevance to the field of ethnography, organized in clusters of terms, which we refer to as 'facets', to encompass a wide range of cultural subject areas.

### Why 'Ethnographic'?

We have chosen to focus the thesaurus on disciplines that use ethnographic methodology—consequently, we are focusing on terms that reflect the systematic description of traditional and creative expressive culture, specifically that which is gathered through participant observation and fieldwork. As ethnography entails the study of human culture in all its many dimensions, so also will the ET reflect the approaches, disciplines, and topics of this domain— from kinship, occupation, festival, magic, dance, and ritual, to bodily adornment, foodways,

<sup>1</sup> National Information Standards Institute (U.S.) *Guidelines for the Construction, Format, and Management of Monolingual Controlled Vocabularies*. (Bethesda, MD: National Information Standards Organization, 2005) [ANSI/NISO Standards Z39.19-2005]. [http://www.niso.org/standards/standard\\_detail.cfm?std\\_id=814](http://www.niso.org/standards/standard_detail.cfm?std_id=814). p. 1

---

crafts, education, and more. We serve the fields of folklore, ethnomusicology, cultural anthropology, oral history, ethnology, cultural geography, cultural linguistics, and any other human sciences seeking to describe cultural research and its methods.

### **Why is there a Need for an Ethnographic Thesaurus?**

To our knowledge, there is no current standard for the description and classification of cultural materials in thesaurus form. There are other valuable thesauri in related fields, such as The J. Paul Getty Trust's *Art and Architecture Thesaurus* (AAT) and the *Thesaurus for Graphic Materials* (TGM I) developed by the Library of Congress' Prints and Photographs Division, both intended for the description, indexing, and cataloguing of the visual arts and architecture.

Some initiatives, such as the *Music Thesaurus Project*, conceived and directed by Harriette Hemmasi, have never been completed. Further, although the *Musaurus, A Music Thesaurus, a New Approach to Organising Music Information* and the *British Catalogue of Music Classification*, compiled for the Council of the British National Bibliography, offer generous listings of musical terms, both feature a Western classical music focus whereas the ET will include many more musical terms from worldwide traditions.

The *Library of Congress' Subject Headings* [LCSH], currently in its 29<sup>th</sup> edition, is the most comprehensive listing of subject headings available. Nonetheless, LCSH is primarily for cataloguing books, and it is often inadequate for the description of ethnographic materials, especially those that comprise unpublished documentation in numerous media, including audio and video field recordings.

CoPAR, the Council for the Preservation of Anthropological Records, has lamented the lack of a controlled vocabulary to describe cultural materials, but has never sought to create one. Finally, we are aware of controlled cultural vocabularies being created for specialized museum collections<sup>2</sup> and online digitization projects that we have found to be of interest, though none that is as comprehensive in scope as the ET. We welcome communication with others working to develop systems of subject access to ethnographic collection materials.

We feel strongly that those fields of study that do not currently have a shared systematic vocabulary are at a great disadvantage, especially in the current online networked environment where communication, useful descriptive metadata, and effective access to cultural materials for those we seek to serve are of the utmost concern. It is the aim of the ET project to be in the forefront of this effort.

### **Partners and Support for the ET**

In 2003, the American Folklore Society, in partnership with the American Folklife Center at the Library of Congress, received funding from the Scholarly Communications Program of the Andrew W. Mellon Foundation, to develop the Ethnographic Thesaurus. For the ET project, which began in 2004, the Mellon Foundation grant supports four part-time ET staff members (David Batty, lexicographer; Camilla H Mortensen, folklore subject specialist; Jill Ann Johnson, ethnomusicology subject specialist; and Kristin Cooper Rainey, database manager). The grant also covers yearly meetings of an advisory review board of 13 members, chosen from the fields of folklore, ethnomusicology, and cultural anthropology—each bringing distinctive and differing perspectives and expertise in archival and library work. Michael Taft and Catherine Hiebert Kerst, staff of the American Folklife Center of the Library of Congress serve as co-

---

<sup>2</sup> For example, the American Museum of Natural History at the Smithsonian Institution, Washington, DC, is developing a local thesaurus, driven by cataloging, to provide access to their anthropological collections. Also, the British Museum has created an impressive nomenclature thesaurus for artifacts, *Object Names Thesaurus*, <<http://www.mda.org.uk/bmobj/Objintro.htm>>

---

chairs of the ET board with Tim Lloyd, Executive Director of the American Folklore Society, who administers the grant for the Society, and serves on the Board.

### **Language of the ET**

Currently the principal language of the ET is English in North American form and usage, though we include colloquialisms and non-English words when they are in common English usage. For example, we expect to include such terms as *corrido*, *didgeridoo*, *märchen*, or *patois* as preferred terms in the thesaurus. We recognize that the ET is being created by a US team with a US board of advisers, using terminology that is familiar to us in cultural fields. At this point, therefore, the ET is necessarily ethnocentric, though we are eager for the thesaurus to be useful beyond the United States.

### **Creation, Structure, and Scope of the ET**

The ET, in its current form, comprises 23 facets. A facet is a group of terms that share a principal characteristic—facets are clusters of terms that belong together. Thus, the ET has facets for such bodies of terms as Belief, Health, Space and Place, Time, and Research theory and method. Each cluster forms a hierarchy of terms, from the broadest term (the 'top term') to the very narrowest of concepts.

As the ET is being constructed, raw vocabulary is being drawn continually from a substantial sample of ethnographic source materials (documents, existing index vocabularies, expert knowledge, academic papers, etc). The raw vocabulary is then collected into the draft sets of terms we call facets, based on their semantic or functional affinity, and as many raw terms as possible are preliminarily situated in these facets. For example, because bagpipes, music stands, and rhythm all share the characteristic of having to do with Music, they will be found in facet M--Music. Likewise, jokes, riddles, and tall tales belong in facet L--Literature.

Even in our second year of thesaurus construction, however, the ET team is constantly in the process of sketching out what belongs where. Until the project is completed, the make-up and organization of the thesaurus will necessarily be provisional. While many terms fall naturally into one or another facet, there are others that prove more difficult to situate. For example Food, and the culture that surrounds it, could be put into the Health facet, which includes nutrition, or into the Ritual facet, because of its intimate connection with ceremony and rites of almost all kinds. It could also be put into the Material culture facet, or we might decide, finally, to give Food its very own facet.

As you will notice from a brief scan of the draft ET facets listed below, we are interested in almost everything that can be viewed in an ethnographic context--from wedding gowns and steel drums to approaches and methodologies such as performance theory and structuralism, to tools of the trade, including magnetic tape, wax cylinders, or DAT recorders.

---

**Current DRAFT of ET Facet Outline** [This order is subject to change until the thesaurus is completed]

- A General
- B Belief
- C Ritual
- D Health
- E Migration/Settlement
- F Social and psychological dynamics
- G Law and governance
- H Education
- I Entertainment
- J Art
- K Language
- L Verbal arts and literature
- M Music
- N Dance
- P Material culture
- R Work
- S Performance
- T Transmission
- U Beings
- V Space
- W Time
- X Disciplines
- Y Research, theory and method

### **Proposed ET Display Formats**

The ET will have two principal display formats - an alphabetic display, and a taxonomic display. The notational codes used in the thesaurus displays indicate the facet to which the term belongs, and the level and location of the term in the facet.

#### **Alphabetic Display**

The alphabetic display is a traditional thesaurus format. For each ET term, the display will include appropriate Scope Notes (SN) to clarify how a term is used in the thesaurus; Used For references (UF) to indicate synonyms or similar terms that are non-preferred terms; Broader Terms (BT); Narrower Terms (NT); and Related Terms (RT) that provide cross-references to other facets.

*Example of alphabetic display format:*

PROVERBS Lch

SN: Succinct traditional statements in common use that imply a truth or wisdom.

UF: adages

proverbial expressions

proverbial sayings

BT: apothegms

NT: proverbial comparisons

RT: paremiology (Xq)

#### **Taxonomic Display**

The taxonomic display will list terms in the order of their notational codes, displaying the hierarchy within facets, and will include all the features of the full display with Scope notes, UF, and RT references. BT and NT relationships are implicit in the taxonomic arrangement.

*Example of taxonomic display format:*

- L literature
- Lc apothegms
  - UF: sayings
  - aphorisms
- Lcb epigrams
- Lcf maxims
- Lcg mottos
- Lch proverbs
  - SN: Succinct traditional statements in common use that imply a truth or wisdom.
  - UF: adages
    - proverbial expressions
    - proverbial sayings
  - RT: paremiology (Xq)
- Lchd proverbial comparisons
  - UF: folk similes
  - traditional similes
  - traditional metaphors
- Lchf proverbial exaggerations
- Lchh proverbial phrases
- Lcj belief statements

### **Uses of the ET**

Many existing ethnographic or cultural research archives have subject classification schemes in place, though many are idiosyncratic listings that have been created pragmatically over the years, creating the effect of 'shoe-box classification systems', limited to the range and orientation of the collection on which they are based. We expect that the ET will be used for more systematic indexing and cataloguing purposes in many cultural research archives and libraries.

Since the ET staff is maintaining full authority and citation history research for terms as they construct the thesaurus, they already have created subject authority files that will be useful in the future. Discussions have begun with the Subject Cataloging Policy Office of the Library of Congress about the possibility of using ET terms, coded as [et], in the 654 and/or 655 fields of the MARC catalogue record (the MACHine Readable Cataloging format developed by the Library of Congress), as is already the case for terms taken from the Art and Architecture Thesaurus [aat] and LC's Thesaurus of Graphic Materials [tgm].

A tool such as the ET will also help to identify and classify cultural materials in small institutions, such as local historical societies or regional libraries, where librarians and archivists know what to do with books and personal papers that come into their collections, but may be less familiar with multiformat field materials such as sound recordings, photographs, or videos, and need to provide access points for them.

The ET will provide a source of agreed subject terms that ethnographers can use in the field and for research publications. We hope that cultural researchers involved in field documentation will consult the ET when writing field notes or articles, labelling their collected materials, and creating searchable databases in order to standardize vocabulary in the research community.

---

Further, we think of the ET as providing a standardized vocabulary for communication within cultural disciplines and across international boundaries. As such, we see the ET as offering a common source for index terms for books, published abstracts, conference papers, digitization projects, and for web searching.

Parts of the ET can be enhanced with images and sound clips to create online cultural glossaries, for example, using Mj, the musical instruments sub-facet; or, users might also want to copy a facet or sub-facet from the ET to expand the topic for their own purposes. For instance, a museum with collections focusing on the cultural aspects of traditional occupational clothing might extract a subset of Pp, the bodily adornment sub-facet, to develop in further detail to correspond to their archival collections. This last possibility is one of the most exciting of the ET project—that over time the community of ET users will expand the scope or extend the detail of the ET to cover the ethnographic world more completely.

Finally, we realize that, with digitization, the importance of making subject material searchable and accessible to users is perhaps more important than ever. We see the ET as offering lexicographical support for content standards for digital projects featuring sound and visual materials and metadata.

### **Availability**

The Ethnographic Thesaurus is a web based resource that will be available in the summer of 2007 on the American Folklore Society's website: <http://etproject.org/> Currently, this site provides background information about the ET project and its progress. Once completed, the ET will be available online to the public free of charge, where anyone will be able to browse its facets and copy them at no charge. In the future we also hope to be able to provide hard copies of the thesaurus in its entirety, or portions of it, for the cost to us of printing.

### **Conclusion**

The ET is an ambitious project and we have much to accomplish before it will be ready for use. At the same time we are aware that a thesaurus is a living language, which, like all the natural languages, needs to reflect current concepts and usage, while at the same time providing standards and a stable structure. In order to remain vital, the ET will need to be maintained and altered in the future to allow for new terms as well as appropriate changes to existing thesaurus terms.

At any point in the life of the ET, we welcome comments from those who have experience of, or an interest in, cultural thesaurus-making, whether from a technical, practical, or intellectual point of view. If you are interested in communicating with us about the ET, please go to 'Contact the ET' at the bottom of the home page of the ET web site at: <http://www.etproject.org/> And, should you wish to join our informational listserv, please sign up at: <http://listserv.gmu.edu/cgi-bin/wa?SUBED1=ethnographic-thesaurus-l&A=1>

---

## Bibliography

1. Coates, Eric James. *The British Catalogue of Music Classification*, Compiled for the Council of the British National Bibliography by E. J. Coates. London: Council of the British National Bibliography, 1960.
2. Collections Data Management Section Working Party. *The British Museum Objects Names Thesaurus*. London, 1999. Ed. Tanya Szrajber. Thesaurus of object names used in the British Museum. Trustees of The British Museum. 11/24/2005 2005.  
<<http://www.mda.org.uk/bmobj/Objintro.htm>>.
3. Getty Research Institute. Art & Architecture Thesaurus Online.  
<[http://www.getty.edu/research/conducting\\_research/vocabularies/att/](http://www.getty.edu/research/conducting_research/vocabularies/att/)>.
4. Harrold, Ann, and Graham Lea. *Musaurus: A Music Thesaurus, a New Approach to Organising Music Information*. London: Music Press, 1991.
5. Library of Congress, Cataloging Policy and Support Office, *Library of Congress Subject Headings [LCSH]*, 29<sup>th</sup> ed. 5 vols. (Washington, DC: Library of Congress, 2006)  
<<http://authorities.loc.gov>>
6. Library of Congress, Prints and Photographs Division, *Thesaurus for Graphic Materials I: Subject Terms (TGM I)*. (Washington, DC: Library of Congress, 1995)  
<<http://www.loc.gov/rr/print/tgm1/>>
7. National Information Standards Institute (U.S.) *Guidelines for the Construction, Format, and Management of Monolingual Controlled Vocabularies*. (Bethesda, MD: National Information Standards Organization, 2005)  
<[http://www.niso.org/standards/standard\\_detail.cfm?std\\_id=184](http://www.niso.org/standards/standard_detail.cfm?std_id=184)>.

*The author is indebted to the comments of the ET staff (David Batty, Jill Ann Johnson, Camilla H. Mortensen, Kristin Cooper Rainey, and Michael Taft) and ET board member, Maggie Kruesi, in the preparation of this article. She also wants to acknowledge the very generous support of the Andrew W. Mellon Foundation, and to thank Donald Water and Suzanne Lodato, program officers in the Mellon Foundation's Scholarly Communications Program.*

## Fieldwork Experiences in East Africa (Ethnomusicology)

Timkehet Teffera, Martin Luther University Halle, Berlin, Germany

Presented at the IASA 2005 Conference, Barcelona, Spain

### Introduction

The present ethno-musicological fieldwork that focuses on a wide ranging study of aerophones among the societies of East Africa was carried out between February and July 2005.

Present day East Africa, also known as the 'cradle of humanity', encompasses the countries Djibouti, Eritrea, Ethiopia and Somalia (also known as the 'Horn of Africa') and those countries located in the coastal, central and southern regions. These are Kenya, Uganda, Tanzania, Rwanda, Burundi and the Seychelles, as well as parts of Sudan, Mozambique, Zambia and Malawi. As a multiracial and multiethnic region, East Africa consists of Afro-Arabs, Afro-Asians, and Europeans besides the predominantly pastoralist and agriculturist native communities, among them the Bantu, the Nilotes and the Cushites. These populations also migrated originally at different times from other areas to East Africa, starting from about 1500 years ago. Today they build the largest communities within what is known as the East African region.

The historical, socio-political, cultural and religious past of East Africa is thus marked by uninterrupted migration. The reasons for migration include the search for better and more fertile areas for living, but also war, natural catastrophes, displacement, overpopulation and epidemics. Owing to this background history, we may be able to differentiate closely linked populations who reside in specific regions and share homogeneous music cultures, such as the Swahili and the Mijikenda communities of the coastal regions of Kenya and Tanzania (including Zanzibar and Pemba islands). Through strong Islamic influence that began around the 12<sup>th</sup> century and highly developed trading systems which, as a result, enabled cultural persuasions, these populations nowadays represent a uniquely mixed culture composed of indigenous African, Middle Eastern and Indian backgrounds, both in their everyday life and in their musical traditions.

### Definite Research Area

A full investigation of the entire East African region is logistically out of reach. Even a complete fieldwork of all the existing musical traditions of a country would be impossible to accomplish within the given period of research mentioned above. For that matter, only five historically linked countries - Ethiopia (for two months), Sudan, Uganda, Tanzania and Kenya (each for one month) – were focal points of the field research. In this way an attempt was made to contact at least a minimum of one and a maximum of four ethnic communities:

- The *Bertha* (also *Berta*), *Mao* and *Komo* communities who reside in the *Benishangul-Gumuz* National Regional State located in West Ethiopia (BGNRS<sup>1</sup>).
- The *Ari* and *Maale* ethnicities living in South Ethiopia. The region is called the Southern Nations, Nationalities and Peoples State (SNNPS<sup>2</sup>).

The *Nymang* (also called *Nyima*, *Nima* and *Ama*) residing dispersed in seven small villages known as *Nitill*, *Kurmutti*, *Kellara*, *Tunir*, *Sellara Foyin* and *Kakara* in the *Nuba Mountains* of the southern region of *Kordofan*, central Sudan.

<sup>1</sup> Other indigenous population of the BGNRS are the *Gumuz* and the *Shinasha*. Another group of the *Bertha* also lives in south Sudan. The *Bertha* communities of both Ethiopia and Sudan share common historical, cultural and religious features.

<sup>2</sup> The SNNPS is extraordinarily rich with various languages and dialects used by many different ethnic communities like for instance the *Hamer*, *Dizi*, *Surma*, *Mursi* and the *Bumi* to mention just a few.

- The Bantu speaking *Baganda*, the largest single ethnic community living in central Uganda,<sup>3</sup> as well as their eastern neighbours, the *Basoga*, who occupy the regions between Lake Victoria and Lake Kioga.<sup>4</sup>
- The *Wasambaa* community of northern Tanzania. They occupy a large area starting from the north Tanzanian region of *Tanga*. However, I specifically visited the village called *Vuga* that is located in the *Usambara* Mountains.
- The *Digo* and *Giriama* of the coastal regions of Kenya, who belong to the altogether nine closely related Bantu speaking *Mijikenda*<sup>5</sup> people who have a common historical and cultural background.

### Aerophones in East Africa

The aerophones used in the music cultures of East African societies have been studied inadequately. There are only a few academic researches and publications at our disposal. The African continent, which is generally considered a homogeneous region, is identified predominantly through the abundant types of drums. With reference to drums, the various methods and techniques of playing, and the socio-cultural status and roles of the drums, there is still quite a lot to explore, but they have at least been investigated in a relatively better way compared with other groups of musical instruments, such as the aerophones.

The East African communities possess a large number of aerophones that have never been examined exhaustively. In the East African musical history in particular, the use of end-blown flutes, horns and trumpets played in sets of from 6 to 22 instrumentalists, has been one of the common features of music making. Such instrumental ensembles were used predominantly in the royal courts of many countries at different times. This phenomenon is also observed today.

**Fig. 1: Waza trumpet ensemble<sup>6</sup>**



As an example the *Waza* calabash trumpets played by the *Berta* people of south Sudan and west Ethiopia may be mentioned. A group may consist of 10 to 12 trumpets each producing one pitch. Therefore, the participation of all the trumpeters is necessary in order to create a complete melodic and metro-rhythmic musical piece (see figure 1).

<sup>3</sup> The present districts in which the Baganda live are *Kampala, Mpigi, Mukono, Masaka* etc.

<sup>4</sup> The present districts of the Basoga are *Jinja, Kamuli* and *Iganga*.

<sup>5</sup> The nine Mijikenda groups including the *Digo* and *Giriama* are called *Rabai, Kambe, Ribe, Jibana, Chonyi, Kauma* and *Duruma*

<sup>6</sup> Photo: Timkehet Teffera 13.02.2005; Assosa district; Nifro Gebeye village/West Ethiopia.

Fig. 2a: *Woissa* flute ensemble<sup>7</sup>



Fig. 2b: *Pilea* flute ensemble<sup>8</sup>



Other ensemble instruments consist of end blown stopped flutes that are mostly constructed of bamboo, such as the flute ensembles called *Woissa* (**figure 2a**) and *Pilea* (**figure 2b**) used by the south Ethiopian *Ari* and *Male* people, or the flute ensemble known as *Bol-Negero* of the *Berta* (**figure 2c**), consisting of 21 flutes.

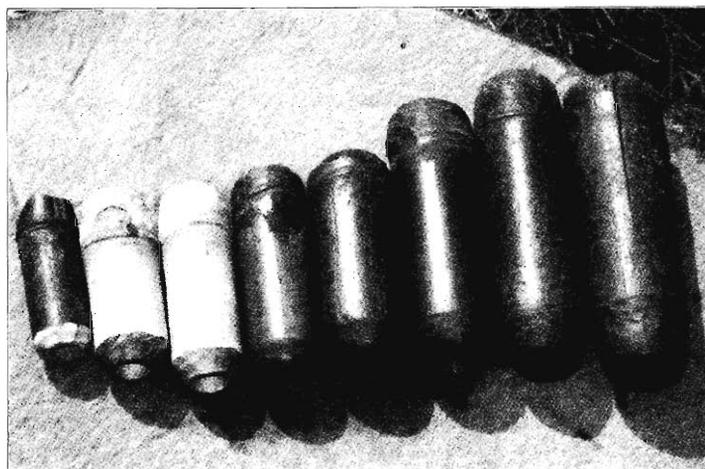
<sup>7</sup> Photo: Timkehet Teffera 07.03.2005; *Jinka town/South Ethiopia*.

<sup>8</sup> Photo: Timkehet Teffera 10.03.2005; *Maale district; Beneta village/South Ethiopia*.

---

The flutes used in such ensembles of course differ in their quantity, but their characteristic similarity lies in the fact that each instrument needs to produce one or a maximum of two pitches. In doing so, they use the hocket technique in order to construct a full melodic and metro-rhythmic course. Another typical feature is that these ensembles may also be accompanied by other musical instruments, such as drums, horns, gourd rattles, wooden concussion idiophones, percussion sticks etc.

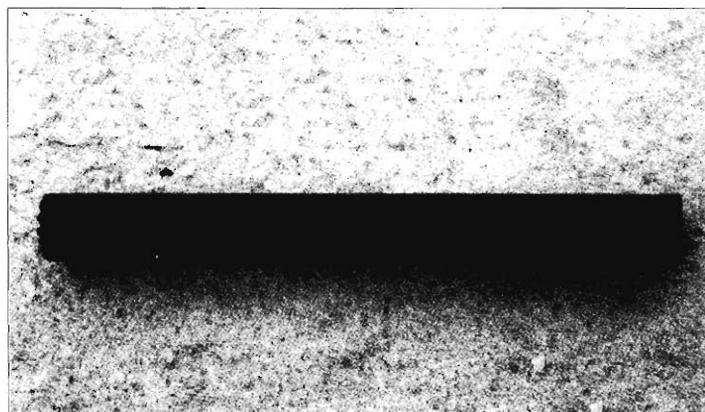
**Fig. 2c: Part of *Bol* flutes of the *Bol-Negero* ensemble<sup>9</sup>**



For instance, the *Bol* flutes of the *Berta* are accompanied by the single-headed kettle drum *Negero* (lit. = drum). For that matter, the ensemble is accordingly known as *Bol-Negero*.

Additional aerophones refer to numerous types (end-blown or side-blown flutes, trumpets and horns with or without finger holes, etc).

**Fig. 3a: stopped flute *Chivoti* of the *Digo*<sup>10</sup>**



---

<sup>9</sup> Photo: Timkehet Teffera 13.02.2005; Assosa district; Inžiñhederia Šhederia village/West Ethiopia.

<sup>10</sup> Photo: Timkehet Teffera 10.07.2005 Tiwi; Southern Mombassa; East Kenya.

**Fig. 3b: open-ended flute *Sorrer of the Nymang*<sup>11</sup>**



They may be used as both solo and ensemble instruments. Their shapes (cylindrical or conical), materials (animal horns, wood, clay, bamboo, metal, plastic etc) and their playing techniques vary from place to place (**figures 3 a-b**).

Animal horns (eg goat, ox, bushbuck, gazelle and antelope) belong to the most commonly used music and/or signal giving instruments in East African societies serving various purposes. These include the call to war, gatherings, mourning, group activities such as harvesting and hunting. On the other hand, they are played while herding livestock, and they accompany musical performances, circumcision ceremonies etc, together with other musical instruments.

**Fig. 4: side-blown horn *Boršher*<sup>12</sup>**



<sup>11</sup> Photo: Timkehet Teffera 11.04.2005; Nuba Mountains in South Khordofan region; Central Sudan.

<sup>12</sup> Photo: Timkehet Teffera 13.04.2005; Nuba Mountains in South Khordofan region; Central Sudan.

---

The antelope horn *Boršher* played by the *Nymang* of Sudan is, for instance, used primarily as a signal giving instrument (see figure 4). The blowing techniques of the horns differ according to their construction. Thus they may be either blown at the truncated ends or at a hole made on one side.

### **Research Objectives and Fieldwork Experience**

As preliminary documentation, the assessment of photographic and sound materials, as well as the examination of traditional musical instrument collections, was carried out at the Phonogram Archives of Vienna and Berlin. Apart from the fieldwork, analogous evaluations were undertaken in the National Museums (formerly National Museums of Uganda and Kenya) and Sound Archives (IES-Institute of Ethiopian Studies/Addis Ababa University, TRAMA-Traditional Music Archive/Khartoum University) of the respective countries that possess quite large collections of music and musical instruments. Therefore, as a result of all the preparatory work, about 30 hours of audiovisual recordings and some 2 000 photos were collected.

The main objective of my research is based on the representation of East African aerophones, their classification in groups and subgroups, and the investigation of their musical and instrumental styles. The study concerning areas of style will be complemented by intra- and inter-cultural classification and systematic analysis. This overview should thus give detailed information about the ethnocultural link and/or historical origin; the organological classification (i.e. intra-cultural classification); the music repertoire, and its meaning and function, from a musical point of view (also in relationship with other comprehensively studied groups of music instruments); the technological diversity; methods and techniques of playing; the socio-cultural role of the instruments; their non-musical significance, and last but not least their role in terms of gender and class.

My ethnomusicological fieldwork in East Africa was a very tiresome task, full of adventures and risks, but simultaneously useful, instructive, encouraging and worth doing. Since a maximum stay of one month was scheduled for each country, it was clear from the start that a complete research study would in one way or another be absolutely impossible. The physical and mental preparation for the field research, the journey to each country; the handling of administrative procedures mainly in the capital cities in connection with providing suitable and successful research circumstances; the search for contacts and adequate information about the area of research, required quite a lot of time and energy, and a great deal of patience.

After accomplishing all these steps, the second phase of the plan - the practical research - referred to journeys in the respective countries to definite areas, and to approaching the ethnic community. Here, mention must be made that, if a researcher is aware of collecting convincing data and gaining adequate authentic information, he/she is first of all obliged to share the everyday life of a community, respect and understand its culture, mentality and its people, and above all spend a extensive period in order to gather an abundance of source material on its music culture as well as all the details related to it.

Since the undertaking of any kind of recording has become a means of generating additional income for both 'professionals' and 'semi-professionals' in many parts of Africa, in making such deals I always tried to make these musicians conscious of their music tradition/s that they should represent with a great deal of pride, since it is a part of their identity. Such discussions were essential, since they made the people feel responsible for the music they performed. So, a special task of my fieldwork was based on clarifying the aim of my research with the intention of avoiding misunderstandings.

---

After paving the way to go forward, the final and most significant part of my fieldwork was the audiovisual recording of music that is followed by questionnaires, discussions, dialogues and interviews with individuals/groups about origin, evolution, nature, style, role and function of music, and musical practices. These achievements have certainly helped me to experience and understand quite a lot about the musical traditions and cultures of numerous societies of East Africa.

Knowing areas of research from provided and/or available materials such as literature and other data on one hand, and facing multiple realities in the field on the other, are two extremities. Apart from getting used to new geographic and cultural areas that either I have been acquainted with from a distance, or that had been completely unknown to me, my research journey to the five East African countries as a whole has greatly enabled me to realize the importance of ethnomusicological field assessments, and to understand quite a lot about how to do the following:

- explore new perspectives and experiences
- approach 'new' and 'strange' cultures as an ethnomusicologist and carry out a study
- approach people (especially musicians) through understanding and accepting their mentality, ideologies and cultures
- deal with research related problems and crises in the field
- realize the aims of the research in the field (especially the recording of sound), and last but not least
- achieve the research goals

There is still a lot to explore in the music and material cultures of East African communities. This research work and its final analytical results will, therefore, hopefully encourage and enhance further future studies in this untouched region that is characterized by its multiethnic communities with a long history. It is recommended that the studies not be confined to the field of ethnomusicology, but that interdisciplinary investigations also be conducted in related disciplines, such as anthropology, history, ethnology, ethnography and linguistics.

## **Any Damn Fool Can Predict The Past**

*Matthew Davies, National Film and Sound Archive, Canberra, Australia  
Paper presented at the IASA Conference 2005, Barcelona, Spain*

### **Introduction**

Perhaps predicting the past is not as simple as the quote from Larry Niven<sup>1</sup> used as the title of this paper suggests, but it is surely a trivial matter when compared with the challenge of predicting the future. In attempting to predict possible future trends in the use of sound recordings from archives, we do have to look to the past for models of user behaviour and preference, but cannot simply extrapolate these as a basis for planning the content and delivery needs of future audiences.

My own vision for the future is an optimistic one, which I'm sure many here share – a future in which the treasures in sound archives reach an ever increasing audience, cheaply and quickly, delivering content and context that does justice to the importance of the cultural heritage in our collections.

We need to have a vision of the future to plan successfully the infrastructure, resources and work plans required to service our future audiences' needs. This paper draws on my experience of the past 12 years at the National Film & Sound Archive to examine the ways we have gone about predicting our future. It includes some examples of past practices and analysis of recent use of the NFSA's digital audio collections, and identifies some general principles and strategies. It also addresses risks and opportunities presented by these strategies.

Firstly I will propose that there are some predictions that are relatively straightforward, areas where there is some certainty or inevitability about future events.

Secondly I want to explore those areas where we expect little change in the future, or at least the near future, and can plan based on relative stability.

Thirdly I'll examine the early results from the National Film and Sound Archive's online digital audio efforts, and touch on how the new directions at the National Film and Sound Archive will help us to increase future access in the digital domain.

Finally I'll return to the need to recognise unpredictability and to expect the unexpected, and to the dangers of relying too heavily on predictive models based on past experience in a world where change, particularly technological change, can be revolutionary, rather than evolutionary.

### **Researching Past Access**

Finding detailed information about past access can be difficult. At the NFSA quite detailed records have been kept for every access request over our 20-year history, but these records can be hard to collate, interpret and analyse. Initially a manual system of paper forms was used to record basic details of each client request. This was superseded in the early 1990s by a Lotus Notes database that records all the enquiries and any copying work carried out to meet requests. Additionally the MAVIS database contains information on loans of access copies, and access to digitised content either through our internal network or over the Internet.

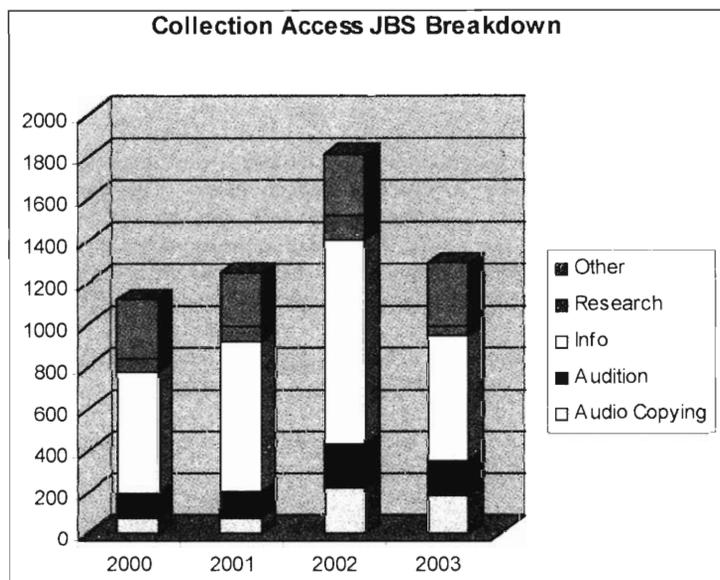
---

<sup>1</sup> Niven's Laws, most recently published in the November 2002 edition of Analog magazine

Nevertheless, it's difficult to form a clear picture of access patterns, despite all this data. The old paper records are relatively inaccessible, inconsistent in data recorded, and limited in detail. The Lotus Notes system offers some improvements, but much of the interesting information is contained in unstructured notes fields. MAVIS loan records are kept for so many internal and external uses that identification of access-specific loans is problematic. Digital access statistics identify only the act of downloading – nothing is captured about the client or their reasons for accessing the material.

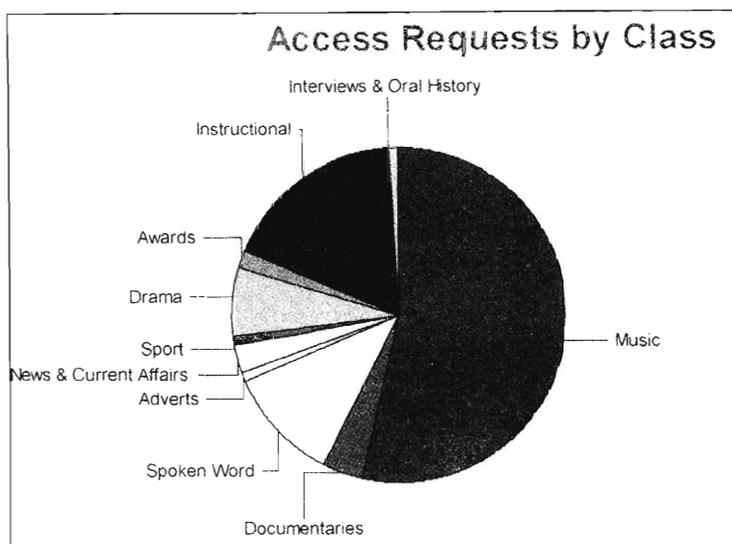
Some quantitative analysis is possible, for example this analysis of overall levels of access to the sound collections from 2000 to 2003.

**Fig. 1: Collection Access JBS Breakdown**



I have attempted some qualitative analysis, such as this breakdown of sound access requests by broad content areas.

**Fig.2: Access Request by Class**



Unfortunately only those requests where detailed information has been kept can be included in this type of analysis, so the results are not definitive, but only an indication of general trends.

### **Certainties and Inevitabilities**

Fortunately there are some aspects of the future that can be predicted in a way that is useful for anticipating access demand. Anniversaries of important events are a good example. We know precisely when an anniversary will occur, and which parts of our collection are relevant to the anniversary. To some extent we can predict what audience will be interested in a particular anniversary, and we can plan ahead to meet their needs. Large scale anniversaries can provide opportunities for partnerships, and may attract government and corporate funding.

In Australia over recent years archives have contributed to the celebration of the bicentennial of European settlement, the centenary of Federation, 50<sup>th</sup> and 60<sup>th</sup> anniversaries of the end of World War II, and several centenaries of various aspects of radio broadcasting. The NFSA developed an access collection and collection guide for the 70<sup>th</sup> Anniversary of the end of World War I, and is now preparing for the 50<sup>th</sup> anniversary of Australian Television and the centenary of the first Australian Feature Film, *The Story of the Kelly Gang*, in 2006.

Properly handled, anniversaries can provide an impetus for high quality presentation of archival material, but care must be taken to avoid trivialising the collections through an excessively nostalgic approach, as can be evident in some 'On This Day' style of presentations.

Another inevitability for future access is the obituary. While death cannot be predicted precisely, the preparation of archival audio for use in marking the passing of important public figures is a common activity in many radio archives. We do not specifically prepare material for obituaries at the National Film & Sound Archive, and have occasionally found ourselves unable to meet requests for sound from our collection for this purpose. However, I have an example we were able to supply on the occasion of the death of American entertainer Bob

---

Hope, which presents a uniquely Australian memory of this international star and was widely played on Australian radio.

### **CD TRACK 8**

*Excerpt from Ampol Show, episode #175*

Jack Davey and Bob Hope on the Ampol Show

NFSA Title no 195494

Bob Hope was heard there appearing with Australian radio icon Jack Davey on the Ampol show. The sound file was distributed to radio stations with the co-operation of the Radioinfo website <http://www.radioinfo.com.au/index.php>

### **Perennials**

One common approach to predicting future access demand is to identify those subject areas and types of content that have proved to be in demand from our experience, anticipating a continuance of this demand into the future. Consistent past demand is evidence of a loyal audience or client base, who can be expected to continue to explore their specific areas of interest in the Archive's collection, though not indefinitely.

Strong interest in radio serials has been a consistent feature of audio access requests at the National Film & Sound Archive throughout its 20-year history. We have developed a number of products and services to meet this demand, including a collection guide (available online and as a hard copy publication), audio products, first on cassette and more recently on compact disc, and a regular radio programme 'Theatre of the Mind' produced in collaboration with an independent producer and broadcast on more than 50 radio stations, including many stations on the Community Broadcasting Association of Australia's network, commercial channels in Sydney and Melbourne, and on Australia's national broadcaster the ABC. Distribution is via the Community Broadcasting Associations of Australia's dedicated satellite systems ComRadSat. Here is a brief excerpt from 'Theatre of the Mind'

### **CD TRACK 9**

*Dad n' Dave*

Theatre of the Mind, episode #3

NFSA Title no. 671153

'Theatre of the Mind' reaches a large audience each week, but there is no doubt that this is an ageing audience. The programme is popular because it satisfies a desire to relive the golden age of radio on the part of those who have this era in their memory. Inevitably this audience will decline. While we are starting to see some interest from a younger generation of enthusiasts they are fewer in number and have different interests from our traditional audience for this material. Their interests are more in research than in recollection of old times, and they demand much more historical detail to add context to the programmes.

Another perennial demand has been for historic speeches, usually from radio broadcasts. Some of these, such as Australian Prime Minister Robert Menzies' announcement of the declaration of World War II, have become iconic.

## CDTRACK 10

*Declaration of War*

R.G. Mezies, 1939

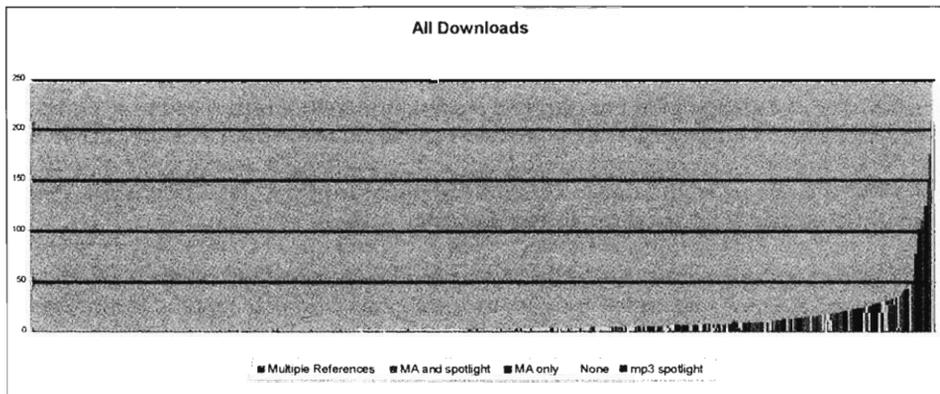
NFSA Title no. 682324

This recording, and others that similarly illustrate world changing events, are by now widely available from a variety of sources in Australia. The key radio announcements of war and peace have become established as something of a canon and need little in the way of activity from archives to ensure their ongoing availability and use. While we continue to record radio reports of contemporary events of historic significance, more often than not it is television, rather than radio, that is associated with these events in popular memory. Perhaps our radio recordings will be useful as a fresh alternative when the TV reports become so familiar that they are almost a cliché.

### **If you build it, they will come!**

As TV and radio jostle for position alongside their new cousin, the Internet, archives are also seeking new audiences and business models based on the point to point delivery capabilities of the world wide web. The National Film & Sound Archive has been making audio available online since 1999, albeit in a modest way with only 450 sound files currently accessible through our online catalogue. While much of our research access is still provided using traditional media, either on site or through sending physical copies in the mail, we are for the first time serving customers without any direct contact. We maintain a basic record of use of this online material, effectively a simple count of the number of times any file is accessed by an external user. These records form the basis of the analysis presented in the following graph.

**Fig.3: All Downloads**

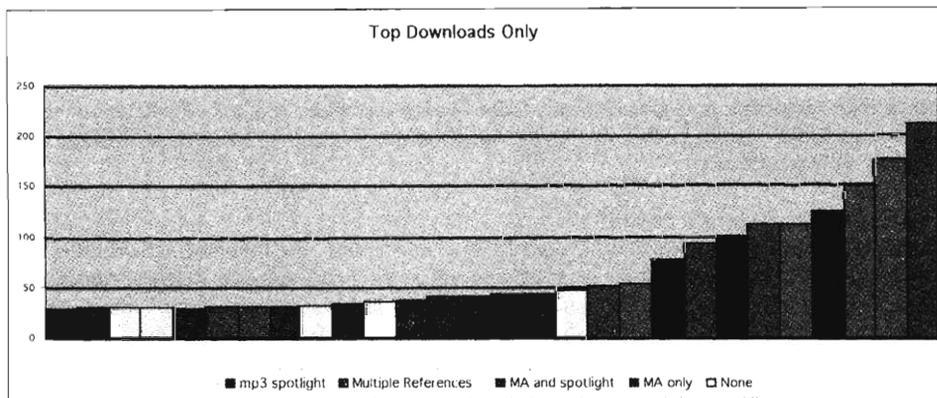


The number of times each title has been accessed by an external user is represented by the bars in the graph. Overall the amount of access to these files is less than we would have hoped, given the excitement about the potential for this kind of access. Compared with some similar ventures we have a low level of access – less than 4 000 downloads in total over the 450 or so files currently available on our site.

It's immediately obvious that while a few of the files have been accessed many times, the great majority have had very limited access. What is making the difference? Why are some files accessed frequently and others hardly at all?

The answer is that the most accessed files are those that have been included in curated website content, with contextual material explaining their interest and significance. Those files that are not supported by contextual material are accessed rarely, even though their intrinsic value may equal that of the popular files.

**Fig.4: Top Downloads Only**



Looking once again at our graph, we can see that the bars are 'colour coded'. 'MA and spotlight' bars indicate that the file is referenced from the 'digital spotlight' area of the NFSA's website, which highlights selected Australian popular songs and historical recordings. 'MA only' bars indicate that the file is referenced from the National Library of Australia's Music Australia website. 'Multiple Reference' bars are referenced by both websites, and 'None' bars are referenced by neither. 'mp3 spotlight' bars represent files referenced by a pilot project promoting or activities in collecting contemporary music published in digital form on the [www.mp3.com.au](http://www.mp3.com.au) website.

It takes a lot of dedication for a user to find the files that are not referenced by explanatory web pages such as the spotlights or by portals such as Music Australia. The user has to find the NFSA website, query the online catalogue using very specific search criteria, and only then will they discover the online content. The evidence from this use analysis clearly demonstrates that users are generally not doing this!

The files that are referenced are much easier to find – they may show up directly in Google searches, or the user may be led to them by the surrounding web content. The relevance of the recordings is also clear to the user from the surrounding context, and the whole experience is more interesting and satisfying. Take for example the historic speech by aviator Sir Charles Kingsford Smith.

**CD TRACK 11**

*Southern Cross: Australia-England Flight*  
 Charles Kingsford Smith, 1929  
 NFSA Title no. 267485

Some of the important content on our website is still waiting to be described and promoted better – take this example

## CD TRACK 12

*The Hen's Convention*

J.J.Villiers, c 1897

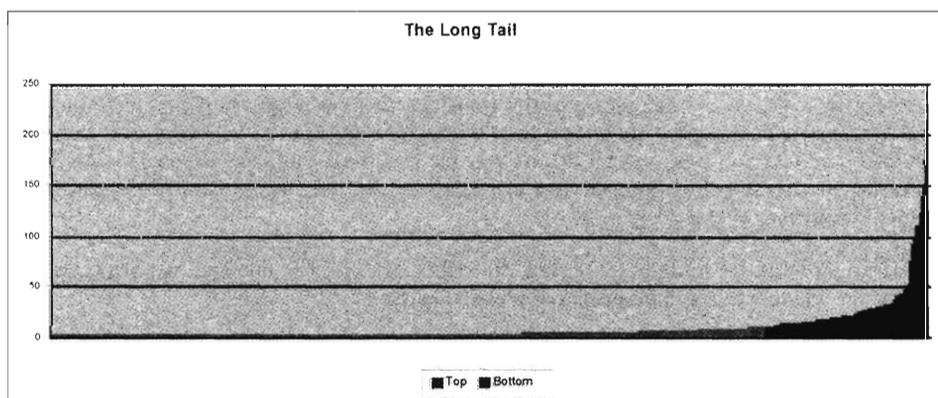
From the Thomas Rome Collection

NFSA Title no. 452097

It may not sound like much, but that is the oldest known sound recording made in Australia. Not that you would know that if you stumbled across it on our online catalogue in the absence of any supporting text or explanation. This historic recording has been accessed only 30 times! Clearly there is an opportunity for us to make better use of this recording, by putting it in context and using it to tell the story of the birth of sound recording in Australia. The overall low levels of access to the digitised content on our on line catalogue confirm that we need to do more than simply digitise the collections and put them online. We need to attract an audience by telling interesting stories, and encourage them to return again and again to our collections to explore the riches within.

If we can increase the audience for our popular material, we also stand to make gains in use of the more obscure or specialist recordings at the same time. Although each of the recordings at the tails of our diagram have not been accessed frequently, together they still add up to a significant amount of access.

**Fig.5: The Long Tail**



One third of the total downloads of our online content is accounted for by files that have been accessed less than 10 times each. This phenomenon, known as the 'long tail' effect has been identified as a significant factor by record companies in the sale of music in the form of digital downloads, where a third of their revenue comes from the large volume of music tracks that appeal to a small niche market. It's a good reason for us to make a wide selection of audiovisual heritage online, not just a small selection of popular items.

### **Future Directions at the National Film & Sound Archive**

This leads me to the new directions at the National Film & Sound Archive. Our new director, Paolo Cherchi Usai, appointed in 2004, has implemented a curatorial model for management of acquisition, access and preservation at the archive, with an emphasis on supporting research by eliminating barriers to access. Priorities for the organisation will be determined by the curators, with the aim of delivering the highest possible level of cultural benefits from the archive's activities.

---

This approach will see an increased focus on the archive working in partnership with researchers to interpret and explain the collection, rather than simply providing an access service. The results of this research will contribute to the contextual information surrounding the collection, and have a flow on effect in disseminating interpreted audiovisual heritage to the wider public.

In implementing these programmes we will also be ensuring the preservation of the research source material, and acquiring new collection material where the research projects indicate our holdings could be improved. Gaps in our holdings of published sound recordings will be identified as part of our new project to develop an Australian National Discography. The availability of a National Discography should increase levels of interest, and access, across the whole collection, adding to the 'long tail' effect I spoke of earlier.

We are also taking specific steps to improve the useability of our online catalogue, with a major redevelopment due to occur in early 2006, and in trialling digitisation on demand services to remote users, initially in our State Office but hopefully to be extended to researchers in public libraries and eventually via secure channels to bona fide researchers over the Internet.

### **Expect the Unexpected**

Whatever methods we use for forecasting or predicting the future benefits of our Archives' programmes, we need to be recognise that we are working in a changing environment. Changes in technology, in legal requirements, in society and even in fashion may be critical in the success or failure of our programmes.

Recent history provides examples where archives have been quite successful in anticipating these changes. We've all been aware of the transition from analogue to digital technologies, and have been quick to plan the phasing out of cassette and reel to reel tape, and embrace first DAT and CD and now the broadcast wav file and mp3. Archives have recognised the increasing importance of the Internet as a means of distribution, and as a source of audiovisual material deserving of archiving.

But not only must we take into account the effect of expected changes, we also need to expect the unexpected, and be prepared to be surprised.

As an example, consider the impact of mobile phones. While the increased use of mobile phones in Australia has been widely predicted since the late 1980s, the uptake of this technology has had side effects that have been quite surprising. The new market of audio files for use as ring tones or call-back tones is one surprise, but what about the increased use of mobiles as a tool for accessing information, including audiovisual content?

On the other hand I have been surprised by the revival of interest in a technology many had declared obsolete towards the end of the last century – the vinyl disc. Driven jointly by the creative art of DJ 'turntablism', and by consumers' reluctance to part with their LP collections, equipment for disc reproduction has come back as a mainstream consumer item, from being almost unobtainable through the early 1990s.

I'm also continually surprised by the creativity and originality with which scholars and artists approach our audiovisual heritage. This next audio example is taken from a submission to the NFSA's *10 Minutes of Passion* radio project, which was established to encourage young people to experiment with the use of archival audio in radio production. It illustrates an approach to interpretation of archival sound that owes as much to the modern phenomena of DJ mixing as it does to traditional radio production

---

## **CD TRACK 13**

*Fathom*

Mykel Carlier, 2005

NFSA Title no. 668963

### **Conclusion**

Many people think archives are all about the past, but we know that our role as archivists is serving the future. We may not be able to predict the future entirely, but we do have to try, and we rely on our experience to make the best predictions we can.

To ensure our collections are relevant to future audiences, we cannot simply rely on the intrinsic value of the recordings – we have to continue to present and explain them in new ways, while remaining faithful to the original context in which they were created. It is not enough simply to make archival material available over the Internet. We must engage with our audience, and present curated collections that explain the content and context of the recordings in our collections.

## **Experiences in Video Archiving at the Phonogrammarchiv – A Progress Report**

*Franz Pavuza and Julia Ahamer, Phonogrammarchiv of the Austrian Academy of Sciences, Vienna, Austria*

*Paper presented at the 2005 IASA Conference, Barcelona, Spain*

### **Introduction**

The Phonogrammarchiv, an institute of the Austrian Academy of Sciences, is the oldest sound archive in the world. Its holdings consist primarily of materials that have been recorded during field research and materials from academic sources. Since 1899 we have been preserving research sound documents. To complement the archiving of audio materials, video archiving of research footage was started two years ago. In addition to preserving and accessioning audiovisual documents, technical and methodological support for field researchers is also provided. In return we archive the materials they produce.

Mainly public or academic institutions and scientists or students working on their doctoral theses access our holdings for research purposes. Occasionally we support scientific exhibitions with selected material.

The Phonogrammarchiv is a comparatively small archive, and whereas the Academy has provided all the financial means necessary for implementation of the video archive, funds are limited, with further cutbacks on the horizon. However, adequate selection of the archiving strategy would - in our opinion - in most cases allow satisfactory operation of AV archives.

### **Video Archiving – A Challenge for Small Archives**

#### **Financial Considerations**

Financial burdens of video archiving are not to be taken lightly and can rapidly exceed the cost of audio archiving. Such considerations have to be balanced against the importance of safeguarding video material properly. Careful planning ahead helps the archive to stay within reasonable financial boundaries. We do give priority to Austrian academic institutions and Austrian scholars in general when it comes to the intake of materials and support by means of equipment and methodological advice.

Friction-free access to the materials for future generations calls for the application of today's best technological methods. This strategy is supported by the increasing overlap of developments in the IT and AV worlds. The most obvious example is the processing of the video signal on a PC based workstation. Also, the LTO backup tape we use as final storage medium has turned out to be more cost effective than a proprietary high performance videotape. The price development of the last three years has made LTO affordable, even for small or medium sized archives.

#### **Considerations of Quality**

We have to bring into line the users' needs and technical necessities of preservation. Originally digital documents are archived without any modification. For analogue materials, signal extraction and digitisation are the most important steps for the quality of the resulting signal. Taking the latter as an example, it might not be necessary to use 16-bit analogue to digital converters (though already available) because the main reason for doing so - minimizing round-off errors during processing - usually does not apply to the common linear archiving procedure (i.e. without any signal alteration). The 16 million colour shades offered by an 8-bit converter might be considered sufficient.

It is the archive's strategy to keep the original carrier whenever possible, in case improved signal extraction methods become available in the future. Still, when extracting a signal there

is always the threat of irreversible deterioration of the carrier that would rule out another playback process. The handling of fragile carriers calls for reliable and well adjusted machines to minimize the strain. Fortunately well maintained equipment can be bought from professional or broadcasting institutions at a fair price.

### **Efforts to Avoid Budgetary, Legal, Technical & Workflow-related Pitfalls**

The introduction of video archiving has been based from the very beginning on the strategy of applying proven practices and experiences from decades of audio archiving. This refers to both technical and operational aspects and enabled us to optimise the acquisition of hardware and software, and to set up a manageable schedule for the archiving process.

It has been clear from the outset that the very first step in the archiving process (acquisition/digitisation) is crucial. This applies to the playback procedure - especially for analogue sources - and the actual transfer to the digital domain. Getting hold of a set of playback machines in excellent condition from the Austrian Broadcasting Corporation was more a piece of unexpected luck than the result of persistent searching, but it helped to avoid expensive realigning of machines we may have bought as suitable but that had an unknown status of wear. In order to monitor the performance of our playback machines, test equipment has been bought; some of the more critical service tasks, however, still have to be outsourced.

In the planning stage for video archiving a feasibility study was done. One of the results was a good estimation of how much video footage would have to be archived in the coming years, but legal obstacles kept us from starting the process immediately. This made a close inspection of the tapes impossible, so we could not set up a priority scheme for the most endangered materials, as originally planned. A solution for this somewhat frustrating situation was found: Archiving tasks for the first two years focused on in-house material with known status and clear legal boundary conditions. The start-up of the video department was eased by the good condition of the available tapes (mostly Hi-8 and DV formats), and experience could be gained and a general workflow developed step by step. When the more fragile materials are going to be processed this archiving routine is adapted accordingly. Meanwhile, the market is monitored continually for developments concerning optimised pickup of analogue sources, mainly for colour-under formats, where the archive sees room for improvement. A good example is an electronic module that allows separate processing of luminance and chrominance signals picked up right after the playback head of a U-Matic machine. This would avoid the signal deterioration linked with conventional video signal processing circuits in a U-Matic player.

The archive follows a strategy that is based on linear uncompressed archiving of digitised analogue sources (with lossless compression as an acceptable alternative). Even with 8-bit converters this results in a data rate of about 27MB per second. The request for uncompressed recording reduced the number of possible vendors to two (speaking about affordable PC based hardware), and put a number of constraints on the supporting hardware for the capture station. The hard disks must be either 15.000rpm types or a striped array, as recommended by the vendor. The enormous amount of data and the requirement for rapid transfer to the final storage medium narrowed the choice of manufacturers. So far we have not regretted our final decision to store on tape (LTO tape in our case), although we made minor mistakes such as selecting a low cost device for one of our stations in order to ease the strain on the budget. On the other hand, we are satisfied with the product's performance, speed and capacity. We especially appreciate its well planned expansion into the next generations that are up to four times as capable as the first one, since this will fulfil the need for archiving large bodies of analogue footage even better. We plan to continue using the following



generations, exploiting their backwards and forwards compatibility. We have succeeded lately in persuading a major manufacturer to give us access to a 'light' version of their software that exploits the data supplied by the built-in monitoring chip for integrity checking. This will make it easier to determine when the refreshment cycles of the tapes are due.

We are aware that progress in the field of video digitisation is fast, that new equipment and replacements are entering the market continually and not necessarily at a lower cost. This made us build up our system in a modular way, allowing for future changes of single modules – such as the A/D converter or the tape station mentioned above, while leaving the rest of the system untouched.

In establishing our workflow we have had to deviate considerably from the workflow in audio archiving. In the first place, video archiving is a much more demanding task for the archivist owing to the extension into the visual domain. To avoid physical exhaustion, regular breaks have to be taken. On the technical side, the large data sets need much more time for operations such as saving a file to the hard disk, transferring it to the LTO tape, or sending it over the institute's internal network.

Last but not least – there is no adequate software for our purposes on the market, so we use regular editing software. This software has not been designed for what we do, because realigning clips and modifying the signal is what you want when you edit, whereas archiving does not allow any modification of the original signal. Therefore, we use only core elements of the software. Induction training of the archivist has to go beyond the usual 'how-to' routines, emphasising the procedures essential for archiving and warning of the 'dangerous' parts of the software.

Though the capacity of hard disks has increased substantially lately, video data rapidly takes up large spaces on the disks. Even worse, high speed acquisition hardware demands continuous tracks for writing new data, and it rejects fragmented disks as insufficient for streaming. This requires occasional clearing up of the hard disk array (defragmentation), which is time consuming and puts additional stress on it. For large video archiving projects a stringent schedule and enforced discipline have proved necessary for us. We have learned to plan ahead and co-ordinate the various activities of the archivists on time, as last minute adjustments in the schedule are not possible.

The most essential timesaver for our video archiving was no doubt the introduction of the virtual file editing, a major deviation from the audio archiving scheme. Currently the original file is transferred to the final storage tape as an unaltered stream of data. The virtual cutting points are listed only in the play list that is saved together with the video stream, unlike the audio footage that is cut into pieces forming a unit. The storage tape contains one or more original video streams and a description of scene transitions. In parallel, the separate database of the archive stores metadata on these transitions together with data about the author and location; other background information, and some technical data such as replay equipment, operator, and notes about dropouts or other signal distortions.

Another reason for using this concept of storing the material is our wish to introduce the MXF (Material Exchange Format). MXF, actually a file container including both the essence and the metadata and open to all kinds of essence such as audio streams or still pictures, has been standardised and accepted by major players in the video field. It is introduced slowly into hardware and software, starting with systems at the broadcasting and professional levels. However, it seems to be a good solution for smaller AV institutions as well, once it has been introduced into semi-professional systems.

## **Interaction with Users: Delivering & Accessing Materials**

The multifaceted procedure of delivering video footage to the Phonogrammarchiv can be characterised the best by examples from both ends of the scale.

On one hand, we might be faced with insufficiently documented videotapes. This could be caused by a number of things. A common occurrence is chronically ill-documented research footage at academic institutions, caused by a lack of funding, or because research projects are terminated after only a few years.

On the other hand, the incoming tape could be the result of recent field research supported from the beginning by the archive's supplying hardware and methodological instructions. There would therefore be well structured documentation available, tailored to our archiving needs.

Naturally, the latter would simplify the archiving process dramatically, especially when the author agrees to provide additional information personally during processing of the material. Archiving calls for a rather strict set of rules, and many researchers have learned to appreciate the formal approach of both the archive and the archivist.

It has also proved very effective to compile a set of helpful hints for the field researcher. This information leaflet is enhanced constantly by information and experiences from both the field researchers and the archive. Processing the footage always gives rise to new suggestions for improvement of the recording techniques, or for data gathering for the protocol.

Materials submitted without adequate – or, in the worst case, without any – documentation concerning their content have to be treated individually. In cases where the author has passed away, relatives have proved to be a viable source of information. Very often documentation is in their possession, sometimes untouched for years, and permission to access these sources could be of great help.

A major point of the agreement between the archive and the owner of the original tape consists in the commitment to give the author a substitute for the original material. The format, then, depends on the author's needs. Most users ask for the DVD – despite its questionable long term stability - because it is used only as a final medium, eg for giving examples during lectures. So we issue a simple, unaltered copy of the footage, playable on a conventional home DVD player. The automatic generation of markers every six minutes is cost effective and acceptable to most of the authors.

As always, there remains the compatibility question (DVD+R or DVD-R), and it is a good idea to ask the author for the brand and production number of his/her player, instead of relying on the answer to the simple question 'Which DVD-format is compatible with your player?' In the case of a DVD player integrated into a computer, suitability of the playback software can be checked at the same time, which helps avoid playback problems.

Considering picture quality, in our experience MPEG2 with a data stream of approximately 6MB/s offers a sufficient picture quality for most applications, even for ethnological examinations which need detailed observations of moving objects in a picture. In addition, many DVD recorders offer a fast burning mode for this data rate, substantially shortening production times. On certain, rather rare occasions (lots of moving details in the video content) it might be necessary to increase the data rate.

Some authors prefer a version suitable for further processing on their home computer. Here we offer two choices: the first is either an analogue copy (VHS or S-VHS), or - technically far superior - a DV copy of the original (especially if the original was already in digital form). This material could be fed into a low cost capture card (add-on for consumer PCs) with composite, Y/C or IEEE1394 inputs, and processed by the accompanying software. An alternative that is asked for occasionally is a raw MPEG2 version on DVD. This option is certainly less desirable, since the MPEG encoder creates a video stream intended as a final product rather than as a base for further processing.

MPEG4 variants with improved compression algorithms will slowly replace MPEG2. We are evaluating their properties.

It would not make sense to provide copies of the ITU-601 compatible (uncompressed) version for the authors; there is normally no adequate playback or processing equipment available at academic institutions. Naturally, the author (and everybody else who is entitled to scan the archive) may access the digital archival copy on LTO tape for high level analysis of particular details.

For field researchers we also provide what we call 'informants' copies', i.e. copies of the recordings that will be distributed among co-workers in the respective countries. These copies sometimes have to be of a preceding generation of playback medium, such as VCD, simply because these players are cheaper and thus more popular.

Such copies are usually much valued and contribute to a better understanding between the researcher and the community.

General access to the archive is undergoing a rapid change. In the last two years budgetary constraints prevented the installation of a video server, so VHS tapes, and later DVDs, were used as handouts for users who had average demands for picture quality. The browsing station consisted of a professional VHS, S-VHS, or DVD player, and a monitor with internal loudspeakers or a separate hi-fi audio system. A nearby workstation provided access to the database.

High level access was - and still is - possible only through the capture station. In the long run this is an unsatisfactory situation because it interrupts the capturing activities that need to be continuous in order to process the backlog of academic materials within a reasonable period. If the requests for access to the highest quality begin to impede the regular archiving activities, we will have to implement an additional workstation with playback capabilities for MXF files.

At present the AV server of the archive is being upgraded, adding video capabilities to the formerly audio-only equipment. The server will provide an initial storage space of 600GB, which will be increased periodically, and offer space for about fifty per cent of the yearly amount of archived footage. Furthermore, this material will be stored in various grades of quality, serving the needs of customers requiring DVD quality for browsing over the archive's intranet and supplying more strongly compressed material for remote access over the Internet. For security reasons this material will have to be stored on a separate server. After a successful search some users may want to continue to analyse materials at home. This would be possible if they bought a copy, and from the archive's perspective the procedures for delivering author's copies - as described above - would apply.

### **Legal Prerequisites for Access and Dissemination**

Online access to our holdings depends not only on technical resolutions, but also on legal decisions. The copyright question is being evaluated by the legal department of the Academy. Internationally it has been suggested that thirty seconds' worth of material could be put online, with reduced resolution and rather strong compression. The quality, then, would be too poor for any purpose other than online browsing. We favour this solution and hope it will be backed by our legal department.

To perform an in-depth analysis of materials for organisational reasons it would be necessary for the users to prove that their interests were legitimate, i.e. scientific, or benefiting the academic community. This may sound restrictive, but one has to bear in mind that most of our materials have never been published.

### **Compatibility Issues, International Standards & Co-operation**

The strategy of the archive is to follow recommendations and standards issued by international organisations and co-operatives of the audiovisual community. MXF has already been mentioned, one of the standardised file containers supported by global players such as SMPTE and EBU. The uncompressed signal we obtain as a result of linear video archiving conforms to the ITU-601 standard. We are also considering the use of new products such as MJPEG2000 since it offers an option for lossless compression and of other recommended formats such as WMV and MPEG4 (H.264) for certain applications. We closely monitor the developments on the market.

The Phonogrammarchiv supports the activities of MIC (Moving Image Collections). The umbrella organisation MIC tries to connect video and film archives of different structure by providing interface software. This software allows the exchange of the most important metadata between members with different database solutions.

The archive is also an active partner in the DELOS (Network of Excellence on Digital Libraries) and in TAPE (Training for Audiovisual Preservation in Europe) projects, both funded by the European Union.

### **Educational Activities of the Archive**

The archive has been involved in educational activities in the field of audio archiving for several decades. There have been regular courses held at the University of Vienna by members of the archive. Our specialists have been invited, irregularly, by national and international organisations to give lectures focusing on specific topics such as re-recording of wax cylinders. As always, this transfer of knowledge has benefited the archive as well as those we 'informed'.

Owing to the shorter period of activity in the field of video archiving, there have been fewer occasions to teach people so far. Still, the daily archiving activities also provide a pool of experience to draw from for the video department's educational efforts. Usually, classes taught at the university visit the video department at least once per semester. On such visits we give a survey of technical and operational aspects of our video archiving procedures.

The technical information on the archive and its archiving operations is complemented by explaining the non-technical aspects of archiving to interested guests. These involve the gathering of metadata, as well as its systematic transfer to our database, and the ways in which the database can be searched.

A more general audience is addressed by regular lectures for which the Phonogrammarchiv acts as host and organizer. Those presentations summarize experience gained by field

---

researchers who have enlisted the Phonogrammarchiv's support for their work; they are usually followed by lively discussions that encourage networking activities in the scientific community.

### **Target Groups**

People to be trained have different levels of knowledge to start from. Instructing a novice sometimes turns out to be less problematic than communicating with 'partly informed' trainees.

All our staff are requested to keep themselves informed of current developments in their respective fields. Besides taking part in relevant conferences, we offer written materials on in-house procedures such as workflows on audio and video archiving for our staff.

For the researchers, a short training course is compulsory to ensure proper handling of the field equipment we lend them. This includes basic lessons in how to use a video camcorder, but the details depend on the previous experience of the individual researcher. We also offer short brochures containing information on field experience of video recording and advice on how to handle technically critical situations.

Naturally, we equip the researchers with guidelines on the collecting of metadata to simplify the subsequent archiving.

Our archive is involved in a mutual exchange of knowledge in the archival community. Individuals from sister institutions all over the world come to visit the archive. Depending on their schedule, they are given either a 'guided tour', where we show our holdings and give a short survey of our archiving procedures, or - if they stay for a few days - in-depth instruction in our way of audio and video archiving.

In July 2005 the first Vienna Summer School on Audio Preservation took place; archivists from nine countries attended the course. The programme was divided into practical, hands-on exercises and theoretical lessons, and generally designed as an introduction to the practice of audio archiving. A short overview of our video archiving system and procedures was given. An important outcome of the summer school was the consensus of attendees that special schooling for the management of their institutions would also be beneficial.

Other groups of people - albeit outside of the archival community - influence the quality of our work: opinion makers and sponsors. Therefore it is important to keep those people well informed about our progress and the solutions we suggest for problems we are faced with. In times of severe budgetary cutbacks this task becomes even more necessary.

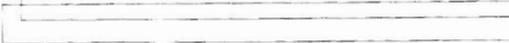
The general public has a chance to gain insight into the way the archive works, either by visiting us during our visiting hours, or attending our kiosk at the 'NIGHT OF RESEARCH'. This is an event initiated by the Austrian Federal Ministry of Education, Science and Culture where academic institutions are invited to present themselves and their work to the public.

### **General Strategy of the Archive**

We will certainly continue to uphold the philosophy of uncompromising linear archiving for analogue sources. Favourable developments in the pricing of storage media during the past few years has encouraged us to do so.

New video formats such as MJPEG2000 look very promising, as for the first time efficient lossless compression is offered. This could lower costs and enable us to adopt the strategy of making three archival copies instead of two.

---



We stay in touch with hardware developers who are offering innovative concepts for processing circuits along the signal path, as those developments promise to improve the final product of the archiving procedure. An example is modification of the signal pick-up of the U-Matic player, mentioned above.

We are aware of a new trend towards rebuilding machines originally manufactured decades ago, and are monitoring the possibly emerging market.

Like many of our sister institutions we subscribe to the idea of 'giving back' to the cultures and communities we collected our materials from.

We will continue to exchange knowledge with colleagues and try to intensify our participation in European initiatives such as the DELOS (Network of Excellence on Digital Libraries) and TAPE (Training for Audiovisual Preservation in Europe) projects. To us this means joining forces with people of similar interests in order to raise consciousness about the importance of archival activities among decision making bodies as well as the general public.

## Audiovisual Heritage at the Comunidad de Madrid New Markets, New Challenges

*Bárbara Costales Ortiz, Servicio de Promoción y Difusión del Patrimonio Histórico, and  
José María Latorre Carnicero, Biblioteca Regional de Madrid "Joaquín Leguina"*  
Presented at the IASA Conference 2005, Barcelona, Spain

Having settled on this paper's title, the authors added a brief description: *Audiovisual (AV) Material at Heritage Libraries: State of the Art at the Biblioteca Regional de Madrid, Weaknesses and Uncertainties.*

The mission of heritage libraries in general consists of gathering, keeping and disseminating the bibliographic legacy within the borders of their country. The main priority of the *Biblioteca Regional de Madrid* (Madrid Regional Library), is to gather a comprehensive collection of documents produced in and outside the region, relating to, or collected by, people from Madrid; or documents relating to the main regional public or private institutions.

The *Biblioteca Regional de Madrid* (BRM) was founded through legislation in October 1989 as a core bibliographical institution of the *Comunidad de Madrid* (Madrid's autonomic region), with the main task of gathering, keeping and disseminating the regional bibliographic and documental legacy. It succeeded the older *Library of Diputación Provincial*.

Legislation requires the BRM to act as Madrid's primary bibliographic centre, receiving all the documents from the Legal Deposit, advising all the libraries in the public librarian system, managing the region's integrated catalogue, and supporting cultural research and development relating to bibliographic heritage of the Comunidad de Madrid. The focus of this paper is the AV material received from the Legal Deposit per, including film items.

Madrid, a small region, produces almost 33 per cent of the bibliographic documents edited in Spain. AV materials have an impact on this amount through the Legal Deposit. AV growth in Madrid over the past ten years is illustrated in the table below:

	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004
<b>Video</b>	1118	1249	1785	1201	993	1306	924	1216	1009	522
<b>DVD</b>	-	-	-	10	-	101	269	535	535	1758
<b>Cassettes</b>	2197	1625	1467	1333	1231	1198	549	448	312	114
<b>Disks (vinyl &amp; CD)</b>	3015	3429	3007	2780	3155	3065	2394	2604	3409	3055

The collection of AV documents in the BRM at the end of 2004 was as follows:

<b>Printed music</b>	28 346
<b>Disks (vinyl &amp; CD)</b>	48 890
<b>Cassettes</b>	22 200
<b>Video</b>	23 185
<b>DVD</b>	3 208
<b>TOTAL</b>	125 829

Technical activities relating to AV material were reduced until 2002, when the new BRM headquarters opened. A new Special Collection section was set up, focusing on AV and sound material as well as on cartographic, allowing the main objectives and functions to be achieved, merging the basic rights from the Legal Deposit act as a guarantee of protection of copyright, right of access to information, and right to protect the cultural legacy.

New ways of production and dissemination of AV materials prompted the Legal Deposit to collect as much as possible.

Finding and gathering AV documents on authors or topics relating to Madrid outside the region has become expensive, and procedures such as buying and exchanging material are alternative possibilities to overcome the problem.

Acquisition of AV material through the Legal Deposit - including printed music sheets – shows the difficulties experienced by the BRM, as we will see below, depending on the type of bibliographic work and format.

### **Printed Music**

Small editions of printed music sheets did not pose major problems. The Legal Deposit virtually links copyright to the documents. In fact, the *Sociedad General de Autores de España* (SGAE) manages the royalties of printed music works only if the document is deposited.

### **Sound Recordings**

The BRM experiences great difficulty in collecting this material in accordance with the Legal Deposit Act of 1957. There have been meaningful developments due to the continual technical and cultural changes in Spanish legislation that was first passed fifty years ago. Both national and regional legislation relate to this issue: the Legal Deposit Act of 30 October 1957 approved the guidelines of the *Instituto Bibliográfico Hispánico* (IBH), and regulated the Legal Deposit. The Act of 22 November 1973 amended some of the clauses of these guidelines. Madrid and other autonomous Spanish regions also have their own legislation, such as Act 136 of 29 December 1998.

None of these laws considers new documental types or formats that had formerly not been included as legal requirements, so they are endorsed without proper administrative control. There is no control over new musical delivery practices such as the Internet. The Legal Deposit has no control over AV material distributed or downloaded from web sites. We are concerned that this might have an impact on our musical heritage; that parts of our musical heritage could be lost to future users and we would not be able to recover them.

Meaningful changes are on the increase in the AV sector as well. On one hand there are valuable global joint ventures of recording companies; on the other, economic sections linked to large communication trusts are coming up in the discography business. We refer to the biggest five AV corporations: Sony, Universal, Warner-Bros, BMG and EMI-Virgin, whose productions increased to approximately 76 per cent of all CD's sold world wide. Independent discography trademarks are poorly represented with close to 20 per cent in Spain and 3 to 5 per cent in other countries. According to SGAE data there were about 3 000 discography brands in Spain in 2004.

However, the global joint ventures of recording companies triggered the import of music productions. Classical music productions were the start of this. Owing to the high cost, producers have worked outside their catalogues, looking for savings. Music production and delivery in multiple markets is technically possible and cheap. In short, importing music is cheaper than producing or distributing it locally.

---

In this regard, local agents of publications serve only as distribution agencies, not as publishers. A variety of physical activities also involves a great number of representatives operating close to the Legal Deposit office, depending on the type of document submitted. Sound and AV publications are a source of significant problems regarding responsible representatives. Spanish law is very specific in prescribing the role of the *productor* (producer), ie the manufacturer. Nevertheless some publishers, distribution agencies, AV and sound recording producers act either in their own or other capacities: the same agent may appear as producer, or publisher, or distributor. A Legal Deposit identification number is therefore requested to distinguish between a person's many different activities and roles.

AV and sound recordings are the main reason for interpretation inconsistencies in the Legal Deposit Act. It is clear that amendments to the Spanish Legal Deposit regulations are required. Current laws identify the producer as the agent responsible to check the identification number and submitting documents to the Legal Deposit office. If this implies that the identifying producer acts as the supervisory manager, the person might also be the responsible agent close to the records office of the Legal Deposit.

Given that the task of our heritage libraries, is to collect the entire AV production in the Comunidad de Madrid, everything that has been edited or created by local authors, production of sound recordings exceeds the regional boundaries as we have seen. Authors and performers from Madrid edit their work through foreign companies. Globalization will involve libraries and sound archives in making enormous efforts to search for and identify external sound recordings, which will require huge budgeting efforts, too.

### **AV Recordings**

We refer here to legal copies of original film or video material. There is not a single institution that collects all the original footage in Spain. Film libraries or archives preserve only those films subsidised by public or institutional grants. There is no internal funding available at the libraries. Distributors are the owners of original film or video material. There is no State or regional institution for collecting all the Spanish film productions. The Amendment of 30 October 1971 (Boletín Oficial del Estado of 18 November 1971), approving IBH's instructions and the Legal Deposit management, states literally:

'Material subjected to the Legal Deposit are ( ... ) film productions, both fictional or documental, as well as mini films (sic)'

This stipulation forced producers to submit to the Legal Deposit office a copy of the film, the technical crew card, the cast, the film script, and photographs of every major sequence of the motion picture. It is obvious that submission of original AV material was the responsibility of the producer. This copy would be stored in the Biblioteca Nacional de España (National Spanish Library), or more recently, in the Filmoteca Nacional. However, this arrangement was impractical, because of the high cost. Alternatively, copies of required cuts were to be submitted. The rights to the film material always belong to the distribution company, except when a film is subsidised by public grants.

Duplication of AV material has increased tremendously over the past 20 years. Domestic video duplication of fictional motion pictures was the first, beginning in the early 1980's. Documentaries followed, with analogue video tapes on the decrease in favour of the digital video disc. And the virtual distribution of AV material has suddenly increased.

Only a few selected motion pictures and TV series are mass-produced. Many interesting documents for libraries or archives are not copied, and most likely will never be published, for non-commercial reasons.

---

Each repository has its own practices. Some might request a Legal Deposit identification number for each document, and submit all simultaneously to the office. Others might request a diverse range of numbers for home-cinema and/or rental copies. Furthermore, distribution companies license a single copy of a motion picture for multiple purposes, and submit - or not - only one document. Other publishers argue that they only distribute copies. Manufacturers responsible for mass-production very often turn down a request for the identification number to submit documents to the Legal Deposit office.

Challenges to the acquisition of AV material include virtual distribution, independent publishing and/or private copying.

Virtual distribution allows for collection of single copies of AV or sound material beyond conventional trading, and avoidance of administrative controls by using the Internet. The BRM and similar libraries lack procedural and legal resources to access these alternative ways of distribution. Theoretically, virtual distribution allows for the promotion of both complete AV documents and parts of them, through digital audio and/or video files, but not necessarily with physical support.

These practices are threats and opportunities to publishers. Decreasing cost of production and immediacy of digital formats has an impact on the strategic balance. If downloading of digital audiovisual documents from the Internet were legal, it would raise other issues, such as logical and physical management of material, due to the rapid development of both software and hardware for storage and play-out.

The Internet therefore poses many challenges to sound archives and related institutions to search for, select for safekeeping, and collect AV material.

The BRM catalogues offer promotional CD's, edited together to create a new album from a given author or performer. This type of document may suddenly be replaced by digital files, distributed virtually.

Libraries also concern themselves with specific problems relating to suitable conservation for long term preservation of sound and AV recordings, as well as for printed music. This material – especially analogue/magnetic formats – is very fragile, and should be preserved in optimal conditions. This is not easy. It is advisable to play these formats back only in exceptional cases, owing to the significant degradation that occurs if it is requested frequently for listening purposes.

The solution to guaranteeing good quality conservation of AV and sound material is migration of these formats to new formats that would serve as back-up. This would enable libraries and sound archives to achieve their main objective: to keep documents as a cultural and historical legacy, under suitable conditions, to be used for research or study purposes. Mass migration is a costly solution, sometimes beyond the usually limited library budget.

Besides migration to ensure longevity of documents, we may consider migration as a technique for improved play-out quality. Development of more resilient back-up, and improvement of good quality recordings to suit the demands of the market, increases obsolescence of play-back equipment of the older formats. It would be difficult to listen to cassettes, acetate-based discs, or wax cylinders, if play-back equipment were not available.

Current, not future, technologies for dissemination of AV or sound documents are non-compressed audio files in formats such as WAVE and AIFF, together with the very popular compressed formats such as MP3, MPEG audio and WMA, and digital video files such as MPEG. Analogue recordings are a thing of the past.

## Projects of BRM

User-oriented projects are the main challenges to the Biblioteca Regional de Madrid. One of the important projects is to present a comprehensive catalogue that includes the variety of documents preserved in our library – including AV and sound recordings, as well as printed music – acquired through the Legal Deposit office.

An agreement with the Biblioteca Nacional de España (National Library of Spain) has been entered into for the exchange of bibliographic files from AV and sound documents.

Preservation of the documental heritage of Madrid is another important project for the BRM. This includes a specialised local collection of bibliographic materials, called *Colección Madrileña*, collecting documentation on creators, authors, composers and directors from Madrid, or largely linked to Madrid and its boundaries, selected for inclusion of their works in this broad compilation, as well as Madrid-related works. Documents included are described specifically, to allow end users multifocal access to our catalogue records.

The historic wealth of Madrid's music tradition is widely recognized, and making it accessible to the public is a third BRM project. The Library and the *Conservatorio Superior de Música de Madrid* (Madrid's High Conservatoire of Music) work together on a tight schedule of concerts and activities. Scholars play chamber music in the library hall; annual *Jornadas de Madrid y la Música* (Workshops on Madrid and music) are scheduled. The first workshop was held in 2004, and the topic was *Apuntes para una historia musical de Madrid* (Drafts for Madrid's Musical History). The second took place in the fall of 2005 and was dedicated to the Italian composer Luigi Boccherini, who was closely related to the Royal Court of Madrid in the 18th century, to commemorate the bicentenary of Boccherini's death. A related International Congress will take place at BRM in October.

## Conclusion

Uncertainties around managing future collection and conservation of AV and sound heritage from Madrid need to be addressed.

The lack of explicit international proposals for systematic conservation of digital audio and video materials, collected by means of virtual files, or submission to archival institutions, needs to be addressed.

The lack, or emptiness, of current stipulations in the Legal Deposit Act, if not resolved, will cause meaningful sections of our musical and audiovisual history to be lost, and we need to be mindful of the possibility of this loss for the sake of our future.

## Ten Years of Audiovisual Training: A Critical Review

Albrecht Häfner, SWR

Paper given at the IASA annual conference in Barcelona 2005 at the working meeting of the Technical Committee and the working meeting of the Radio Sound Archives Section.

*After ten years of more or less occasional training for audiovisual archivists in more than 20 countries round the world, it seemed appropriate to take stock of the outcome. The result of a critical confrontation of what ideally should have been achieved on one hand and the actual experience gained so far on the other, have revealed a lot of significant weak points. A short analysis makes it clear that there have been several omissions in the past that need proactive action and speedy improvement in order to make AV training lasting, efficient and effective (or sustained, to use the current buzz word). In order to meet the increasing expectations of today's users, I think that in particular the impact of digital technology on the skills of the staff in traditional AV archives makes it essential to reconsider methods of AV training.*

I am convinced that training should be, at least for the time being, one of IASA's most important tasks. In my experience the demand for AV training, whether in the form of seminars, workshops, tutorials, or the like, is enormous, particularly in the developing countries. It is true, there are numerous training activities all over the world arranged by a multiplicity of organisations such as UNESCO, IASA, FIAT, FIAF, ABU, EBU, AIBD, SEAPAVAA, DW, INA, AMIA, EU (to name but a few). But there is no institution that has so far co-ordinated these activities. Moreover, all these activities are fairly meaningless as long as those high level people responsible for archives (I'm talking mainly about people in the Ministries and upper management) are unaware of the value of archives, do not feel responsible for them, and therefore do not consciously and actively support development of the archives.

### Experiences and Criticism

In retrospect, there are two areas of criticism that I have to distinguish in order to be fair: the first concerns myself as teacher/tutor/lecturer; the second relates to the circumstances I was faced with, and to impressions and experiences I gathered when doing AV training, whether at home, in European countries, or overseas.

There have been four lapses on my part:

1. I was starry-eyed, naive and ignorant.

My attitude in the beginning was: here I am from Europe, with my expert knowledge, please come and share it. Matthew Davies from ScreenSound Australia expressed this inappropriate behaviour in an email last year: *'It is easy for teaching to be based on "idea" standards which rich countries can afford, and on the assumption of developed economies. This is often disempowering and of little value to archivists in poorly resourced situations.'*

2. I have never been a professional trainer.

I am an expert with specialised knowledge. But if you work as a trainer, you not only need to have this knowledge, you also need to know how to transfer it to the students, i.e. the method of transmission. It is less the knowledge and more the method that is the key to success or failure of a workshop or tutorial.

3. Insufficient preparation.

As a 'newcomer' in this business, I failed in the beginning to prepare my lessons properly, not with regard to the subject matter but to the participants' environment, i.e. their level of knowledge, their expectations, their ability to learn, and intellectual grasp; further, to organize and arrange all the facilities and technical equipment necessary for a successful workshop or tutorial. But this was, and still is, often difficult because you have to rely

---

on the local organizers. Clear communication with them is required and mandatory. Let me again quote Matthew Davies: *'My own experience was shaped by the presence of a consultant familiar with the region who had to take me on hand and teach me a few home truths about the situation in developing countries. Each workshop was rewritten "on the ground" in the country where it was to be delivered, taking into account the local circumstances'*.

4. Too much theory; lack of practical and hands-on work.

Today, I have to recognize that at best a lot of theory was imparted, and little awareness raised at the archival basis. I entirely agree with Matthew Davies' statement, *'I have found that the single most common critics of international workshops and distance learning models is the lack of facilities or opportunities for practical work, i.e. the demonstration and practice of hands-on skills and the need for hands-on experience rather than theoretical knowledge'*.

Apart from these four lapses, in the course of the past ten years I've experienced, found and identified the following six general problem areas:

**No one-size-fits-all solution**

Here is a quotation from the CCAA strategic framework working paper (CCAA = **C**oordinating **C**ouncil of **A**udiovisual **A**rchives **A**ssociations, an umbrella organization 'providing a shared platform for seven membership-based organizations wishing to co-operate on influencing the development of public policy on issues of importance to professional audiovisual archives'. The current members are: AMIA, FIAF, FIAT, ICA, IFLA, IASA and SEAPAVAA, with UNESCO having observer status. One of the CCAA's issues with high priority is education and training): *'There is no single optimal model for delivering the required outcome, no one-size-fits-all solution. Different approaches have different effects and archives need to benefit from the mix appropriate to them'*. There is a variety of presentation models: postgraduate university courses, summer schools, symposia or seminars at annual conferences, local/regional workshops, staff exchange, 'teaching archives', internship programmes, and the like.

**Language barriers**

To hold a training workshop, a tutorial, or any course in a language other than the mother tongue of the participants hardly guarantees success, particularly in developing countries, even if working documents are distributed. To use an interpreter could improve that a bit, provided the person is an expert in the field of AV archiving, but you would not only have to pay for that service but also to redouble the duration of the course.

**No follow-ups, no lasting effect**

All the courses, workshops and tutorials I gave were single events. There were never any follow-up courses. Those 'dayfly' happenings are not expected to have any lasting effect or impact in the long term. Matthew Davies, quite obviously, came across the same problem: *'I still feel that in many cases the workshops made little impact long-term. Why is this? In most cases there were no resources to implement what had been learned, in some others we had the wrong people attending' ...* 'Wherever we had real success I put it down mostly to the creation or development of local networks that provide ongoing support. These networks are often centred on individuals who have completed a degree of training and used that training in developing their own archives. One person can make a huge difference'.

**No 'train the trainers'**

This is actually a typical 'no follow-up' case. Quite obviously, the best training results in the mid-term and long-term are achieved when training courses are held by trainers in the

---

language of the participants. Of course, resources are necessary to present 'train the trainer' courses, but I believe such 'trained trainers' result in an enormous disseminator effect.

### **No co-ordination**

Again, a quotation from the CCAA strategic framework working paper: *'The number and diversity of one-off workshops, summer schools, etc., has increased all over the world. These have been conducted by CCAA members, by individual archives, and by private consultants. The lasting effect is hard to gauge, however, and isolated exercises that are not followed up may prove to be a poor investment'*. So, what can we do to avoid isolated exercises? From my point of view, in order to survive, the organizations (i.e. the members of the CCAA) have to be convinced that only co-ordinated and co-operative training and education activities would ensure the professionalism of AV archiving. There is no real future for the individual CCAA members without joint training and education, since the future is a multimedia future (not a film-only or TV-only one). For example, it happened to me at a training seminar last year in SE Asia that just as I was leaving the hotel for my return flight I met two colleagues from INA who had just arrived from France to give another training course at the same institution with a similar training objective. I don't know whether the French colleagues presented the same message to the same audience as I did. In the event of differing statements: who should the audience believe?

### **No support from 'above'**

Far too rarely could I reach the actual decision makers, such as political people, Ministry officials, directors of archival institutions etc, i.e. those who are really at the controls. What is the use of awareness raising at base level when there is no backing from the top brass? One of the features of a lack of awareness at management level is their delegating the wrong people to participate in training courses. Let me quote Graciela da Costa, our IASA member in Uruguay: *'We also wanted to avoid the mistake of people just turning up to collect the daily allowance.' ... 'Many of those who attend workshops are there due to a political decision, and sometimes there are not the best persons to benefit from the experience'*.

Additionally, there is general ignorance about archives at upper management level, and most of all, the negative archival image that exists nearly everywhere in the world (key words: basement, darkness, dust, etc) makes people on the upper floor think archives are a troublesome appendage not worth a penny. An archive is by no means a place for getting rid of recording trash; it is neither a rubbish dump nor a graveyard for recorded material which is, in the opinion of some ignorant people, useless or worthless. And it is totally wrong to understand an archive as a place for getting rid of disagreeable staff ('If you don't behave, you'll be shunted off to the archives'). Again, Graciela: *'Companies are reluctant to seek training and professional advice. Besides ignorance, they are afraid of the costs of the training and more costs following the training due to investments into new equipment ...'*

The negative image includes the misconception that archives are a punishment battalion. Even in my own company it happened that someone in upper management threatened to deport a colleague to the archives in the event of non-fulfilment of the job and bad working results.

During a training seminar last year in SE-Asia we asked the participants to list the relevant problems and obstacles encountered in their daily work, and assess them on a scale of points. The results were not very surprising: criticism number one with the most points was 'High level management have no real interest', number two was 'No money, no budget'.

## Way out

Most of all, the last two problem areas, 'no co-ordination' and 'no support from above' are absolutely crucial.

On a flyer at the ICA Vienna 2004 congress a statement read: *'The need to develop well-trained personnel in all archival fields and across the globe remains one of the major challenges of the archival community. There is a constant demand for professionals and skilled staff and there is a permanent need for continuing training of employees in new skills. It is, therefore, little wonder that 'Education and Training' was designated as one of the priority areas of the ICA programme'.*

Permanent education and training in the field of AV archiving is of the utmost importance. This is true particularly in times of rapid development and progress as has been happening throughout the past decade. At this time, AV training is not only important, not only essential, it is absolutely vital for our profession. If we do not act in the short term, AV archiving will be gone with the wind in ten years' time or so. If we do not nurture new blood and show them how to master AV archives professionally today, who will look after our AV heritage tomorrow?

I maintain, then, that AV training and education are of paramount and fundamental importance for all the archival organizations and should be put at the top of their priority lists. Well, how could this be achieved?

From my point of view, there's only one way. Firstly, each government's awareness has to be raised of the need for preservation of the cultural heritage held in their country's AV archives. This can only be done by a neutral international organization, and that is UNESCO. UNESCO is the only institution able to convince the governments through their national commissions that with the loss of AV archives a part of their cultural identity and their society's memory will vanish. Secondly, how to get UNESCO to take over this part? This would be possible only by a body in which all the AV archival organizations join forces, speak with one voice, and submit co-ordinated plans for future world wide AV training and education. This body is the CCAA.

Fortunately, the CCAA has recognized the need for concerted action and has put the issue on its priority list. Unfortunately, no final results have been submitted so far.

### **Some quotations from the CCAA working paper on a strategic framework for professional training and development:**

*'In a world where sound and moving image is steadily overtaking the written word as the medium in which our cultural and documentary history is recorded, we depend on the role of the audiovisual archivist for the survival and management of this essential part of our common heritage'.*

*'The emerging profession of audiovisual archiving, working across the heritage, information, media, and arts sectors, engages with all of these issues. The technical challenges of this work require a high level of skill. The effective use of limited resources is constrained further by the lack of sufficient opportunities for professional training and education to meet the demands of a young but fast growing profession'.*

*'... these issues point up the need for a co-ordinated initiative to articulate the need, establish a policy framework, and seek a higher priority with funding agencies for the training and development of audiovisual archivists'.*

---

Training for AV archivists has come sharply into focus during the last decade, with ...'. the rapid technological evolution. The demand is being unevenly met'.

Quite clearly, this shows that the CCAAA has analysed and assessed the situation correctly and drawn the obvious conclusions. I am quite sure the CCAAA is on the right path.

### **Conclusions**

In conclusion, I see three steps necessary for achieving the above aims:

1. IASA: revitalize its Training & Education Committee, formulate the association's requirements and goals and make its contribution to the CCAAA.
2. CCAAA: recognize the issue as most urgent, put it as a key subject on the agenda, give absolute priority to its recommended action and prepare for recognition by UNESCO.
3. UNESCO: work on the governments via its national commissions.

A final remark: of course I know that work in the CCAAA is not easy. How to get so many federations to work collectively? The CCAAA is only as strong as all its members are willing to make it. Inevitably, that means they must be willing to surrender some of their own autonomy on particular issues and delegate the CCAAA to do the job for them. But, of course, the members have different interests and varying levels of commitment to the CCAAA. Moreover, there's the CCAAA's chief problem of wishing to become accredited and recognized by UNESCO. Unfortunately, UNESCO maintains it is unable to accredit the CCAAA and the individual CCAAA members simultaneously. Therefore, at present everyone just ducks back into their rabbit holes.

And a final quote from the 'Endangered Archives' initiative: *'The lack of professional training, coupled with the lack of resources, can pose a threat. It is often the unintentional which is most damaging – the sheer neglect of documentary heritage for want of awareness of its significance'.*

## Teaching future specialists in 'Popular Music & Media' Report on an experiment at the University of Paderborn

Gisa Jähnichen, University Paderborn, Berlin, Germany

Presented at the IASA Conference 2005, Barcelona, Spain

### What does a future specialist in popular music and media have to know about AV archiving?

That was the main question I dealt with last year when I was invited to teach 'something with AV archiving'. When the newly installed Bachelor discipline in Popular Music and Media at the University of Paderborn did not get enough offers in the area of Media Practice, the administration remembered that besides my ethnomusicological studies I could present something on my AV experience, whatever it meant to them.

**Fig. 1: Students of Popular Music and Media in Paderborn**



I took the opportunity to transform the lessons into an open offer to all the staff of the university who were interested, and finally 14 members found their way every week, on a Tuesday morning from 9 to 11, and were given a big package of homework each time. Altogether I had 92 students and 14 colleagues in the class. The university campus is well equipped with teaching facilities; it has a good library, and a media section with Internet access and AV teaching material.

### Teaching Material and Readings

Preparing the lessons I also used IASA material, especially that of the Technical Committee. But the main source was Ray Edmondson's Philosophy of AV Archiving and selected material from the Charles Stuart University, which offered a distance course, and together with Ray Edmondson and other colleagues engaged in SEAPAVAA developed very useful training material. Into this material I incorporated the activities, wonderful examples of real problems in AV archive-related work. Construction of the lessons also more or less followed the basic course:

- History of the audiovisual media
- Exploring the audiovisual media in the global context
- Classic functions of an audiovisual archive
- Philosophical and ethical issues
- Legal issues in context
- Management and strategic thinking
- Politics and promotion
- Present and future realities

If we look at this curriculum we do not find anything unusual, but during the teaching processes very good discussions emerged, above all discussions about ethics of preservation and the main objective, access to AV material.

### Activities and most discussed topics

- I Ethics of preservation
- II Main aim: Access

Out of 92 students, 88 were very successful and scored more than 85%. This was mostly thanks to the well organised changes and interesting topics offered to the students, who at first were quite frustrated with dry archive material, but later opened themselves to the subject. In the final questionnaire, they explained that ...' *the subject 'AV-Archiving' was interesting owing to its...*

1. connection to all kinds of media
2. relevance to further musical creativity
3. political impact on different cultures
4. role as an indicator of cultural consciousness
5. complexity in dealing with the material and with different people

Nevertheless, there were a few discussions that were interesting to both popular music and media students. They discussed conflicts that are important and relevant to the music industry and to modern AV archives.

### Conflicts

- The popular music industry can be successful only when the cycle of creating-promoting-distributing a new pop song becomes faster and faster. How fast do we store these productions? How often will the whole 'item' effectively be used?
- The songs must be technically more perfect and at the same time quickly forgettable to make the customer's head free to receive the next new pop song. Archiving seems to be counter-productive.
- Song makers, producers, soloists, technicians and the music industry are in a profound dependence on each other. Archiving has to solve many contradictory problems, and has to do with politics, too. Do we want to be involved?

Finally, all the theories and discussions are useless if there is no way to translate the newly implemented knowledge into practice. Thanks to many colleagues, it was possible to set up media placements, for example in the following:

### Internships round the world

- Svenskt Visarkiv Stockholm, The Centre for Swedish Folk Music and Jazz Research
- New Zealand Sound Archive, Christchurch
- Norwegian Institute of Recorded Sound, Stavanger
- National Library of Laos, Media Section, Vientiane
- Gramophone Records Museum and Research Centre of Ghana, Cape Coast
- Discoteca di Stato e Museo dell'Audiovisivo, Roma
- SWR, Abteilung Musikdokumentation, Baden-Baden

### Examples

New Zealand Sound Archive, Christchurch:

Anna Wahdat had the opportunity to work at the New Zealand Sound Archive with Rachel Lord and her staff. She learnt a lot about **social skills** in an archive, an experience she had

---

never counted as necessary before; she learnt about dealing with complicated **ethical issues concerning minorities**, and last but not least about the patience one should have while working with the material. An article about Anna appeared in a local newspaper:

**Fig. 2: Anna Wahdat**



Discoteca di Stato e Museo dell'Audiovisivo, Roma:

Florian Schmuck, a very shy, quiet student in class was working with different people in the Discoteca di Stato in Rome. In his final months he was involved in the issuing of recordings made by the local broadcasting RAI in the fifties. He said:

*'Fascinating and extraordinarily interesting was the edition of Sinatra's early recordings...'*

The main motivation he got from **a deep feeling for history and the responsibility for the image of history among the public**, something he always forgot while dealing with charts and hits of popular music. Now, he is very proud to be named on the cover of those editions.

**Fig. 3: An old recording of Sinatra**



Fig. 4: A new edition of the Discoteca di Stato, Rome



National Library in Vientiane, Laos:

Two other students, two of the rare female students in that discipline, Denise Schneider and Beatrice Winter, did their media placement at the National Library in Vientiane, Laos. They made researches into popular music in the capital and its surrounding areas; they started a new kind of collection and founded a new section of the archive: 'Lao Popular Music'.

Fig. 5: Beatrice Winter and Denise Schneider at Wattay airport in Vientiane



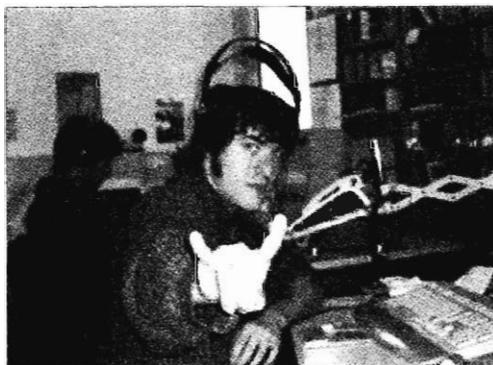
Everybody who knows the history and the present status of that country will agree that it is a very good idea, and a necessary one. We always pay attention to music productions of the past, the masterpieces of former generations, and we tend to forget that right now new music is being created and will be in great danger because it cannot compete with other mainstream productions on the world market. **Creating modern music can be important to the identity of people in the same strong way as classic traditions.** So, both students at least opened the minds of the present administration of the National Library. One of their outcomes was the abstraction that 'you do not necessarily have to love the subject of collecting if you know enough about its importance and impact on the future'.

---

SWR, Baden-Baden, Germany:

Three other students, Victoria Kuszpa, Daniel Bonanati and Marc Enkhardt, did their practical work at the SWR, Abteilung Musikdokumentation, in Baden-Baden.

**Fig. 6: Daniel Bonanati, Marc Enkhardt in the SWR, Baden-Baden**



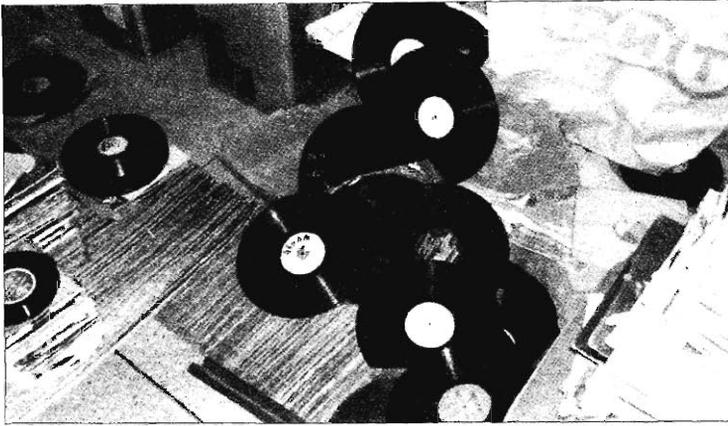
**Fig.7: Viktoria Kuszpa in the SWR, Baden-Baden**



They were very busy with the description of incoming items and with researches on request. Concerning the classification of musical characters they developed a special critical view: *'it is hard to believe that the same descriptions will survive ourselves'*, they complained. As specialists in that special field of popular music they wanted to create more detailed and more flexible patterns, which would be more useful for programme makers. So, they explored the audiovisual being in its full sense as a soul that is always searching for a body, but can change the body whenever necessary and be in different bodies at the same time, too. Time and space are going to become other dimensions, as before digital times. Their main outcome was *philosophical ideas on AV works*.

Grammophone Records Museum and Research Centre of Ghana, Cape Coast: Not everything can have the same good beginning, so for example was the internship of the six young men: Cornelius de Haas, Moritz Gross, Finn Hassold, Tobias Vogel, Jochen Haeussler and Thorben Tietze at the Grammophone Records Museum and Research Centre of Ghana, Cape Coast. They found very interesting surroundings and were highly motivated, but the storage conditions was not ideal and although they were willing to help with any kind of work, it did not seem that solutions were wanted.

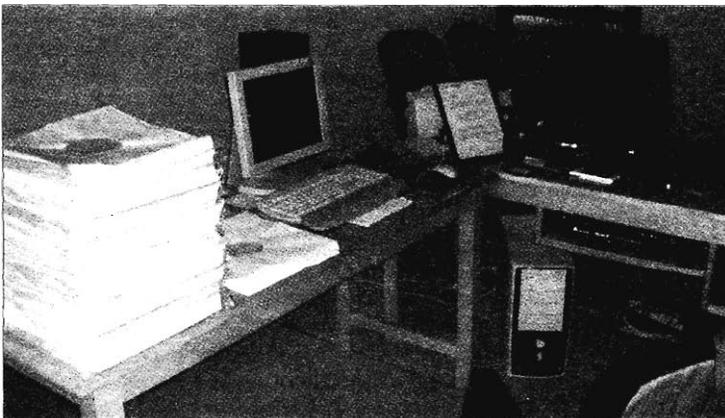
**Fig.8: Reality behind the curtain – a storage room in the institution in Cape Coast, Ghana**



As you may remember, I first wrote a letter via the IASA listserv to all members, requesting media placements; that we were well trained students who were interested in all kinds of dealing with media and AV material. The first response came from the Cape Coast. However, the Museum told us soon after that costs of the attachments and the apprenticeship will be problematic. The six students, interested in this internship, could not be employed full time in the little museum. The Museum suggested some courses to be organized in addition to the main work in the museum.

The undertaking began on time in September. The first month went well although not all scheduled courses took place, the digitisation in the museum did not start, and one student returned for health reasons.

**Fig. 9: Paper sleeves ordered by the German intern Jochen Häußler**



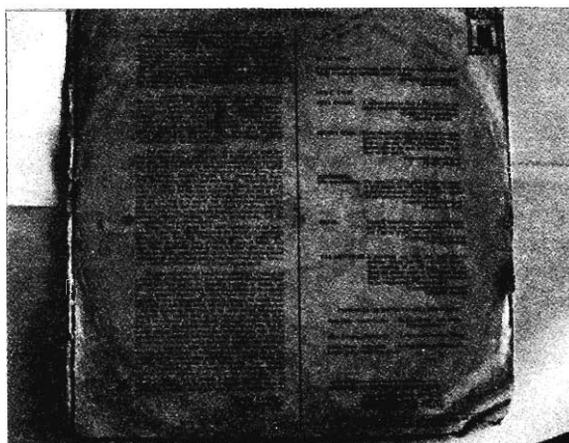
By the second month 30% of the promised courses had not yet started; the work at the museum did not start, except for some renaming of files with the file maker programme the students had brought with them. The students were concerned about the hopeless situation

---

and ordered record covers on their own, hoping that they would have the chance to contribute at least something. But none of the interesting recordings could be heard because the amplifier was broken and the director refused to make use of the computer.

Two months after the students arrived they had not yet received any invoice or receipt for their expenses. The teachers also complained about not being paid in full. Only 15% of the course fees reached the right persons. The private house where the students stayed had been rented for 10% of the so-called 'discount price'.

**Fig. 10: One of the rare Highlife-Covers - MMOBROWA (The wretched of the earth have every reason to give thanks to God for bringing into this world the poor man's facilities without which life can't continue for the have-nots (Composer/Arranger/Organ: Kwadwo Donkoh); AGL 014 <agard> 1975, "Yerefrefre" Ogyatanaa Show Band**



Nevertheless, the students learnt a lot. They were searching for other ways to get in touch with culture and modern media in Ghana. The students from Cape Coast experienced the full meaning, under complicated circumstances, of the four main tasks: collection development, preservation, collection management, and especially 'access'.

They all could share their experiences with the other students and pointed out the main qualities of modern archivists as cultural consciousness, networking with international organisations and long term thinking. It was an important step to master conflicts and to find a way to solve problems.

The lessons given at the University of Paderborn helped them to intensify their practical skills and their theoretical knowledge. The colleagues at the university benefited from the whole course together with the students who brought their international experience into the discussion, and they implemented some of the ideas in their departments. They are now conscientiously following the actual development of technical and archiving standards. Somehow they feel that: IASA is watching you! Even that can sound good.

*All the Photographs and other pictures were taken by the students or their supervisors who allowed them to use the material for this publication.*

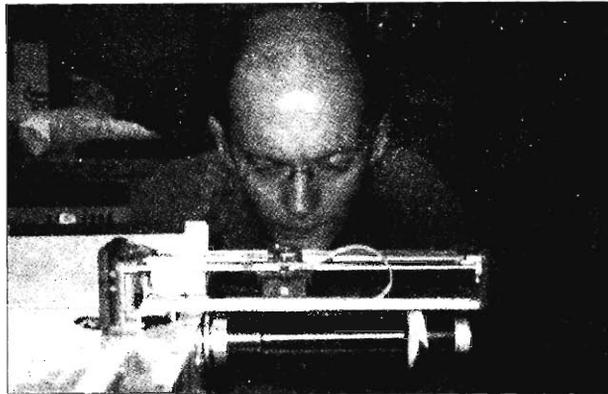
### **Bleek & Kirby collections: Restoring the Wax Cylinders**

Will Prentice, *Technical Services, British Library, UK*

Lesley Hart, *Special Collections Information Services, University of Cape Town Libraries, SA*

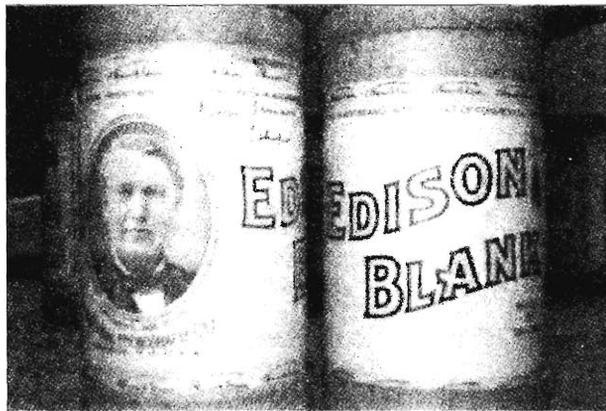
In February this year I left the British Library for Cape Town, where I spent three weeks digitising two important collections of wax cylinders. The trip was the result of planning on the part of Lesley Hart, Manager of Special Collections Information Services at University of Cape Town (UCT) Libraries. Underlining the project was a sense of urgency, as many of the cylinders contained recordings of indigenous San languages, many of which were - or were on the verge of becoming - extinct.

**Fig. 1: Will Prentice at work**



The cylinders are currently owned by two institutions in Cape Town. UCT holds the Percival Kirby collection, which includes cylinders recorded by Kirby himself in the 1920s and 30s, while Iziko Museums holds the 1911 recordings of Dorothea Bleek. All relate to the indigenous San peoples, in language and music. Bleek was continuing the pioneering work begun by her father, Wilhelm Bleek, and her aunt, Lucy Lloyd, in researching San language and culture. Kirby, on the other hand, was interested primarily in musical practices, and in 1934 published the definitive work on indigenous musical instruments, *The Musical Instruments of the Native Races of South Africa*.

**Fig. 2: The Wax Cylinders**



---

The Bleek recordings in particular are very well documented, as she left a great deal of writing behind in the form of journals, notes etc. This is important, as some degree of supporting contextual information is vital if ethnographic cylinder recordings are to be of use to modern day researchers.

The British Library Sound Archive holds over 3 300 ethnographic wax cylinders, all now digitised, mostly by myself over an 18-month period, using a machine custom built to the Sound Archive's own design. The project required me to travel to Cape Town with the cylinder player and recording equipment, and to digitise the collections.

The digitised audio was recorded in WAVE format in 24 bit, 96 kHz files, and a text log was updated continually with raw information on the transfer process, from the replay speed of the cylinder and stylus size, to comments about the cylinder itself and any problems encountered in playing it. In addition, using Sound Forge editing software, access copies of the audio files were created with minimal subjective processing, primarily 'topping and tailing', and high- and low-pass filtering. All the audio files and logs were organised into files reflecting organisation of the cylinders themselves, and named according to the cylinders' own accession scheme. The main folder also contained a plain text 'readme' document describing where, when and how the cylinders had been digitised, and an explanation of the files it contained. All the data was presented to the owner institutions on a USB hard drive and duplicated on DVD-R. In addition, processed audio was burnt onto audio CD-R for access purposes.

It is relatively uncommon to find collections of brown wax cylinders that have spent their entire existence under appropriate storage conditions. Most cylinders date from a period when very few sound archives existed, and such common knowledge as there was about cylinder care, handling and storage largely disappeared as other recording media took over. Thus, important collections of cylinder recordings seem often to have been regarded with some discomfort by individuals and institutions who inherited them. They were often left unaccessioned in cupboards, regardless of temperature and humidity, until someone could be found to deal with them properly. By the time they are brought to light and considered seriously, they may have sat for decades in a warm, damp environment allowing mould spores to multiply, and supporting documentation is often lost or otherwise dissociated from the collection. The condition of brown wax cylinder collections today varies widely, therefore, and this is the case in the UK (which had no national sound archive until the mid-1950s), as well as in Cape Town.

Whereas most of the Bleek recordings were generally well preserved, much of the Kirby collection had suffered badly, from mould and apparent evaporation of solvents. The latter had resulted in multiple lengthwise cracks along many of the cylinders and, coupled with heavy mould damage, this meant that many of the cylinders could not be played. In the future, 3D optical scanning techniques may be able to capture and reconstruct the cracked surface; attempts now to play them conventionally might well compromise the use of such technologies later.

Ordinarily, in preparing access copies, I might employ de-clicking software or hardware, to remove the most distracting transient noise. However, the San languages recorded feature several different clicking sounds that are central to their interpretation. As I have more faith in human ability to ignore unintended clicks than I have in the ability of software to ignore intended clicks, I generally chose not to employ it.

80 cylinders were digitised in total, and all the material is available via the owner institutions to researchers and other interested parties. Interest has been expressed by various linguistic experts, including Nigel Crawhall, an expert in the language and culture of the N/u, of whom

only 11 survive. Although there are no cylinder recordings of N/u speech, it is thought to be close enough to some that were recorded as to be worth playing the recordings to N/u speakers. Work also continues in Cape Town on matching the recordings to contemporary documentation held by several institutions, so that the fullest use of the recordings can be made.

#### **Additional Notes by Lesley Hart**

When the Kirby cylinders were given into the custody of UCT Libraries some years ago, and I shortly after learnt that the cylinders recorded by Dorothea Bleek were at Iziko Museums, it was clear that we needed to find some way to make the contents of the recordings accessible to scholars and, very important, to preserve the sounds on this very fragile medium. I had read an article<sup>1</sup> on the excitement generated by digitisation of early 20<sup>th</sup> century wax cylinder recordings of the Ainu people in Japan, and recognised that the recordings made by Dorothea Bleek were of equal significance. When I read<sup>2</sup> of the success the British Library was having in digitisation of their own wax cylinder collection, I contacted Janet Topp-Fargion, curator of the World and Traditional Music section of the British Library Sound Archive. Following on her interest in the project, the University of Cape Town and Iziko Museums made a successful joint funding request to the National Lotteries Distribution Trust Fund for digitisation of both collections. The South African Broadcasting Corporation (SABC) kindly permitted the use of one of its studios in Cape Town.

**Fig. 3: Dorothea Bleek**



The recordings made by Bleek are of particular significance. The work done by Dr Wilhelm Bleek, Lucy Lloyd and Dorothea Bleek documents the folklore and history of the San people, predominantly the /Xam people, of whom none are known to exist today. /Xam, therefore, is no longer a spoken language and exists only in the Bleek and Lloyd notebooks and, possibly, in some of the recordings. The importance of the Bleek and Lloyd collections, held by UCT Libraries, Iziko Museums and the National Library of South Africa, is recognised by their joint inclusion in UNESCO's Memory of the World Register. An ambitious project to digitise the 12 000 pages of notebooks, as well as artworks and other records in these collections, has recently become available on the Internet at <http://www.lloydbleekcollection.uct.ac.za/index.jsp>

<sup>1</sup> Sprinkle, Matthew. 1995. Lasers and the fate of phonographic recordings. *American Archivist* 58(4): 458-463

<sup>2</sup> Fox, Barry. 2003. Not fade away. *New Scientist* 1 March: 40-43

**Fig. 4: Percival Kirby**

The Kirby Collection is also of importance. Percival Kirby (1887-1970) was a recognised authority on African music and musical instruments. The recordings in his collection include those made by Kirby himself, and by others who knew of his interest in African music. Also at UCT, in the College of Music, is Kirby's valuable collection of more than 600 indigenous and other musical instruments, which are being restored and have been digitally photographed. This collection includes a phonograph, which is quite possibly the one used by Kirby. There is also a large collection of photographs of African musical instruments, some of which appeared in Kirby's *The Musical Instruments of the Native Races of South Africa*.

Although the quality of the recordings from the Kirby Collection may suffer because of the poor condition of the cylinders, it is hoped that they will still be of use to researchers and, as Will Prentice said, there is always the possibility that advances in technology will allow better copies to be made. Not to copy them now, however, using the best methods and experience available, would have been to neglect my responsibility as curator.



## Discographie der deutschen Gesangsaufnahmen

**Rainer E. Lotz, Axel Weggen, Oliver Wurl und Christian Zwarg**  
*Discographie der deutschen Gesangsaufnahmen. Band 4. (Deutsche National-Discographie. Ser. 3)*

Bonn: Birgit Lotz Verlag, [2005]. IX,  
 600 pages  
 ISBN 3-9810248-0-X

Review by Carsten Schmidt, National Institut for Music Research, SIMPK, Berlin, Germany

This volume contains discographies of the shellac era and short biographical notes for: Lina Abarbanell, Martin Abendroth, Reinhold Batz, Stefan Belina-Slupiewski, Jacques Bilk, Hermine Bosetti, Carl Braun, Franz Burkraf [Frantífek Purkrábek], Dela Dell, Emil Delley, Erna Denera, Marie Dietrich, Arturo di Giorgi[o], Emil Dobos [Emil Delley], Jaro Dworsky, Elise Elizza, Marie von Ernst, Marie Escher, Hedwig Fichtmüller, Alfred Firus, Karl Friedrich, Egon Fuchs, Eugen Fuchs, Fritz Gabsch, Carlotta Gambiati [Marie Dietrich], Blanca Geiger, Fernando Gerini [Karl Jöarn], Alexandra Andrejewna Gwodetzkaya, Hans Hasten [Hans Horsten], Alexander Haydter, Thea Herberger-Hosch, Martin Heyde-Scarlotti, Margarethe Heyne-Franke, Max Hirzel, Theodor Hofer, Carl Holy, Hermann Horner, Hans Horsten, Maria Ivogúfn, Rudolf Jäger, Else Jöarn, Karl Jöarn, Helene Jung, Josef Kalenberg, Elisabeth Kandt, Alfred Kase, Hermine Kittel, Margarete Köanig, Paul Köatter, Jessyca Köattrick, Cida Lau, Tiana Lemnitz, Robert Leonhardt, Hubert Leuer, Julius Lieban, Helene Lieban-Globig, Elise Limlay [Elise Elizza], Thea Linhard-Böahm, Otto Marak, Jan Mergelkamp, Mattia Morro, Klara Musil, Carl Norbert, Karl Ottemar, Tino Pattiera, Alfred Paulus, Kipras Petrauskas, Franz Petter, Sigismund Pilinski, Frantífek Purkrábek, Petár Raitscheff, Fausto Ricci, Enrico Rigattieri, Carl Rittmann, Gertrud Runge, Sabbi Favretto Sabbeff, Salvatore Salvati, Ida von Scheele-Müller, Richard Schubert, Johannes Sembach, Johannes Semfke [Johannes Sembach], Philla Siegmann-Wolff, Kurt Sommer, Walter Soomer, Herbert Stock, Björn Talén, Heinrich Tiemer, Anton Maria Topitz, Fanchette Verhunk, Charlotte Viereck-Kimpel, Adolf Wallnöfer, Minna Weidele, Friedrich Weidemann, Fritz Weidemann, Philla Wolff [Philla Siegmann-Wolff], Benno Ziegler, Karl Ziegler. (Addenda & Corrigenda).

The latest volume of the *Discographie der deutschen Gesangsaufnahmen*, like the preceding volumes of the *German Nationaldiscographie*, contains a random selection of discographic monographs, a list of errors and omissions referring to the previous volumes, and a cumulative index of singers for volumes 1 to 4.

Among the more popular names presented here are Maria Ivogúfn, Karl Jöarn, Tiana Lemnitz and Tino Pattiera. But, of course, there are fascinating entries for artists whose glory faded after they had played their part in music history: The baritone Friedrich Weidemann, for instance, who sang the world premiè'8fre of Mahler's *Kindertotenlieder* and *Das Lied von der Erde* (in the original baritone version), and the bass-baritone Martin Abendroth, who created the Doktor in Berg's *Wozzeck*.

Again, Rainer E Lotz and his collaborating private collectors worked miracles in hunting down metadata of obscure singer's record. Unfortunately, there is no indication which records were inspected, and which data were adopted from secondary sources. It would also be helpful if the sources consulted (existing discographies, surviving company files, etc) had been given in detail below each entry. The generous use of question marks to indicate uncertainties should be minimized, or at least standardized, since they add to the impression that too often librarianic pseudo-exactness and rather vague conjecture are mixed with hard facts: For

---

instance, what sense does it make to date a recording as being from 'ca 16 December 1934', if the only fact known is that the matrix arrived at the pressing plant on 21 Dec 1934, and that it usually took about a week to send it there? Furthermore, the boilerplate phrase '[...] auf Magnetophonband mitgeschnitten, jedoch nicht mehr auf Schwarzplatten gepresst' (recorded on tape but not pressed on disc until the end of World War II) to be found below some of the entries of tape recordings by the German Reichs-Rundfunkgesellschaft produced between 1942 and 1945 is a piece of misinformation. Since there are very few examples to show that broadcast tape recordings were transferred to disc at all, it is most unlikely that there ever were plans to put complete operatic recordings into the technically inferior disc format on a regular basis.

Despite its minor shortcomings, among which 'incompleteness' is the least since collections of data all tend to be incomplete, the book is a must for any sound collection's reference shelf. By now, the amount of data gathered through the Lotz' *Nationaldiscographie* project is so big and difficult to use in book form that a database version should be the next step. Perhaps we may look forward to co-operation with the British Research Centre for the History and Analysis of Recorded Music (CHARM)?

## Remembering Isidor Davies (19 May 1925 – 21 July 2005)

*Dr Sue Hart, first woman wildlife veterinarian, author, conservationist and founder of Eco-Link, South Africa*

*Isidor Davis passed away on 21 July 2005. Isidor, a well known radio personality, and well known for his work and research on nature sounds and communication, became the third Sound Archivist of the South African Broadcasting Corporation (SABC) Sound Archives, which position he held until his retirement in 1984. He built up an impressive catalogue of South African animal sounds and bird calls, which he mostly recorded himself, even after his retirement. He shared his knowledge, and his experience as collector and archivist generously with people and institutions across the world. In 1998 he, Dr Sue Hart and Dr Gordon Maclean compiled and produced a double CD, Wildlife Sounds of the African Bush which is a sought-after compilation of wildlife sounds, telling the story of day and night events at a waterhole in South Africa.*

*Isidor was a great thinker on wildlife. His works and philosophy of wildlife influenced the thinking of many conservationists and nature lovers. Isidor taught us to embrace the miracle of life and survival in the bush. Communication in nature never ceased to amaze him. Isidor's trademark sense of humor and great wisdom are deeply missed.*

My friend Isidor was my twin in a number of ways. In our enormous interest in, and love of all things wild and all things concerning nature, we used to talk about these things and we used to record them. We had many, many programmes on the South African Broadcasting Corporation (SABC) years ago, in the early days, he as a very skilled recorder and communicator, and I with my veterinary aspect of all things in nature, particularly in the wild that I had studied and worked among in so many parts of Africa. We were associated at that time with Gordon MacLean, a well known recorder and observer of our wildlife, their sounds within the frequency range of man's hearing capacity. These sounds or acoustic signals may be named as a dictionary of particular species. With Gordon MacLean we formed a perfect team. 'And so we invite you, the world, to share a new sound experience at a waterhole in South Africa', said Isidor.

I remember the laughter that burst out after the first year of our working together when, accidentally, we discovered that we were not only the same age but shared a birth date, 19 May, which seemed somehow both extraordinary and yet expected, because in all ways we were twinned in our interests and our abilities and particularly in our dreams. I have a vivid remembrance of his great genius that merged so extraordinarily with his deep humility. Humility towards life, towards people, and particularly towards the magnificence of creation. I remember that our twinship in age and date seemed to strengthen that ability to appreciate nature's realm, that feeling of belongingness and, most important, our feeling that it was our duty to share everything we loved and treasured with all those so needy of nature's strength.

At the SABC Isidor was well known as a broadcaster, assisting in many programmes on wildlife that became a highlight of the service and as an archivist, managing the SABC's Sound Archives. When I first met this idealistic and very talented radio personality, I was immediately struck by his total dedication to nature, which he projected with his whole being, carrying his listeners with him not only in South Africa but much further afield. 'Describe him', said a friend, after hearing one of his 'sound pictures' of the wild. 'I want to know about "Dawie" Davies, as it is he who has opened my ears to the voices of the wilderness'.

---

Isidor Davies was widely known for his vivid portrayals of the world of wildlife. A highly skilled sound recordist, his programmes were always true to life and quite unforgettable, for he gave his all – body, mind and soul – to each episode, each production, wooing the listener to participate, to share all that he held dear. I worked with Isidor and was enchanted by the self-effacing modesty that belied his consummate technical skill, his seasoned bush know-how, and above all, his determination to save what remains of our wildlife heritage.

Making a comeback after his 'retirement' he invited South Africans, overseas visitors, students, educators, everyone, to join him at the '*Waterhole in the Bushveld*' where the drama of life and death, grief and joy, is played out through the seasons. Isidor's return was cause for great excitement and interest among his fans and admirers. From and through him so many have gained entry into a different, primeval, yet familiar realm; one we yearn for and try to comprehend. And yet, according to Isidor's philosophy, there is nothing that can be gained or regained without a feeling of enthusiasm for life. To quote Isidor, '*it is the young in heart who can wholly respond to nature's wilderness*'.

---

**IASA Journal is constantly looking for material to publish:  
articles, reviews, reports of meetings, or new developments.**

Please send articles, letters, or reviews you consider of interest to IASA, to the Editor at the address on the inside front cover. Text copy should be sent as a Word attachment, or simply as text in an email. If this is impossible, you may send good quality hard copy, double spaced. Images can be sent as photographs or drawings to be scanned, or as digital images in GIF or TIFF formats.

The closing date for copy for the next issue, Number 28, to be published in December 2006, is **15 October 2006**

**Join the IASA Listserv!**

Send a message **Subscribe lasalist@nb.no + your Full Name**  
(eg Subscribe lasalist@nb.no name surname) to [Listserv@nb.no](mailto:Listserv@nb.no)

Write only Subscribe lasalist@nb.no + your Full Name in the text body. Don't add anything else. **Leave the subject field empty**

You will receive a message to confirm your Subscription. Just follow the instructions.

After a few seconds, you will receive a welcome message beginning:

*You have been added to the IASALIST mailing list (IASA-list) by Meg administrator@NB.NO...*

Please save this message for future reference, especially if this is the first time you are subscribing.

You are subscribed and can start sending messages, questions, answers, etc to the listserv.

